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MONTHLY

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MEDALLISTS BY APPOINTMENT TO
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COMMON GREEK COINS.

(Continued from col. 10195.)

TERINA

The coins of Terina are among the most beautiful of all those issued by the Greek cities of Southern Italy, but we know very little of the men who used them. The very site of the city is unknown, and the references to Terina in the writings of the Greeks are very few and brief. The beautiful didrachms are seldom found in a good state of preservation, but sometimes fair specimens of the smaller Thirds are seen in small collections; we can therefore hardly call the didrachms common coins, indeed, those which are well enough preserved to shew the delicate workmanship of the artist are very valuable, and are worth many pounds. Didrachms in a very imperfect condition may be bought for a few shillings, but they give no idea of the beauty the coins possessed when first issued from the mint.

Those coins, however, which may be obtained by collectors with slender purses, offer the same interest to students of the ideas involved in the types, and the study of the winged maiden will be found full of interest.

It is thought by some that Terina stood near the mouth of the river Sabatus. Smith and Lenormant thought it was near S. Eufemia, and that the river spoken of in the legend related by Lycophron was the Fiume dei Bagni. Rathgeber thought the fountain of Terina was the stream called il Piscaro a little to the north of the fiume dei Bagni.

A general idea of its position in regard to other cities may be obtained by remembering it was about equidistant from Thurium on the north, and Caulonia on the South, each of these cities being about fifty miles distant.

Terina was only about twenty miles away from Hipponium which was situated at the southern end of the bay called after Terina.

It has been thought that Terina was originally an Ænotrian city because the legend of the Siren Ligeia has reference to a period earlier than the earliest settlements of the Greeks in Southern Italy.

Starting from this Ænotrian origin it will be interesting to picture to ourselves the gradual change from the rude native walled town or fortified village, built near the sacred fountain, to the more civilized city of the Greek colonists from Croton. Architecture and sculpture would soon change the appearance of the city, and commerce and intercourse with a wider world would bring a prosperity and life far beyond any known to the older natives. The influence of the mother-city Crotona would be supreme, and for some time at least the Pythagorean culture and government would prevail. The fact that no coins were struck in Terina until about 480 B.C. suggests that the coins of the mother-city sufficed for the men of Terina, whose trade would naturally be in the hands of the Crotonians. Soon after the fall of Sybaris in 510 B.C. all the cities of Magna Græcia passed through a troubled period of violent change of government, the Pythagorean rule giving place to a democratic government.

The mediation of the Achæan-Greeks of the Peloponessus finally brought peace, and a friendly congress was held, when a temple was founded to Zeus Homarius. The followers of the Pythagorean culture were again admitted into the cities of Magna Græcia, and the Pythagorean Archytas even ruled in Tarentum. In 480 B.C. thirty years after the fall of Sybaris, a mint was established in Terina, and the coins there issued were similar in fabric to those issued at that time in Metapontum, Croton, and Caulonia. The old flat fabric with the incuse reverse was given up, and a more compact fabric with the Reverse type in relief took its place.

The fact that the coins of Terina were so similar to those of the other cities of that date shews that considerable intercourse with these cities was then maintained. From 480 to 450 B.C. the silver coins bore on the Reverse a standing figure of Nike; those issued in the later years of this first period shew considerable improvement in the artistic nature of the work.

From the opening of the mint in 460 B.C. the city enjoyed

considerable prosperity; the only trouble mentioned appears to be the war with the Athenian colonists at Thurium in 443 B.C. soon after their arrival, when the Spartan Cleandrides defeated the army of Terina, driving them back to their walls (Polynaëus, *Strategemata*). The war may have resulted from the quarrel of the Sybarites with the Athenians, but as soon as the Sybarites were expelled by the Thurians peace was made with Croton the mother-city of Terina, and probably with Terina also, for we find evidences of the friendly intercourse between Thurium and Terina in the Athenian style of the mint engravers.

The coin-engraver who signed his work Φ worked in the mints of both these cities. An excellent account of this influence of the Athenian school of Phidias in Italy is given in the article of Reginald Stuart Poole in the *Numismatic Chronicle*, 1883. The period of this influence was that between 440 and 430 B.C.

In 414 B.C. the citizens of Terina may have seen the fleet of Gylippus son of Cleandrides driven off the bay of Terina by the storm described by Thucydides (VI, 104), but it is not clear which side they took in the war of Athens against Syracuse.

The period of prosperity and peace came to an end when the Lucanians began to attack the Greek cities.

In 393 B.C. a league was formed against the Lucanians but the Greeks were unable to unite.

In 388 B.C. Dionysius invaded Italy, and Hipponium, only about 20 miles away, was taken. Although Terina does not seem to have been mentioned as taken, yet the fact that Corinthian Staters with the monogram **TE** are found, and bronze coins with the Sicilian crab and crescent were issued, seems to show that Dionysius handed over the whole region to the rule of his Locrian allies.

Twenty years later the Lucanians took Croton 368 B.C. and soon afterwards the Bruttians rose to the height of their power, and took Terina in 356 B.C., the first of the Greek Cities to fall into their hands.

The story is told by Diodorus (XVI, 15), but the city was evidently not destroyed by the Bruttians. We learn from Livy (VIII, 24) that thirty years after Alexander of Epirus retook Terina.

Dr A. Evans, in his work on the coins of Tarentum, writes of a coin of Terina signed $\Phi\Lambda\Lambda\Lambda$.

"It seems to me by no means improbable this coin may be referred to the brief period of restored independence which, from about 334 B.C. onwards, Terina owed to the intervention of the Molossian Alexander. A remarkable didrachm (*Berliner Blätter*, III, p. 9, and T. XXIX, 3) must in all probability be brought into relation with this historic episode, and brings Tarentum into a special connection with Terina. And in view of this chain of evidence it is impossible to avoid the suggestion that the full name of our Philis is to be read $\Phi\Lambda\Lambda\Lambda\text{ΙΣΤΙΩΝ}$, and that he is in fact one and the same with the engraver who has left his signature in full on some of the coins of Velia." Compare however Mr. R. S. Poole's notes in *Num. Chron.*, quoted further on.

From the evidence of the coins, then, we may look upon the city as still at that time existing, with freedom to coin money.

After the death of Dionysius the citizens of Terina must have shared the hopes of liberty raised by Dion, which all the cities of Magna Græcia entertained.

In 272 B.C. when the war in Southern Italy was brought to a conclusion by the submission of the Tarentines to Rome, bronze coins were struck in Terina bearing a head of Apollo on the Obverse and a flying Pegasus with a sword in the scabbard on the Reverse, as an emblem of the peace then made. The city was destroyed by Hannibal when he found himself unable to defend it during the Second Punic war.

In the days of Pliny and Strabo the city was in existence, but it never recovered from the ruin caused by the Carthaginians.

PERIOD I. 480-450

The four different reverse types of this period all represent the figure of Nike standing.

I. Obverse. $\text{ΤΕΡ} \overline{\text{ΝΑ}}$ above inverted Female head to right, her hair bound with narrow fillet and looped up behind, a necklace or pearls, and the whole in a border of dots.

Reverse, **ΑΝΝΙ**. e. **NIKA** retrograde, in field to right the wingless figure of Nike standing in chiton and upper garment, facing, looking to left, with palm-branch in right hand held downwards, the left hand resting on hip. The whole in a garland of olive or laurel-leaves.



II. Obverse. **TEPSMA** above inverted.

Female head to right with three fillets on head, the hindmost binding hair in small loops, hair behind in small knot, a pearl necklace.

Reverse. A winged maiden standing in chiton and upper garment, the left wing only shewing on the right side of figure. She holds a garland in her right hand, and a palm-branch in the left, which hangs downwards, border of dots. No legend.

III. Obverse. **ΞΙΘΤ** to right, underneath, inverted. Female head with hair rolled with two fillets, and rolled up behind. In front a branch of olive-leaves.

Reverse. A winged maiden standing, facing, with wings outspread on either side, dressed in chiton and upper garment, holding in each raised hand a branch. Border of dots. No legend.

IV. **TEPSMASON** read from within around edge on right side.

Female head to right, less archaic, hair bound with three small fillets plaited in large close mass behind.

Reverse. Winged maiden standing to left in chiton and upper garment, and with cloak wound round her body, holding out right hand bearing a garland, her left hidden in folds of the cloak.

Style less archaic than in the preceding figures.

PERIOD II CIRCA 445-435 B.C.

V. Obverse. Head of Female to left. The hair bound with snood (or $\alpha\mu\pi\upsilon\chi\eta$). In earlier coins of the series three rolls of hair on the top, and in later coins about ten rolls radiating from just above the ear. On some specimens around the head is an olive-crown. The style is much more developed than in Period I. No legend.

Reverse. A winged maiden sitting to left on a hydria with its opening to left; she is clothed in a chiton, the upper part of the body nude. The right hand extended holding a wreath, the left arm held back and downwards, in the hand a caduceus. On some specimens a bracelet on l. arm. The legend **TEPIAION** read from within the coin, is round the left side of the field.

VI a) Obverse. Head of Female to left similar to earlier heads of No V, very beautifully wrought. Waves of hair round fillet very many and delicately engraved. No legend.

Reverse. Winged maiden sitting to left on a light seat of round turned wood with knob at the top of each leg, only two of which are shewn.

Her right hand, stretched forth, holds a wreath. Her left arm is hanging down behind the seat and in her left hand is a caduceus, not very clearly depicted. Legend **TEPIAION**, read from within the coin.

VI b) Some specimens similar to VI a) but the maiden is seated on a cippus. The relief of the figure is greater than on VI a.

On the Obverse is the signature Δ behind the head. The hair is plaited over a band decorated in front, where it shews, with olive-leaves.



PERIOD III CIRCA 425-420 B.C.

The coins signed by the engraver who signed Φ .

VII a) Obverse. **TEPIAION** beginning at left read from within. Female head to right with broad fillet. Φ behind head.

Reverse. Winged maiden sitting to left on a cippus, both wings extended, one on either side. Her right arm resting on her knee, a caduceus in the right hand, the left arm hanging down, and in the hand a small crown.

The similarity of this type to that of Elis signed **EYO** is noticeable.

It may be noted that the artist Euthymas who, while employed in the mint at Elis, produced a coin bearing Nike in this position, afterwards worked in the mint at Syracuse. He may have visited Terina.

We have on a design by Euthymos made at Syracuse an example of the flying Nike crowning another figure driving a chariot which reminds us of the coin issued at Terina of a Nike crowning a seated figure.

VII b) Reverse. **TEPIAION** read from within on left of field. A winged maiden seated to left on a seat shewing two back legs in perspective without the turned ornaments of the earlier seats. With her right hand she plays with a ball and her left is resting on the hinder part of the seat.

VII c) Reverse. A very beautiful figure of a winged maiden sitting to right on a hydria, the top of left wing seen behind the head, on her left hand is a bird, and in her right hand raised is a caduceus, **TEPIAIO** on the right.



VII d) Reverse. A winged maiden sitting to left on a cippus on which are the letters Δ 1. The top of the right wing stretched more forward than in any other specimen. On her knees a pitcher, into which water is pouring from a spout in form of a lion's head. In front of her feet a swan swimming to left in a square basin. Her left arm hanging down behind, and in her hand a caduceus. B. M. Cat. 12.

VII e) Coin signed with both the signatures Φ and Γ very similar in design to VII a).

PERIOD IV 420-400 B.C.

The period of the artist signing the coins Γ .

VIII a) Obverse. Head of maiden with hair arranged with a tuft or knot on the top of the head, sometimes to right, at others to left. Signed Γ behind the head.

Reverse. A winged maiden standing bending forwards, clothed in chiton and himation, with her right foot resting on a block of rock, her right elbow on her knee, and in her hand a caduceus, the left hand behind her resting on her hip. Γ in field to left. B. M. Cat. 22. Confer fig. 51, Tafel X die sieges goettin F studniczka.

VIII b). Reverse a winged maiden standing to left, leaning her left elbow on a pillar, her right hand extended. Before her a cippus on which a bird stands with wings closed. Γ in field to right.



VIII c). Reverse **MOΣAMZΘET** Γ on the cippus.

A winged maiden sitting to left on a cippus without base, her right hand outstretched holding a wand, her left resting on the cippus.

VIII d). Reverse. A winged maiden seated to left on a cippus with base, wearing chiton and himation, her right hand stretched forward, and resting on the top of a caduceus which rests on the

ground, her left hand rests on the back part of the cippus on which is the signature Π.



VIII e) Reverse. Similar except that the upper part of the maiden's body is nude, and there is no base to the cippus.

VIII f) Reverse. In general design a copy of the work of Φ VII a). The distinctive difference is in the two-leaved twig of olive in the right hand of the maiden.

VIII g) Reverse. Similar seated winged maiden to d) the distinctive difference is in the caduceus being held sloping with the head of the staff near her shoulder. Π in field behind cippus.

VIII h) Reverse. Similar to g). With the distinctive difference that the head of the staff is formed like a bird. Π on the cippus.

VIII i) Reverse. A winged maiden seated to left on a cippus holding in her right hand a garland, resting her left hand on the back of the cippus: Π in the field to left. Note the garland was seen on V. in Period II.

VIII k) Reverse. Similar with the distinctive difference that the maiden bears in her right hand a sceptre with a ball surmounted with knob on the end which is near her shoulder: Π in the field to left.

VIII l) Reverse. Similar to i) with the distinctive difference that on the right hand holding the garland is a bird with wings spread as if just alighting: Π behind cippus.

VIII m) Reverse. Similar to l) but without the garland. The signature Π is on the Obverse. Head with sphendone.

VIII n) Reverse. Similar to i) but with pomegranate on cippus.

VIII o) Reverse. Similar to i) but instead of garland a branch of olive with five leaves. No signature.

VIII p) Reverse. Similar to i) but maiden sitting to right instead of to left. A bird like a swan on the cippus. No signature.

VIII q) Reverse. Winged maiden seated on cippus to right, holding in her right hand a caduceus with top pointed downwards: Π to left underneath.

VIII r) Reverse. Winged maiden standing to left bending her body forward, with her right foot on a piece of rock, on which is inscribed Π. Her right arm rests on her knee, and in the right hand is a caduceus with its head near the shoulder of the maiden. Similar to a), but differing in that this has the legend on **TEPIMAI**.

VIII s) Reverse. Wingless maiden to left sitting on a cippus holding in her outstretched hand a circular object like a patera, her left hand leaning on back of cippus. Behind the seated figure a flying Nike holding aloft a crown in each hand. **TERINA** no 42. B. M. Cat.

PERIOD V (CIRCA 400-256 B.C.)

The variety of detail which characterized the latter period ceased in this, and one type prevailed.

Obverse. Head of a maiden to right, differing from the heads on the earlier series, in the full prominent roll of hair over the forehead and ear. The legend **TEPINAION**.

Reverse. A winged maiden dressed in sleeveless chiton and himation, seated to left on a cippus, the end of which is seen in perspective, and the base is prominent. On her extended right hand a bird is perched, with wings raised as if it had just alighted, her left hand rests on the back of the cippus.



THIRDS

The thirds of a Didrachm weigh 36 grains.

Types same as didrachms, but on the Obverse is frequently

found the Sicilian triskelis shewing they were struck after the taking of the city by Dionysius.

BRONZE COINS.

CIRCA 400-388 B.C.

I. Size .5. Head of Pandina to right, hair rolled **ΠΑΝΔΙΝΑ**. Reverse. Winged maiden seated on cippus, holding a bird. **TEPI**.

388-356 B.C.

II. Size 1. Obverse. Female head with hair rolled. Reverse. A crab. **TEPI**.

III. Size .7. Obverse. Female head with hair rolled. Reverse. Crab and crescent **TEPI**.

CIRCA 272 B.C.

IV. Size .85. Obverse. Lion's head facing. Reverse. **TEPINAION**. Head of Apollo with flowing hair.

V. Size .65. Obverse. **TEPINAION**. Head of Apollo. Reverse. Pegasus flying; above, a sword in sheath.

NIKE

On the earliest coins of Terina Nike is represented as a wingless maiden standing dressed in Chiton and an upper garment, holding a palm-branch in her right hand which is pointed downwards. The attribution to Nike is made certain by the legend in the field to right.

Before attempting to understand what this figure signified to the men of Terina it will be necessary to trace the history of the poetic and artistic figures of Nike. In the *Iliad* of Homer no such person was mentioned, for in that poem victory was the work of Zeus, and sometimes of Pallas Athene.

Even in Hesiod, Pallas "has victory and glory in her immortal hands". In the *Iliad* Iris, and in the *Odyssey* Hermes, are represented as acting the part of the divine messenger which in later times was almost monopolized by Nike.

Hesiod indeed does attribute personality to Nike, but we must note it is only a personification of the attributes of Zeus. The passage in the *Theogony* may be translated thus. "Stryx, daughter of Ocean after union with Pallas in his palace, bare Zelus and beauteous ankled Nike, and she gave birth to Strength and Force, illustrious children whose mansion is not apart from Jove, nor is there any seat nor any way where the god does not go before them, but ever do they sit beside deep thundering Zeus".

It was not until the time of Pindar and Bacchylides that Nike received the personality of the spirit of victory in the Athletic games, which we find received in Southern Italy and Sicily in the fifth century B.C.

The name Nike only occurs twice in the poems of Pindar: *Nem. V, 42* "you, Euthymenes, by falling into the arms of Nike at Ægina did win for yourself varied strains:" and in *Isth. II, 26*. "Him, too, the heralds of the seasons greeted... and in sweetly breathed tones they greeted him as having fallen at the knees of golden Nike on their land." Xenocrates of Agrigentum had won the prize in the chariot race B.C. 476.

Bacchylides mentions Nike more frequently, and at the beginning of the fifth century B.C. the goddess had won an assured place in literature and art. It is thought by some that Bacchylides sought to associate this new goddess with the old deity of Hesiod. Perhaps the most accessible of Bacchylides' poems is that in the *Anthology VI 313 ἀνθρηματιάζει*, a translation of which is given on p. 438 of *Bohn's English translation*: "O venerable Victory, the many-named daughter of Pallas, mayst thou ever look with forethought on the delightful choirs of the descendants of Cranaus, and in the amusements of the Muses, place many wreaths on the brows of Bacchylides of Ceos." (Here "ἀνθρηματι Μουσῶν" means "songs" or joys = ἀνθρηματι) "Queenly" would be more nearly the sense of *παινια* than venerable."

The representations of Mythological subjects on the black figured

vases are most important to all who would trace the growth of these legends. None of the representations of Nike on these are very archaic, and all appear to belong to the beginning of the fifth century B.C.

The first appearance of Nike on the coins is found at Leontini from 500-466 B.C., at Syracuse from 500-478 B.C., at Camarina about 495-465 B.C. at Catana from 480-476 B.C., at Messina about 480 B.C. at Himera about 472 B.C. at Gela from 470 to 466 B.C.

In Greece, soon after the Persian wars, Nike appears on the coins of Elis, and we cannot help noticing the similarity of that design to the types of Terina.

Sicilian and Southern Italian cities had then become famous for their agonistic victories, and it seems most probable that at first all the figures of Nike referred to athletic victories rather than to those won in war.

The earliest application of the Nike type to war is probably to be found in connection with the victories over the Persians in 480 B.C. when Pallas Athene received the surname **NIKH** (Bendorn Kultus bild des Athene Nike).

The figure of Nike holding an *aplustre* on coins of Himera is an early instance of a probable reference to a naval victory.

Winged figures do occur at an earlier date on coins of Mallus in Cilicia, but these are thought to represent various Phoenician deities rather than Nike. Some of the earliest representations of Nike still preserved are the four marble statues discovered on the Acropolis at Athens. Two, and possibly a third, of these may be dated 520-500 B.C., the fourth more probably about 475 B.C.

When we read in Pausanias of his seeing a statue of Nike we must remember that at his late date any winged figure was called a Nike and he probably did not realize that the Athene Nike was a representation of Athene herself. A celebrated instance of the difficulty of naming the ancient winged-figures is that of the so-called Nike of Archermos, the oldest Greek statue of a winged figure preserved to our times.

It was called Nike because it was thought a passage in a scholiast of Aristophanes on Aves 574 supported the identification. On the authority of Karystios this Scholiast informs us that it was Archermos of Chios who first gave wings to Nike, but others, he observes, referred the invention to Aglaophon the painter.

The value of this information depends entirely upon the date of the Scholiast; if he wrote after the fifth century B.C. his words are of as little value as those of Pausanias.

Mr. E. E. Sikes has written a monograph on this subject "The Nike of Archermos" (published at Cambridge, 1891) in which he shews how unlikely it is that such an early piece of sculpture should have been made to represent a personification which is only met with in the fifth century B.C.

The wingless Nike has frequently been identified as a representation of Athene Nike mentioned by Pausanias (Bk 1.42, § 4) when describing Megara: "There is also another temple of Athene who is called Nike". In the "Ion" of Euripides (line 469) Athene is called ὦ πῆνυξ Νίκη, she is also mentioned in line 1529. Also in the play Philoctetes by Sophocles (line 134) Ulysses says "O Athene Nike, patroness of cities, who ever defends me." She is described as **ΝΙΚΗ ΑΝΤΕΡΩΝ** by Heliodorus and Harpocrates in speaking of her image on the Acropolis. The question arises, have we here on this early coin of Terina evidence of Athenian influence in the city? Athenian artists apparently did influence the cities of Thurium and Terina as we may see in Vol. III of the Third series of the *Numismatic Chronicle*, 1883, in the article by the Reginald Stuart Poole "Athenian coin-engravers in Italy". It is strange that the only notice in history of any connection of Terina with Thurium should be an account of war between the two cities; the cause of the war is not mentioned.

Another explanation of the wingless figure of Nike on the coins of Terina is, that just as Athene was called Nike at Athens and the guardian spirit of Catana is figured as Nike with the legend **KATANĒ** or **KATANAION** so perhaps the guardian nymph of Terina may have been figured as **NIKE** with the legend **NIKA** on the Reverse and **TERINA** on the Obverse, on which the head of the same is represented.

It is said that Nike herself was not honoured with a special cultus

before the time of the Roman conquest of Italy (Dion. Hal. I, 33, C.I.G., n° 2810. Knapp, p. 6).

However we may be inclined to assent to these explanations of the figure on the earliest coins it is interesting as showing the gradual growth of the imagery of Nike in this city from its early stages to the latest, when the playful figures such as we also find on the vases are fully represented on the coins. Nike was never represented wingless except when expressing a combination of cults.

In the *Numismatic Chronicle*, III Series, Vol. III, p. 270. Mr. R. S. Poole says of the coin engravers of Terina "the theme in which they delighted, the figure of Nike, is not a "memory-sketch", like the recumbent Herakles of Croton and Heraclea suggested by a work of art, but is developed in a free series of variations, and thus indicates a strong school... The subject has a remarkable resemblance in some of its forms to the exquisite contemporary balustrade-relief of the temple of Nike Apteros, at Athens, while the earliest coin of Terina dating about 480 B.C. presents the goddess in the wingless shape, with her name written beside her figure. We do not know of an older temple of Nike Apteros at Athens than the famous one dating from before 400 B.C. It is a startling hypothesis that an engraver carried away the general form of the reliefs of the balustrade, and reproduced them in another country. Yet a later temple generally preserved an older worship and we must look on the relief of the temple at Athens as typical of the School rather than as a solitary example merely because to us it was long so. A new instance is rather a proof of the individual force of a style than of mere copying, and no one who had the facility of the great engravers of Terina would have condescended to copy a relief."

(To be continued.)

CHRISTIAN LEGENDS AND MOTTOES UPON COINS

BY THE REV^d WILLIAM ALLAN, D. D. OXON,
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INTRODUCTORY NOTE

The subject treated in the following paper is very wide. The writer only professes to introduce it by giving a few illustrations gathered largely from the pages of Hazlitt and the columns of the *Numismatic Circular*. He will be most grateful to those who will furnish him with other Coin Legends of a Christian character. He does not profess to give medallist mottoes, or mere symbolic designs. Any communications may be addressed to him, c/o London and Provincial Bank, Bungay.

"The love of money is the root of all evil", but money itself may in various ways be the means of good. Few however would suspect how much religious teaching is, or perhaps it would be more correct to say, was, in former days thereby imparted, for without going back to the days of the Maccabees, when the pot of manna, and Aaron's rod that budded were the distinguishing characteristics on Jewish Shekels, and confining our attention almost exclusively to the coins of Christian rulers, we find that, both by their designs and mottoes, they teach Christian truth to an extent that no one would realize who had not carefully studied the subject. It is true that in some exceptional instances they inculcate also antechristian error, as when the Virgin Mary is represented on Bavarian coins with the sadly perverted legend "Clypeus omnibus in te sperantibus". "A shield to all who trust in thee" or, as in the case of the Portuguese coin, struck in 1555, when the Inquisition was introduced, and which bears, as Hazlitt says (p. 229) the significant legend "Zelator fidei usque ad mortem". But such cases are very rare, and as the great bulk of the coins which have been in circulation during the last 1000 years were issued in Papal days, by Papal rulers, it is remarkable how few traces their mottoes bear of the specific errors of the Church of Rome, and how beautifully the distinguishing doctrines of Evangelical truth are set forth by those who could not have been expected to be preachers of the Gospel, and in a mode which could hardly have been anticipated.

Unhappily in the present day the custom has almost died out

*

of stamping texts of scripture, or similar religious mottoes, upon current coins, so that it is difficult to realize how largely the practice formerly prevailed, and how general it was throughout Europe. The writer is not aware of any existing collection of such mottoes, but he has noted over 200 instances of the kind, which are all interesting illustrations of scriptural truths, and sometimes are of a touching character, and though they can hardly be supposed in all cases to express the deep inward convictions of those who selected them, they must at all events have been chosen as conveying what at the time were generally accepted truths. Mary, Queen of Scots, for example, was not personally in favour of the doctrines of the Reformation, and it is said that it was at her instigation that John Knox was prosecuted, and yet some of the coins of her realm, bear the legend "Justus fide vivit", or "The just lives by faith". It is not easy to decide as to the best mode of classifying these mottoes, but instead of giving them in chronological order, it is proposed to refer to them according to the character of the inscriptions which they bear.

And first of all we find them setting forth the doctrine of DIVINE GOVERNMENT

This seems to be suggested even by the Greek characters Λ and Ω , which are found on almost the earliest coins of Christian rulers, for these letters are not a mere symbol, but a quotation from the Revelation of St John (I. 8; $\chi\chi\iota$, 6; $\chi\chi\iota\iota$, 13) who used them expressly to set forth the majesty and preeminence of the Lord Jesus Christ. The 1st instance of their use, apart from a doubtful aureus of Constantine the Great, seems to have been on coins of his son Constantius II, circ. A.D. 350, on the reverse of which the 1st 2 letters of Christos, $\chi\chi\iota$, in Greek characters, are found between the letters Λ and Ω . One of the coins of Constantius discovered at Croydon, had this striking legend for its only ornament, thus publicly testifying to the abandonment of Paganism, and to the acceptance of the claims of Christ as the First and the Last, the Beginning and the End, which is, and which was, and which is to come, the Almighty (Rev. I, 8).

The same legend occurs also on coins of his rival Magnentius, and are of frequent occurrence on late Byzantine coins. It is also one of the few Christian legends met with on Anglo-Saxon coins, for it occurs on pence of Edward II (A.D. 975-979) and "it accompanies the Hand of Providence" on the reverse of the pence of Æthelred II (A.D. 979-1016). There are probably many modern instances of its use, but the only one known to the writer is the Gold Scudo of Sienna of the 15th Century, mentioned by Hazlitt p. 161, where the legend on the Reverse runs thus ALPHA ET Ω PRINCIPIV(M) ET FINI(S).

Another of the very early Christian mottoes consisted of the letters N.D. preceding the ruler's name or title, and sometimes given in full, "Nomine Domini". "In the name of the Lord" (i.e. Jesus Christ). On Roman coins, these letters had been used in a different sense, signifying Dominus Noster, i. e. Our Lord, and forming a title of honour for the Emperor. But from the 6th century downwards, they appear to bear a higher and nobler application, and on a coin of Bernhard, Duke of Saxony (who ruled from A.D. 973-1010) the words are given at full length "In nomine Domini, Amen".

This is mentioned by Hazlitt on page 310, and on page 109 of his Supplement, he also mentions a silver groat of Jan, Lord of Cuinre (A.D. 1297-1360) which reads "Moneta Cuinre in nomine Domini". On a 3^d early coin, the legend runs. "In nomine Patris et Filii, et Spiritus Sancti", "In the name of the Father, and of the Son, and of the Holy Ghost", thus proclaiming the doctrine of the Trinity as widely as their circulation extended. At a very early date the name of Christ appears in a more or less contracted form on Byzantine and Venetian coins, and doubtless on those of other countries also. As early as the 9th Century, the motto "Gratia Dei" or "Gratia Domini", began to be used. Apparently the earliest use of this motto was by king Charles le Chauve (A.D. 840-877) for there is a Denier of Angers (see *Num. Circ.* 22200) inscribed GRATIA Dⁿⁱ IREX and Eudes, his successor (A.D. 887-898) adopted the same formula, thus testifying, even at that early date, to their conviction of the Divine supremacy. This phrase, either in the Latin, or in the vernacular, or in its abbreviated form

D.G. has thus been in use for considerably over 1000 years, and although its employment has not been universal, it has been very widely adopted, and it still constantly occurs on Continental as well as English coins. The earliest British coin of this type in the writer's possession is a silver penny of Alexander III King of



Scotland, who reigned from A.D. 1249 to 1286 and which is consequently about 650 years old.

These mottoes are said by some to have been adopted in a spirit of arrogant assumption, and are regarded as an unwarrantable claim to Divine sanction, but we trust our readers like ourselves will regard it in the opposite light, viz. as a humble acknowledgment that "There is no power but of God; the powers that be are ordained of God." Does it not imply that the Lord ruleth over all, and that even the greatest Emperors are only the vassals of the King of kings? As it is expressed on an Italian Scudo of the 16th Century, quoted by Hazlitt (p. 84) OMNIS NOBILITAS A DEO EST, i. e. "Every kind of nobility is from God". And assuredly such mottoes are in happy harmony with Bible teaching. "By me kings reign, ... and princes rule, and nobles, even all the judges of the earth." And there seem to have been only 2 occasions during the last 350 years of English history when it was temporarily disused, viz. the one on the Irish copper coins of Geo. II. and Geo. III. and the other in 1849, on the first introduction of the Florin. The former omission was rectified by Geo. IV. and the latter was speedily put right by the substitution of the Gothic for the "Graceless" or "Godless" Florin. In some countries, as for example in Spain, the phrase is engraved in full, and in the vernacular, but this, as far as we know, has never been the case in England on any of its authorized coins, although it appears in this form on the beautiful pattern crown which was struck by L. C. Lauer, and issued by Messrs. Spink & Son in the Jubilee year.



Pattern Crown of Queen Victoria, 1887, issued by Spink & Son struck by L. Chr. Lauer.

"Domini est regnum" or the kingdom is the Lord's, is another of those mottoes which recognize the paramount sovereignty of the Almighty, and it occurs, if not elsewhere, at all events on Swiss coins issued at Coire (or Chur) in the 17th Century.

Before proceeding to refer to a kindred and more remarkable class of coins, viz those which set forth the kingly authority of the Lord Jesus Christ, we ought to notice in passing the curious type of very early coins, distinguished by the motto "Christiana Religio".

In the time of the Roman Empire, the Imperial coins very commonly bore a temple on the reverse, from Augustus onwards, and this feature was speedily adopted on early Christian coins, and was introduced into France and Milan in the time of Louis le Débonnaire, who reigned from A.D. 813 to 840 (see Hazlitt, p. 190). The Motto "Christiana Religio" was almost invariably used to indicate the abandonment of idolatry, and the adoption of the Christian faith. This class of coins soon spread over the greater part of Europe, both East and West, and both the motto and the symbol were retained on the imperial coinage for several centuries (see Hazlitt, p. 190).

By the kindness of Messrs Spink, we are enabled to introduce a striking acknowledgment, on a Byzantine Coin of the 10th Century, of the recognized subordination of earthly rulers to their Hea-



venly Superior. The Legend on a Bronze coin, attributed to John Zimisces (A.D. 969 to 976) is **IHSUS XPISTVS BASILEVS BASILEVS** (ΩΝ), i. e. Jesus Christ, King of Kings (Sabatier XLVIII-3).

And now we may fitly proceed to consider a few of the remarkable mottoes in which some further truths of the "Christian Religion" are more or less distinctly enunciated at a very early date.

A very early trace of this kind of legend may be possibly seen in a penny of Ecgfrith, King of Northumberland, on which the word **LVX** is found combined with a radiated cross, and is at least very suggestive of the introduction of Christianity, and of the declaration of its founder "I am the Light of the world". He was called **Rex Piissimus** by Symeon of Durham.

As early as the opening of the 12th Century, the Sicilian coins of the Norman and other kings bear witness to our Saviour's Supremacy. A whole series of gold coins, ranging over at least 150 years, from the time of Roger I (1102-1154) to the time of Fred. II (1198-1250), and perhaps much longer, bear the motto "**IC XC NIKA**" i. e. "Jesus Christ conquers" (see *Num. Cir.* 37721 &c.) and a gold Besant of Hugo, King of Cyprus (A.D. 1205-1218) is also stamped with the same sacred name.

And then in the 14th and 15th Centuries we find that remarkable series of coins which bore similar witness, in Britain, in France and elsewhere, to the kingly supremacy of the Lord Jesus Christ, and which reproduced, stereotyped and handed down to posterity, the rousing Battle cry of the Crusaders at Rama in 1105, "**Christus vincit**". In the early part of the 14th Century, Edward III employed on his Anglo Gallic coins, the striking motto; "**Christus vincit, Christus regnat, Christus imperat**," i. e. "Christ conquers, Christ reigns, Christ rules". This motto continued in use, at all events on Anglo-Gallic coins, down to the time of our own Henry VI.

Whether any of the coins with this motto were issued for use in England, the writer is not aware, but they certainly were in Scotland, for about the year 1400, coins of King Robert III were sometimes inscribed in the form given above, and sometimes with "**Christus regnat**" in the foreground (See *Num. Cir.* 22534-41). This latter form was also in use in the reign of James II. Edward, the Black Prince (of Wales and of Aquitaine) whose numismatic mottoes were of the most striking character, followed his father's example in the adoption of this truly Christian motto, and it was also in use in France itself, as distinct from Aquitaine, while there are coins in abundance to be met with of the 15th, 16th 17th and even 18th Centuries (See Hazlitt, p. 212), and covering a period of well on to 300 years, which thus testify to the Royal Supremacy of our Lord. The same motto is found also on Milanese and Genoese Coins of the 16th Century.



It is therefore evident that either in Latin, in Greek, or in Cufic characters, some or other of the coins of Europe during several centuries bore witness to the glory and victorious rule of the Lord Jesus Christ.

Some also of the events connected with our Lord's life are set forth by many coins, of different dates. In the 13th Century, for example, a Saluto d'Oro of Charles I of Anjou (*Num. Cir.*, 41620) represents the announcement of Christ's approaching birth, having as a motto the words of the Angel **AVE GRACIA PLENA DOMINVS TECVM**, "Hail highly favoured, the Lord is with thee" and a Florentine Coin of A.D. 1670 also indicates the same event, giving as a motto the Virgin's reply, "**ECCE ANCILLA DOMINI**". "Behold the handmaid of the Lord." This motto was also used by Mary, Queen of Scots. The Incarnation itself is celebrated by the legend "**HOMO FACTVS**" "Made man", on a silver coin of Saluzzo in Piedmont, and issued early in the 16th Century, while the Royalty of Jesus is set forth on the very same coin, in the words "**XS REX VENIT IN PACE**" "Christ, the King, cometh in peace". The Saviour's baptism is depicted on Florentine Dollars of the 16th and 17th Century (Ferdinand I & Cosmo II) accompanied by the motto, which surrounds the design; "**Filius meus dilectus**", "My beloved Son", and thus bearing witness to the Divine Sonship of our blessed Lord (See *Num. Cir.* 28396 & 28397).



Tallero of Cosimo II., 1610.

In the *Num. Circular* of July 1905 (No 17371) mention is made of a very interesting, as well as ancient coin, which bears glorious witness to the true Deity, and living personality, of Christ. It is a Denier of Herbert I, Count of Maine in France, A.D. 1015-1036, and is stamped with a cross, and the motto "**SIGNVM VIVI DEI**" i. e. "The sign of the living God".

The coins of Florence are peculiarly interesting, and among these is a Half Scudo of 1530, which in a somewhat similar way bears unmistakable testimony to the actual Deity of Christ by the motto, inscribed upon it, "**Jesus, Rex Noster, et Deus Noster**" "Jesus our King and our God" (*Num. Cir.*, 28391). This coin was issued in a time of siege, and many other coins issued under similar circumstances, are specially worthy of notice, some on account of their pathetic character, as in the case of many Dutch coins, and some on account of the beauty of the mottoes they bear. To the latter class, perhaps indeed to both, belongs a Gold Ducat of 1577, minted during the Siege of Dantzic, then in Poland, and appealing for help from the right quarter in the words "**Defende nos, Christe, Salvator**". "Defend us, O Christ the Saviour" (Hazlitt, p. 96).

And here perhaps is the place to introduce the symbolic letters **I. H. S.** We learn from Messrs Spink that they were used as early as the 8th Century, for they are inscribed on a gold solidus of Justinian (Rhinometes), and on another when he reigned in conjunction with his son Tiberius V, whom he associated with himself in the Empire, while after this they occur in various successive reigns down to the time of Eudocia 1067-1071. The earliest specimen in our own possession is a Nuremberg token, without any date, but perhaps of the 14th Century. They are constantly met with at a much later date down to the close of the 18th Century on the coins of Geneva. No matter whether they are an abbreviation of the Greek name for Jesus, or stand for the Latin words "**Jesus, Hominum Salvator**", they testify in

either case of Jesus, and serve to remind us that "There is none other name under heaven given among men whereby we must be saved". But the most remarkable use of these Gospel-preaching



letters is their almost unaccountable appearance on modern Cashmere coins, where the Maharajah is and has always been a heathen. Our own specimen belongs to the reign of Runbeer Singh, and is therefore about so years old. This takes us back to the



period when Sir Henry Harding, and other English Christian men, possessed much influence at the Maharajah's court, and lends probability to the theory that it was at the suggestion of some in high position in the Punjab whom he consulted on the subject that the Maharajah had the letters I.H.S. introduced upon his coins. Others however attribute their presence to the Christian influence of a French Shawl Merchant who stood high in favour at Court. Whichever story be correct, they no longer bear witness to the truth, for they were made of such pure silver that where they were not collected as curios, they were melted down for use in other ways. One lady, known to the writer, has a bracelet consisting entirely of these Cashmere witnesses to the truth as it is in Jesus.

It may not be out of place to mention here, through not strictly apposite to the subject of Coin Mottoes, that the "Crown of Thorns" was introduced by the Dutch upon the earliest Stivers which were issued for use in Ceylon, and appears both on the face and reverse of these coins. They bear no date, but were probably issued in the 17th Century.

But there are other coins which not only testify of Christ, but which preach the Gospel more unmistakeably than any to which we have yet referred.

There are French 14th Century Coins of the reigns of Jean le Bon, and Charles VI. and probably of other reigns also (see *Num. Circ.*, 29473, 29483) on which we read "AGN(VS) DEI QVI TOLL(IT) PEC(CAT)A MV(N)DI MISERERE NOBIS". "O Lamb of God, who takest away the sins of the world, have mercy upon us". In the following century, it was adopted by Henry VI (1429-1461) in the form AGN DEI QVI TOLL PECCAT MVDI MISE NOBIS And thus the very same testimony to the atoning efficacy of the blood of Christ, which is borne in the Church of England Communion Service, was borne nearly 500 years ago by one at least of the coins of the English Realm, and longer ago still by coins in France. The same motto in an abbreviated form is found also on a Maltese coin about a century later, "Ecce agnus Dei, qui tollit p." (*Num. Circ.*, 21312).

From the days of King Henry VI, A.D. 1429 (see *Num. Circ.*, 40254-40256), down to the later days of Henry VIII. (see *Num. Circ.*

20789) coins called Angels were stamped with the sweet petition, either in full, or in a slightly contracted form, "PER CRVCFM TVAM SALVA NOS CHRISTE REDEMPTOR" i. e. "By thy cross save us O Christ the Redeemer", so that the petition in the Litany of the Church of England, "By they cross and passion Good Lord deliver us", was anticipated before the Reformation, and put into the mouths of those who handled the coins 450 years ago. Six at least of our English Monarchs (and it may be more) adopted the prayer. We may surely fairly assume that it was in the same true sense, and not as an Invocation of the material cross, that on one or more of his later coins (*Num. Circ.*, 20790) the same King (Henry VIII) made use of the motto "CRVX AVE VNICA SPES", "Hail, cross, our only hope", which had also been used by K. Henry VI. and that at a little later date (A.D. 1554) the Dukes of Mantua and Marquises of Monte-Ferrato issued coins (see Hazlitt, 269) bearing the motto "CRVX CHRISTI SALVS NOSTRA". "The cross of Christ our Salvation".

In the same category may be mentioned a Lubeck double shilling, A.D. 1522, which reads "CRVX FVGAT OMNE MALVM". "The cross puts every evil to flight". The motto on a Milanese coin of 1556, is "Mundi Salus Unica" "The world's only (source of) salvation", and in like manner a Genoese coin of 1623, reads "In hoc salus mundi", i. e. "Herein is the salvation of the world", while an Italian coin of the Prince of Massa Carrara, dated 1592, has the sign of the cross, with the words "In hoc gloriari oportet" "In this we ought to glory", which sounds at all events like an echo of the words of the Apostle Paul, "God forbid that I should glory save in the cross of our Lord Jesus Christ".

Leaving this class of mottoes, let us consider some interesting illustrations of a different kind. THE DOCTRINE OF FREE GRACE is emphatically proclaimed by several of the rulers of Navarre in France on various coins. Antoine de Bourbon and Jeanne d'Albret (A.D. 1555-1562), Jeanne d'Albret (A.D. 1562-1572), Henry II and Marguerite (A.D. 1577), Henry IV and Louis XIII (see *Num. Circ.*, 39877-39880, 20802 and 31453) all in turn made use of the Pauline Motto, "GRATIA DEI SVM ID QVOD SVM". By the grace of God I am what I am".

The same doctrine underlies the inscription which is found at a later date on a Wismar (Germany) Coin. "Deus dat cui vult". "God gives to whom he pleases" (Haz., 177). Another illustration of a similar character will be given hereafter.

Akin to the doctrine of Free Grace is that of Justification by Faith,



which distinguishes some of the 16th century coins. On first meeting with a legend of this character on Prussian or Polish coins, (for Prussia at that time belonged to Poland) issued by Albert, Duke of Prussia in 1532, and in subsequent years, it did not seem surprising to find the words "Justus fide" (or ex fide) "vivit", "The just lives by faith", stamped upon his coins, for he was not only a supporter of the Reformation, but himself adopted the Reformed faith in 1524, and might not unnaturally have been led to use those words of the prophet Habakkuk and of the Apostle



Three Pound piece, or Ryal of 1557.

Paul, which more than any other passage of Holy Scripture formed the very pivot on which the Reformation hinged, but when the

coins of Mary, Queen of Scots, were found bearing the same motto, it seemed to throw fresh light upon the subject, and to indicate that its occurrence was not to be regarded altogether as a controversial assertion of the principles of the Reformation, but rather as a sign of the times, and a token of the Protestant atmosphere which, in consequence of the circulation of the Holy Scriptures, was then pervading Europe. We shall meet later on with other Coin mottoes connected with the Reformation, but now we will notice some which are suggestive of various Christian graces and dispositions.

EARLY PIETY

may well take precedence. This is sweetly indicated on a silver



coin of the short-lived kingdom of Etruria, dated 1806. It was issued at Pisa, by King Charles Louis, and his wife, Aloysia, and the motto on the reverse reads "Domine, spes mea a juventute mea". O Lord (thou hast been) my hope from my youth. There can be no doubt that our own king Edward VI may be regarded as an illustration of Early Piety, and in his case it was indicated on some of his coins (see *Num. Circ.*, 28909) by the motto "Timor Domini fons vitæ"; "The fear of the Lord is a fountain of life". This is the legend on a shilling of 1549.

HUMILITY

The grace of Humility is inculcated by the motto: "DILICIE DNI COR HVMILE" or "A humble heart is the Lord's delight", which appears on Testoons of Mary, Queen of Scots, bearing various dates (*Num. Circ.*, 24373).



Testoon of Mary, 1555, by Misserwy.

GRATITUDE TO GOD is expressed on a coin (*Num. Circ.*, 26791) called a Guilio issued in the 14th Century at Carpentras by Pope John XXII, and bearing the legend, "Agimus tibi gratias, Omnipotens Deus", "We render thanks to Thee, Almighty God", it is indicated also on a Grosso of Ferrara, issued by Ercole II A.D. 1534-1559, and inscribed "Exaltavit me dextera Domini", "The right hand of the Lord hath exalted me" and also by a Mark of Frederick III, King of Denmark A.D. 1651, which is simply inscribed "Ebenezer" (see Hazlitt, 214). Under this heading may also be placed the motto which appears on a rare Dutch Coin, of Campen, copied from an English Ryal, and on the face of which is inscribed "Non vidi justum dere(lictum), nec semen ei qua panem" which, though incomplete, evidently means "I have never seen the righteous forsaken, nor his seed begging bread".

This Dutch motto naturally suggests that

Confidence in God

which of all the characteristics of a devout mind is the one that most frequently finds expression on the coins of bygone days. Edward the Black Prince, whose coins usually breathe a tone of piety, however fierce and warlike he may actually have been, either

originated or adopted the legend, "Auxilium meum a Domino", "My help is from the Lord" in the 14th Century (*Num. Circ.*, 20727). In the latter part of the same Century the Portuguese improved upon it by adding the words, "Qui fecit cœlum et terram", "Who made heaven and earth". The same motto with the omission of the concluding words was also used in the 18th Century on the Coins of the Principality of Monaco by Honoratus III, and it may be by others of its rulers.

(To be continued.)

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto Unpublished Artists.)

One hundred and eleventh Article.

(Continued from col. 10206.)

NAUDÉ, HENRI (*French*). Contemporary Sculptor and Medallist, born at Brenier-Cordon (Ain); pupil of Thomas, P. Dubois, and Ponscarne. He has exhibited a number of Portrait-medallions, Plaquettes, and Medals, at the Paris Salons, from 1889 to 1893. I have seen by him: Bellona; — Genius conquering Time; — Flora in triumphal chariot of the Sun (of very pretty design), etc.

NAUDIN (*French*). Die-sinker of the middle years of the nineteenth century, who resided at Paris, and engraved various medals, amongst which I may mention: Republican Medal, struck in commemoration of the 24th February 1848 (2 var.); — Commemorative Medal of the Banquet de la Sarthe, 15. October 1848 (2 var.); — General Cavaignac subduing the Insurrection, June 1848 (these medals were struck in lead from bullets seized on the insurgents which were made prisoners); — Third centenary of the Reformed Churches in France, 1856, etc.

BIBLIOGRAPHY. — De Saulcy, *Souvenirs numismatiques*, &c.

NAUHEIM, JOHANN PETER (*Germ.*). Mint-engraver, and Medallist, at Schwerin, circ. 1752-† 1761. He worked for the Dukes Christian Ludwig II., and Friedrich, of Mecklenburg-Schwerin. Some of his productions are signed: I. P. N.

NAUMANN (*Swiss*). This signature occurs on a nineteenth century medal, depicting on obv. the castle of Morat, while on the R. is a standing figure of Adrian von Bubenber.

NAUNDORFF, EGIDIUS (*Swed.*). Field postmaster of Charles XII., and Designer of medals, engraved by G. V. Vestner and P. H. Müller of Nuremberg, on the King of Sweden's Camping at Bender (inscribed on R. : INV: EG: NAUNDORFF MAG: POST: IN CAMPO:); — Return to Sweden, by Stralsund, 1715; — Attack on Norway, 1716, etc.

NAUNHEIM (*Belg.*). According to Nagler, and Kamm, *Leven en Werken*, etc. this Medallist was living in Belgium, circ. 1755. The same authorities state that he is the author of a Portrait-medal of J. G. Carpzov, 1756.

NAUSIAS (*Greek*). Gem-engraver of Athens, a contemporary of the orator Lysias.

NAVALON, S. (*Mexic.*). Medallist of Mexico, and Designer of medals, third quarter of the nineteenth century. By him are numerous official medals of Maximilian, 1864-1867, which are variously signed: S. N. G.; — NAVALON G(rabador); — N. D.; — NAVALON D(elineator), etc. They consist of Medals for Civil Merit, Military Merit, Scientific and Artistic Merit, etc.; — The Virgin of Guadalupe (varieties with head of Maximilian, conjoined heads of Maxi-

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milian and his consort Charlotte); — Medal with bust of the Empress, and **R.** **AL MERITO CIVIL** ("probably intended for presentation to the recipients of the Order of San Carlos which was instituted by the Empress, to be bestowed upon ladies distinguished for their charities and other estimable qualities"); — Repulse of the French at Puebla, 5. May 1862, etc.

Navalon designed the coinage of Maximilian, which consisted of: **N.** 20 Pesos, 1866; — **R.** Peso, 1866-67; 50 Centavos, 1866; 10 Centavos, 1864-1866, 5 Centavos, 1864-1866; — **Æ.** Centavo, 1864. The obverse of the 20Peso piece bears the names of its designer **NAVALON** and engravers, **OCAMPO** and **SPIRITU**.

During the short reign of Maximilian, Navalon appears to have been Chief-Engraver at the Mexico Mint, and Ocampo and Spiritu, his assistants.

BIBLIOGRAPHY. — A. Rosa, *Monetario Americano*, 1892. — Betts, *Mexican Imperial Coinage*, 1899. — *Revue numismatique belge*, 1886, p. 346.

NAVARRE, HENRI (*French*). Contemporary Sculptor, born at Paris; pupil of Chaplain and Verlet. At the Salon of 1907 he exhibited a Portrait-medal in bronze, and two Plaquettes.

NAVARRE, SIMON DE (*French*). Mint-master at Compiègne, 1590-1596.

NAVARRETE (*Span.*). Sculptor and Medallist of Valencia (Spain), *circ.* 1855. A medal of the Exhibition at Valencia, dated MDCCCLV, bears his signature, in conjunction with that of the designer, Farinos.

NAZARO, ORAZIO (*Ital.*). Goldsmith of Cremona, who was residing at Rome towards the end of the sixteenth century. Milanese suggested him as the author of a Portrait-medal of the Genoese, Benedetto Lomellini. 1569, signed **BN**; obv. Bust to l. **R.** **MANSVETUDO**. **BN** Draped female figure trampling under foot a snake, and holding a dove (size: 45 mill.).

BIBLIOGRAPHY. — Blanchet, *op. cit.* — Armand, *op. cit.*, I, 253; III, 121.

NAZAUAL or **NAZAVAL** (*Chil.*). Sculptor and Medallist of Santiago de Chili, end of the eighteenth century. A Proclamation medal struck by that city in honour of the accession of Charles IV. of Spain, 1789, is signed on truncation of king's bust: **NAZAUAL F.** and in exergue of reverse: **NAZAUAL INCIDIT**.

NAZEM, M^{me} CHRISTINE (*French*). Contemporary Sculptor, born at Amiens; pupil of Giraud. At the Salon of 1890 I noticed a Medallion in bronze by her, representing the Mater Dolorosa.

N. B. Vide NICCOLO BONIS or **DE BONIS**. Medallist to the Popes Sixtus V. and his successors until Clement VIII.; also Mint-engraver at Rome, *circ.* 1580-1592.

N. B. Vide NICOLAS BRIOT. Medallist and Coin-engraver, 1580-1646.

N. B. Vide NOAN BRETTSCHEIDER. Mint-engraver at Königsberg-in-Prussia, *circ.* 1624-1660.

N. B. Vide NEUMEISTER (*Warden*) and **BISCHOF** (*Master*) of the Würzburg Mint, 1754-61.

N. B. F. Vide NIKOLAUS BERNHARD FUCHS. Mint-master at Königsberg, 1729-1732.

N. C. Vide NICOLO CONTARINI. Mint-master at Venice, 1658.

N. C. Vide NICOLAS CHEVALIER. Medallist, born at Sedan, died at Utrecht, 1720.

N. C. Vide NICOLO CERBARA. Gem-and Mint-engraver at Rome, *circ.* 1829-1858.

N. D. Vide NICOLAUS DITMAR. Mint-master at Fulda, *circ.* 1727-1764.

N. D. Vide N. DARGENT. Die-sinker at Brussels, *circ.* 1840-1860.

N. D. Vide NAVALON DIREXIT. Mint-engraver at Mexico, 1864-1867.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

NEALE, THOMAS (*Brit.*). Mint-master at the Royal Mint, London, *circ.* 1678-1699, and succeeded in that office by Sir Isaac Newton. He was called the Projector, and became famous for his system of



Portrait-medal of Thomas Neale.

lotteries, which he founded in 1694, on the principle of those existing at that time at Venice.

His signature, **N. C. A. P.** (*Neale, Custos Artifex Primus*) occurs on medals by F. D. Winter, commemorating the Landing of William of Orange at Torbay, 1688; — William's landing in Holland, 1691; — His triumphal Entry into the Hague, 1691; — The Duke of Zell, Knight of the Garter, 1691; — Capture of Athlone, 1691; — Battle of Aghrim, 1691 (2 var.); — Battle of La Hogue, 1692 (2 var.); — William arrives in Holland, 1694, etc.

Neale bore a great resemblance of features to James II.

A patent was granted to him and others, under James II., to coin tin money at the rate of 20 d. from each pound of tin with 40 per cent. profit to the King.

BIBLIOGRAPHY. — Franks-Grueber, *Medallic Illustrations*, &c. — Montagu, *Copper Coins of England*, 1893.

NEAVE, W. A. (*Brit.*). Mint-master at Madras, from October to November 1832.

NEBELTHAU, JACOB (*Germ.*). Ducal Saxon Mint-master and Administrator of the Saalfeld Mint, 1588.

NECOCHEA, MARIANO (*Peruv.*). Mint-master at Lima (Peru), 1837. His signature occurs on a Pattern 8 Reales of that date, described in Fonrobert's Catalogue, n° 9055. On the coin he is styled as **EL GRAN MARISCAL Dⁿ MARIANO NECOCHEA DIRECTOR DE LA CASA DE MONEDA LIMA**.

NEFF, MARTIN (*Germ.*). Mint-master in the service of the Prince-Abbot of Kempten at Obergünzburg, 1621-1622.

NEGELEIN (*Germ.*). Goldsmith and Modeller of Ratisbon, *circ.* 1520. He engraved Seals, Armorial bearings, and modelled Portrait-medallions.

NEGELEIN, JOACHIM (*Germ.*). Pastor and Professor at Nuremberg, died in 1749. He designed numerous medals engraved by Vestner.

NÈGRE, HENRI (*French*). Contemporary Sculptor, born at Paris; pupil of Baudoin, and A. Truphème. He has modelled numerous Portrait-medallions and some Medals. At the Salon of 1893 I noticed a Portrait-medallion of Pastor Collas by him, and in 1897 three medals in boxwood, etc.

BIBLIOGRAPHY. — Catalogues du Salon, 1891-1897.

NEGRISOLI, GULIELMO (*Ital.*). Sculptor of the early part of the nineteenth century, by whom are Portrait-medallions of Napoleon I.

NEIDHARDT, GEORG (*Germ.*). Counter Manufacturer at Munich, *circ.* 1580.

NEIDHART, JOHANN (*Germ.*). Medallist and Coin-engraver, born at Nuremberg, and in the service of the Dukes of Würtemberg at the Mint of Oels, from 1672 to 1707. He also worked for the Imperial Mint of Brieg, and for the Episcopal Mint of Neisse. By him are various medals, amongst others a Scho 1 Prize Medal of the city of Breslau, 1703, and commemorative medals of the Siege of Belgrade, 1688, signed **I. N.**, and Peace of Passarowitz, 1718 (executed in conjunction with Martin Brunner).

Ammon calls his work poor, but a Portrait-medal of Christian I.

and Christiana of Saxe-Merseburg (*illustrated*) exhibits undoubted skill.



BIBLIOGRAPHY. — Friedensburg, *Neuere Münzgeschichte Schlesiens*. — *Mittheilungen des Klubs der Münz- und Medaillenfrennde in Wien*, 1890-1895. — Ammon, *op. cit.* — Domanig, *Die Deutsche Medaille*, 1907.

NEIDHARDT, WOLFGANG (*Germ.*). Artistic Founder and Modeller of Augsburg, *circ.* 1620.

NEIDINGER, JOSEPH (or **JOHANN**) **FRANZ** (*Germ.*). Medallist of the second half of the seventeenth century, who resided at Venice, and cut a series of medals with portraits of various members of the Barbarigo family, etc. I have seen his signature on the two following medals: Franz Anton Berka, count Howora, baron von Dubba and Lipa, 1635-1706 (signed: **IO. FRANC. NEIDINGER**); — Francisco Morosini, doge of Venice, 1688-1694 (signed: **NEIDINGER**); — Dr J. C. Fetz, of Feldkirchen; —

Little is known of the artistic career of this Engraver, whose work is not of great merit.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Dr Merzbacher, *Kunst-Medaillen-Catalog*.

NEIFAHRE. *Vide NEUFARER infra.*

NEISOS. Fictitious signature on an ancient gem: standing figure of Alexander, beardless, holding fulmen and aegis, large oriental sard, in St. Petersburg Museum (**NEICOY**). Stephani decides unconditionally in favour of the inscription, which he says is of the same date as the intaglio, but this is not the opinion of other experts, most of whom pronounce the signature as modern (xvi. Cent.); — Cock in a car drawn by two rats, legend broken off **NEI...**, black jasper, in Baron Roger's collection, &c.



BIBLIOGRAPHY. — King, *op. cit.* — Babelon, *op. cit.* — S. Reinach, *op. cit.* — Furtwängler, *op. cit.*

NELL, HANS (*Germ.*). Line-engraver, and Medallist of the second quarter of the sixteenth century, at Augsburg, mentioned by

Bolzenthall, after Stetten, as the author of a Portrait-medallion of Charles V., *circ.* 1540. Stetten has omitted to describe this medal, and it is therefore impossible to recognize it among the great number dedicated to the fame of this monarch.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Stetten, *Kunst-, Gewerb- und Handwerks-Geschichte der Reichstadt Augsburg*, 1779. — Nagler, *op. cit.*

NELLI, HENRI (*French*). Contemporary Sculptor and Medallist, born at Tarbes (Hautes-Pyrénées); pupil of Dantan aîné. By him are Portrait-medallions.

NEMECEK, A. (*Hung.*). Contemporary Medallist of Budapest. His signature occurs on the *℞.* of a Portrait-medal of Dr Theodor Billroth, 1894.

NEPOS. Fictitious signature (**ΝΕΠΩΣ**) which occurs on a sard of the Schellersheim collection, representing a youth playing the lyre.

BIBLIOGRAPHY. — King, *op. cit.*

NERESHEIMER, J. B. and **NIGGL** (*Germ.*). Die-sinkers and Manufacturers of artistic buttons, etc. at Munich, nineteenth century.

NERI, PAOLO (*Ital.*). Sculptor, and Gem-engraver, born at Rome in 1813. Besides many works of sculpture, Portrait-medallions in terra-cotta, &c., he has executed Portrait-cameos and other Gems.

NERI DE RAZANTI, PIETRO DI (*Ital.*). Gem-engraver at Florence, *circ.* 1477.

BIBLIOGRAPHY. — E. Babelon, *La Gravure en pierres fines*, Paris, 1894. — E. Müntz, *Histoire de l'Art pendant la Renaissance*, I, pp. 241 and 258. — *Id.*, *Les Arts à la Cour des Papes*, I, 6; II, 113.

NESH, H. (*Austr.*). Contemporary Sculptor of Lemberg, whose name occurs in conjunction with that of **CYP. CHODEBSKY** on a Prize Medal of the Lemberg National Exhibition, 1894.

NESTI, VITTORIO (*Ital.*). Sculptor, and Medallist at Florence, during the second quarter of the nineteenth century. He has executed Portrait-medals, mostly bearing inscriptions on the reverses. His best known medallic productions are: Antonio Allegri, 1825; — Bernardo Luino; — Ferdinand, Count of Bubna-Lititz, Commander-general of Lombardy (on his death, 1825); — Diodara Saluzzo, poetess, 1842; — Juditha Pasta; — Gioacchino Rossini; — Maria Felicità Malibran, 1834; — Antonietta de Montenegro, 1844; — Gaudenzio Ferrari; — Raphael; — Enrico Mylius, 1854; — Carlo Parea; — Bonaventura Cavalierius; — Subscribers to the Italian Iconography, 1843; — Giuseppe Parini, 1825; — Dr Giovanni Rasori, of Milan, 1837; — Giovanni Antonio de Kramer, Milan; —

Nagler states that Nesti was Mint-engraver at Florence, from about 1825, but I have been unable to verify that statement. His signature on medals occurs in various forms: **VITTORIO NESTI**; — **VITT. NESTI**; — **V. NESTI**; — **NESTI**; — **NESTI F.**; — **V. N.** etc.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Joseph u. Fellner, *Münzen von Frankfurt a. M.*, 1896. — Krohn, *Thomsen Bronze Medaillen*. — Nagler, *op. cit.* — *Mitth. des Klubs &c.*, 1901-1902.

NESTOR. Probably a fictitious signature, which occurs on a gem, in chrysolite, with bust of Cupid, at The Hague Museum (**NEST**).

BIBLIOGRAPHY. — King, *op. cit.* — Brunn, *op. cit.*

NETHE, CONRAD JOSEPH (*Germ.*). Die-sinker of Königsberg, who in 1776 competed for the post of Engraver-general of the coins of the Netherlands at Brussels, in succession to James Roettiers. He was unsuccessful, T. V. van Berckel having been appointed.

BIBLIOGRAPHY. — A. Pinchart, *Histoire de la gravure des médailles en Belgique*, 1870.

NETZER, HEINRICH (*Germ.*). Sculptor and Medallist, born in 1865 at Isny in Wurtemberg; a pupil of the Academy of Munich. His Marriage-medal of Prince Rupprecht of Bavaria, 1900, is reproduced in *Die Moderne Medaille*, 1900, p. 69, and presents on obv. a figure of Hymen, accompanied by the legend: **YMENAIOS**. It is of powerful design and originality.

This artist's works of sculpture are better known, as the Triton in the Herzog Wilhelmsstrasse at Munich, the colossal group of

Prometheus in the new University building at Würzburg, the Orpheus Fountain at New-York, etc.

NEU, LUDWIG (*Germ.*). Medallist in Saxony, *circ.* 1550.

NEUANTOS (*Greek*). Coin-engraver at the Mint of Cydonia in Crete, *circ.* 350-308 B.C. The inscription **NEYANTOS ΕΓΟΕΙ** which occurs on a Tetradrachm of Cydonia is known since the eighteenth century, and was published for the first time by the Jesuit father, Froehlich, of Vienna. There can be no doubt as to the signification of this signature which is followed by the word **ΕΓΟΕΙ**.

Α. Didrachm. Obv. Female head to r., wearing necklace and earring with four pendants; the hair is gathered up and rolled around the head, and adorned with vine-leaves and grapes; behind the head, the inscription in minute characters : **NEYANTOS | ΕΓΟΕΙ** : border of dots.

Β. KYΔΩΝ. Male figure (Kydon), nude, standing to l., bending his bow : border of dots.

British Museum Collection. Paris Medal Cabinet. — Dumersan, *Description du Cabinet Allier*, p. 55. — Friedländer, *Arch. Zeitung*, 1847, p. 117; Pl. VIII, n° 3. — Von Sallet, *Künstlerinschriften*, &c., p. 31. — Burlington Fine Arts Club Exhibition Catalogue, 1904; Pl. CIII, 206. — Numismatic Chronicle, 1894, p. 9, n° 9; Pl. I, 8. — Svoronos, *Numismatique de la Crète*, p. 100, n° 3. — Macdonald, *Hunter Catalogue*, Pl. XLI, 7.



The British Museum possesses a Didrachm of Cydonia, reproduced in Brit. Mus. Cat., *Crete*, Pl. VII, n° 1, and presenting on the obv. the same characteristics of style, which must in all probability have been engraved by the same artist. Instead of the signature, there is behind the head a monogram, in which some have endeavoured to read an Engravers' signature. Mr. Warwick Wroth, in his admirable introduction to the Catalogue of Cretan Coins, gives the following objections against this suggestion : 1. The head is of identical style with that of the signed coin; 2. Cretan engravers never signed in monogram, but always in full, as far as evidence allows us to judge; 3. The monogram can be better explained by a magistrate's name than by an artist's signature.

BIBLIOGRAPHY. — W. Wroth, *Cretan Coins*, Num. Chron., 1884, pp. 1-58. — Id., *Introduction to the Brit. Mus. Cat. of Cretan Coins*, &c. — Dr B. V. Head, *Historia Numorum*, pp. 385, 391. — G. Macdonald, *Catalogue of the Greek Coins in the Hunterian Collection*, II, 178. — *Photiades Pacha Sale Catalogue*, lot 1245. — Nagler, *op. cit.*

NEUBAUER, ERNST GEORG (*Germ.*). Mint-master at Berlin, 1725-1749; probably, as Ammon states, a son of Johann Georg Neubauer. His signature **EGN** occurs on the following coins : *Frederick William I.* *N.* Double Ducats, 1732-1733; Ducats, 1725, 1726, 1728-1740; Half Ducats, 1726; Wilhelms d'or, 1737-1740; Half Wilhelms d'or, 1738-1740; — *Α.* Thalers, 1727. — *Frederick II.* *N.* Friedrichs d'or, 1741-1743, 1746; Double Ducats, 1749; Double Ducats, 1741-1749; — *Α.* Thalers, 1741; Gulden, 1741; Half Gulden, 1741; — *Α.* Thalers, 1740-1746.

Dr Menadier describes a gold Ducat of Frederick William I., 1740, bearing the letters **EGN**, and a Portrait-medal, by P. P. Werner, on the Great Parade, 1733, with **N** on *Β.* Nagler describes Neubauer also as a Medallist.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Menadier, *Schaumünzen des Hauses Hohenzollern*. — Von Schrötter, *Das Preussische Münzwesen*, 1903-4.

NEUBAUER, JOHANN GEORG (*Germ.*). Mint-master at Berlin, 1718-† 1725. He had previously been Mint-warden at Minden, 1685, Stargard, 1689, and Magdeburg, 1693. His issues are usually signed : **IGN**, as the following : *Frederick William I.* *N.* Double Ducats, 1724; Ducats, 1719-1725; — *Α.* Thalers, 1718-

1719; Double Thalers, 1719; Gulden, 1719-1724; Half-Gulden, 1719-1723.

He was the father of the famous theologian, D. Ernst Friedrich Neubauer, and perhaps also of Ernst Georg N., who succeeded him as Mint-master at Berlin.

Bolzenthall states that J. G. Neubauer executed a Portrait-medal in honour of the theologian, Joachim Lange, with *Β.* Female figure seated with light and scales.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Bolzenthall, *op. cit.* — Von Schrötter, *op. cit.*

NEUBAUER, JOHANN (*Austr.*). Contemporary Medallist, residing at Vienna. His signature occurs on a commemorative medal of the Inauguration of the Gundulic Monument at Ragusa, 1893.

NEUBERGER, ANNA FELICITAS (*Germ.*). Modeller in wax, at Augsburg, 1680; daughter of Daniel Neuberger. By her are numerous Portrait-medallions. This artist was also a clever Painter.

NEUBERGER, DANIEL (*Germ.*). Modeller in wax, born at Augsburg, *circ.* 1600; died at Vienna in 1660. He modelled all kinds of historical and mythological subjects, battle-scenes, Portrait-medallions, &c. (Battles of Alexander the Great, Portrait of Ferdinand III.). Some of the specimens of wax modelling at Hertford House are probably by him.

NEUBERGER, FERDINAND (*Germ.*). Modeller in wax, Augsburg, *circ.* 1630.

NEUBERGER, HANS (*Germ.*). Mint-master at Amberg, 1621, and Erlangen, 1622.

NEUBERGER, RUDOLF (*Austr.*). Contemporary Medallist, and Mint-engraver at Vienna, born in that city, 12. February 1861. He is a pupil of Professors Stephan Schwartz, Trautzel, and A. Scharff. In May 1883 he entered the Vienna Mint as an apprentice, and continued his studies at the Art School of the Austrian Museum; four years later, he became Assistant-engraver; in 1893, K. K. Mint-engraver (*Münzgraveur*); in 1901, K. K. Engraver and Medallist to the Mint, and in 1905 Chief-engraver.

Besides engraving dies for the Austrian coinage, Neuberger has devoted his leisure time in the service of art. He has executed a number of Prize Medals for Exhibitions, Societies, &c., and in 1898, he showed to the "Klub der Münz- und Medaillenfreunde" of Vienna a fine series of Counters with charming representations of animals.

It is only within the last eight years that the artist has begun modelling Portraits, in which he worked under the direction of the great master, A. Scharff. Among his reproductions are : Portrait-plaquette of H. I. M. Francis Joseph I. (*illustrated*); — Portrait-



Portrait-plaquette of Emperor Francis Joseph I.

plaquette of Empress Elizabeth (*illustrated*); — Portrait-plaquette of Carl Pickel; — Dr Joseph Pommer, composer; — Wilhelm Zierer, banker; — H. R. H. Prince Nitika of Montenegro; —

Professor Kohl; — Prof. Dr J. Pommer; — Bergrat Kronfuss Wostry; — Ludwig Anzengruber; *R.* The German Volkstheater at Vienna (reproduced in *Moderne Medaille*, p. 21); — Reopening of the Mining Works at Kuttenberg, 1888; — Medal on the 25th Anniversary of the Vienna "Landstrasser" Choral Society, 1891; — Portrait-medal of Field Marshal Count Radetzky, 1892; — Choral Festival at Krems, 1892 (3 var.); — Silver Wedding of King and Queen Carol I. of Roumania, 1894; — Jubilee Medal of the Emperor Francis Joseph I., 1898 (two varieties, with View of Schönbrunn Palace, and Karls Bridge and the Hradschin at Prague); — Another, with youthful and older portraits of the Emperor face to face; — Another, for suspension; *R.* VIRIBUS UNITIS, 1848-1898; — Fifth Federal Rifle Meeting at Vienna, 1898; — Erection of the Kaiser Franz Josef Monument at Schwechat, 1898 (sev. var.); — 20th Anniversary of the Schwechat Fire Brigade (*R.* by A. Müller);



Portrait-plaquette of the Empress Elizabeth.

— Portrait-plaquette of A. Scharff, 1903 (after the bust, modelled from life by the artist in 1902); — Medal of the Numismatic Society of Vienna (reproduced in "Blätter für Münzfreunde", 1893, Pl. 97); — The Karls Church at Vienna; — Jeton on the Artist's Wedding, 1894; — *A.* 10 Kronen piece of 1892; — Nickel 20 Heller piece, 1892 (*R.* only); — 10 Heller piece, 1892 (both sides); — *Æ.* 2 Heller piece, 1882 (both sides); — 10th Anniversary of the Foundation of Feldmarshal Graf Radetzky von Radetz Veterans' Society, 1887; — Prof. Dr Josef Pommer, 1901; — *R.* of Medal on the 25th Anniversary of the Technical Society of Lemberg, 1902; — Memorial Medal of Anton Scharff, † 6 July 1903; — Portrait-plaquette of Dr Karl Lueger, burgomaster of Vienna, 1905 (reproduced in *Mitth. der Oester. Gesellsch. für Münz- und Medaillenkunde*, Jänner 1906); — A Portrait-medallet, of the same; — Hofrath Pflügl von Leiden; — Large Portrait-plaquette of the late Empress Elizabeth of Austria, 1907, commemorating the Completion of the Kaiserin Elizabeth Monument (for this medal the artist was awarded by His Majesty the gold Cross of Merit with crown).

Thanks to his strenuous efforts and perseverance, Rudolf Neuberger now stands in the front rank of Austrian medallists. His portraits display sentiment and power, and an uncommon keenness of artistic perception.

BIBLIOGRAPHY. — Information privately obtained — *Die Moderne Medaille*, 1900; — *Mittheilungen des Klubs der Münz- und Medaillenfunde in Wien*, 1890-1905.

(To be continued.)

THE BRITISH IMPERIAL BRONZE COINAGE

PART 7.

The following abbreviations are used in describing the coins: —

O—Obverse.

R—Reverse.

QUEEN VICTORIA. BRONZE HALFPENCE. TYPE III.

XX. — Halfpenny, 1874.

O. — Legend: — VICTORIA D: G: BRITT: REG: F: D: Laureated profile bust of the Queen looking to the left, within a linear circle encircled by an ornamented rim. The portrait of Her Majesty appears more matronly than that on the coins of the first and second types. The nose is slightly more aquiline. The crimped ribbon uniting the ends of the laurel wreath at the rear of the head is tied into a bow. The wavy hair looks thinner than that on the coins of the first and second types, and is parted on the forehead, carried over the ear and collected into a plaited knot behind the head. The Queen is represented wearing a plain bodice, with a rose in front, and a mantle ornamented with roses, thistles, and shamrocks, united. On the shoulder the Garter, inscribed: — HONI S INCUSE.

R. — Legend: — HALF PENNY. A representation of Britannia looking to the right, within a linear circle, encircled by an ornamented rim. The figure is draped, wearing a helmet adorned with plumes and seated upon a rock in the sea. Her right hand holds an oval shield which rests against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, and without heraldic colouring. Her left arm entwines an ornamented trident which she holds with her hand. Her right foot is bare. In front of the figure a three-masted battleship, fully rigged, and behind a lighthouse, standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line, forming an exergue, in which is placed the date, 1874.

XXI. — Halfpenny, 1874.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that 1874 and the Mint mark H below it are in the exergue.

XXII. — Halfpenny, 1875.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that 1875 is in the exergue.

XXIII. — Halfpenny, 1875.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that 1875 and the Mint mark H below it are in the exergue.

XXIV. — Halfpenny, 1876.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that 1876 and the Mint mark H below it are in the exergue.

XXV. — Halfpenny, 1876.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that Britannia has a sandal on her right foot, and 1876 and the Mint mark H below it are in the exergue.

XXVI. — Halfpenny, 1877.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that 1877 is in the exergue.

XXVII. — Halfpenny, 1878.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that Britannia has a sandal on her right foot, and 1878 is in the exergue.

XXVIII. — Halfpenny, 1878.

O. — Similar to the obverse of Type 3, except that only part of a rose is shown in front of the plain bodice.

R. — Similar to the reverse of Type 3, except that Britannia has a sandal on her right foot, and 1878 is in the exergue.

XXIX. — Halfpenny, 1879.

O. — Similar to the obverse of Type 3.

*

R. — Similar to the reverse of Type 3, except that Britannia has a sandal on her right foot, and 1879 is in the exergue.

XXX. — Halfpenny, 1879.

O. — Similar to the obverse of Type 3, except that only part of a rose is shown in front of the plain bodice.

R. — Similar to the reverse of Type 3, except that Britannia has a sandal on her right foot, and 1879 is in the exergue.

XXXI. — Halfpenny, 1880.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that Britannia has a sandal on her right foot, and 1880 is in the exergue.

XXXII. — Halfpenny, 1881.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that Britannia has a sandal on her right foot, and 1881 is in the exergue.

TYPE IV

XXXIII. — Halfpenny, 1881.

O. — Legend: — VICTORIA D: G: BRITT: REG: F: D: Laureated profile bust of the Queen looking to the left, within a linear circle, encircled by an ornamented rim. The portrait of Her Majesty appears more matronly than that on the coins of the first and second types. The nose is slightly more aquiline. The crimped ribbon uniting the ends of the laurel wreath at the rear of the head is tied into a bow. The wavy hair looks thinner than that on the coins of the first and second types, and is parted on the forehead, carried over the ear and collected into a plaited knot behind the head. The Queen is represented wearing a plain bodice, with a rose in front, and a mantle ornamented with roses, thistles, and sham-rocks, united. On the shoulder the Garter, inscribed: — HONI S INCUSE.

R. — Legend: — HALF PENNY. A representation of Britannia looking to the right, within a linear circle, encircled by an ornamented rim. The figure is draped, wearing a helmet adorned with plumes and seated upon a rock in the sea. Her right hand holds an oval shield which rests against the rock. The shield bears the cross of Saint George and the saltires of Saint Andrew and Saint Patrick, united. The colours are heraldically represented. Her left arm entwines an ornamented trident, which she holds with her hand. On her right foot, a sandal. In front of the figure a three-masted battleship, fully rigged, and behind a lighthouse standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line, forming an exergue, in which is placed the date, 1881 and the Mint mark H below it.

XXXIV. — Halfpenny, 1882.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that 1882 and the Mint mark H below it are in the exergue.

XXXV. — Halfpenny, 1883.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that 1883 is in the exergue.

XXXVI. — Halfpenny, 1883.

O. — Similar to the obverse of Type 4, except that an ornament formed of seven beads is in front of the plain bodice.

R. — Similar to the reverse of Type 4, except that 1883 is in the exergue.

XXXVII. — Halfpenny, 1884.

O. — Similar to the obverse of Type 4, except that an ornament formed of seven beads is in front of the plain bodice.

R. — Similar to the reverse of Type 4, except that 1884 is in the exergue.

XXXVIII. — Halfpenny, 1885.

O. — Similar to the obverse of Type 4, except that an ornament formed of seven beads is in front of the plain bodice.

R. — Similar to the reverse of Type 4, except that 1885 is in the exergue.

XXXIX. — Halfpenny, 1886.

O. — Similar to the obverse of Type 4, except that an ornament formed of seven beads is in front of the plain bodice.

R. — Similar to the reverse of Type 4, except that 1886 is in the exergue.

XL. — Halfpenny, 1887.

O. — Similar to the obverse of Type 4, except that an ornament formed of seven beads is in front of the plain bodice.

R. — Similar to the reverse of Type 4, except that 1887 is in the exergue.

XLI. — Halfpenny, 1888.

O. — Similar to the obverse of Type 4, except that an ornament formed of seven beads is in front of the plain bodice.

R. — Similar to the reverse of Type 4, except that 1888 is in the exergue.

XLII. — Halfpenny, 1889.

O. — Similar to the obverse of Type 4, except that an ornament formed of seven beads is in front of the plain bodice.

R. — Similar to the reverse of Type 4, except that 1889 is in the exergue.

XLIII. — Halfpenny, 1890.

O. — Similar to the obverse of Type 4, except that an ornament formed of seven beads is in front of the plain bodice.

R. — Similar to the reverse of Type 4, except that 1890 is in the exergue.

XLIV. — Halfpenny, 1891.

O. — Similar to the obverse of Type 4, except that an ornament formed of seven beads is in front of the plain bodice.

R. — Similar to the reverse of Type 4, except that 1891 is in the exergue.

XLV. — Halfpenny, 1892.

O. — Similar to the obverse of Type 4, except that an ornament formed of seven beads is in front of the plain bodice.

R. — Similar to the reverse of Type 4, except that 1892 is in the exergue.

XLVI. — Halfpenny, 1893.

O. — Similar to the obverse of Type 4, except that an ornament formed of seven beads is in front of the plain bodice.

R. — Similar to the reverse of Type 4, except that 1893 is in the exergue.

XLVII. — Halfpenny, 1894.

O. — Similar to the obverse of Type 4, except that an ornament formed of seven beads is in front of the plain bodice.

R. — Similar to the reverse of Type 4, except that 1894 is in the exergue.

Henry GARSIDE.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

BRITISH NUMISMATIC SOCIETY.

Oct. 23. — Mr. Carlyon-Britton, President, in the chair. — The President announced that the Queen of Norway had honoured the Society by becoming one of its Royal Members. He then read a monograph upon 'The Berkeley Mint in Gloucestershire', in which he was able to adduce evidence from the charters of Henry II., Richard, John, and Edward I., that the right of coining was granted and confirmed to the Fitzhardings of Berkeley from about 1154 to 1230, and to show by inference that this was but the continuance of a privilege enjoyed by the town from at least the time of Edward the Confessor. When he began his researches, only three coins of this mint were believed to exist; but he had been able to compile the following list of early silver pennies: Edward the Confessor, Hawkins No. 220, + EDGAR ON BEORC; another, similar, but reading BERCLE; No 221, + DRSIE ON BEOR; No. 227, + EDGAR ON BEORC. William I., Hawkins No. 242, + LIFPINE ON BARCI (for Barck). Henry III., Hawkins No. 287, — AND ON BERI (probably for RAND = RANDVL on Bark). The last coin had previously been attributed to Berwick, but that town was not then an English possession, — Fleet Surgeon A. E. Weightman contributed a comprehensive treatise on the bronze coinage of Queen Victoria, 1860-1901. In this paper the writer disclosed the almost endless varieties of dies which have been used to produce the present result, as represented on our pennies, half-pennies, and farthings of to-day. When the harder bronze metal superseded the copper in 1860, it necessitated

a series of experimental dies before one was finally adopted; thus during the first two years there were constant changes of detail. The design then selected remained in use until 1873; but during the following nine years there was again a period of continuous alteration until the present form emerged. In all, apart from the usual date progression, the writer was able to instance the use of nearly a hundred and fifty varieties of dies, most of which he exhibited, many being illustrated on lanternslides. — Mr. Bernard Roth read a short account of a hoard of at least a hundred English coins found at Brunnen, near Lucerne. Unfortunately, nearly all had found their way to the crucible, but five were examined by him, viz., Edward III., two groats and a half-groat of the annulet coinage and London mint; Richard II., penny of the York mint, and another with lys on the king's breast. — Dr. G. A. Auden exhibited an interesting find of Northumbrian relics of the ninth century, from the Castlegate, York, consisting of stycas of Eanred and Ethelred II., and a small leaden cross ornamented with the impressions of both the obverse and reverse of a stycra of Osberht. Other exhibitions were: Mr. Carlyon-Britton, silver pennies of William I. and Henry III. of the Berkeley mint; Dr. Henry Laver, a forgery of a stater of Cunobeline resembling the coin of Addedomaros, Evans xiv., 5; Mr. Hamer, a specimen of the original Birmingham Workhouse token for sixpence, with a modern imitation for comparison; and Messrs. A. H. Baldwin, Stanley Bousfield, and W. Sharp Ogden, varieties of the bronze coinage of Britain and the colonies.

(*Athenæum*.)

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ROYAL NUMISMATIC SOCIETY.

Oct. 17. — Sir John Evans, President, in the chair. — Mr. F. A. Walters exhibited a half-groat of Edward IV. struck at Norwich, with the mint-mark a sun on both sides. This coin was not known to Hawkins, and is probably unique. — Mr. Percy Webb showed a specimen of the new Dutch five-cent piece in nickel, having the royal crown on the obverse, and the value on the reverse. The coin is provided with a broad rim on both sides to preserve it from wear in currency. — Mr. Bernard Roth read a paper on 'A Large Hoard of Gold and Silver Ancient British Coins of the Brigantes found at South Ferriby, in Lincolnshire, in 1906'. The hoard contained sixty-five staters in gold and forty-five coins of silver. The type of the obverse of the gold coins consists of a representation of a laureate head of very degenerate form, derived from the gold staters of Philip II. of Macedon. On many specimens there exist scarcely any traces of the design. On the reverse is shown a horse, also of very rude design, which was derived from the same source as the obverse type. Of this head and horse there are numerous varieties, which were minutely described by Mr. Roth. They are also often accompanied by ornaments, consisting of stars, wheels, crescents, pellets, &c. Many of the coins show that the obverses and reverses were struck from the same dies. The silver coins, which are of far better workmanship, also have on the reverse a horse, often very carefully and skilfully modelled. The obverse type consists of a boar, but, as in the gold, only faint traces, if any, of the design could be distinguished. Adjunct symbols such as crescents, circles of dots, and rosettes occur on these also. The gold coins reveal but little variation in their weights; but those of silver are divisible into three series or denominations, weighing about 17, 8, and 4 grs. respectively. The coins are assigned in the first half of the first century A.D. — In connexion with this paper the President exhibited a series of staters of the same class from his own collection. — In the discussion which followed Sir Henry Howorth expressed some doubt as to the attribution of these coins to the Brigantes, as they are found only on the borders of Yorkshire and Lincolnshire; whereas the dominions of that tribe included Yorkshire, Lancashire, and the Northern Counties, and are described by Ptolemy as extending from sea to sea. Sir Henry Howorth therefore suggested that they were issued by the Coritani, of whose coinage little or nothing is known, or by the Parisii (Frisii?), who may have settled in that particular locality.

(*Athenæum*.)

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SOCIÉTÉ DE NUMISMATIQUE SUISSE.

Numismates. — A Bâle a eu lieu au mois d'octobre dernier l'assemblée générale de la Société de numismatique suisse. Les congressistes ont visité les collections de la ville et notamment l'atelier du célèbre graveur Hans Frey.

Deux conférences publiques ont eu lieu dans la salle du conseil communal. Le Dr Alfred Geigy, de Bâle, a rapporté sur les anciennes monnaies suisses et le Dr Gustave Grunau, de Berne, sur le faux monnayage et ses pénalités.

La prochaine assemblée aura lieu en 1908 à Yverdon.

(*Gazette de Lausanne*.)

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Auktions-Katalog (n° 75). Förteckning öfver en samling af Svenska Mynt m. m. tillhörig Herr Martin Andersson i Göteborg, framl. Grosshandl. Carl Thunströms sterblus m. fl. Hvilken försäljes genom Stockholms Husauktions kammare å offentlig auktion i D. Holmberg's lokal, Stockholm d. 25 and 26 Okt. 1907. 825 lots.

Auctions-Catalog (N° XIX) einer hochbedeutenden Sammlung Griechischer Münzen mit einer einzigartigen Serie von Sicilien aus dem Besitze eines auswärtigen Gelehrten. Die öffentliche Versteigerung findet statt: d. 11 November 1907 u. ff. Tage, unter Leitung des Experten Dr phil. Jacob Hirsch, München. 664 Lots.

Auctions-Katalog der Sammlung Juntow. Kleine Brandenburg-preussische Münzen. Bibliothek, und Münzen aus dem Besitze des Herrn Ad. Martini. Beiträge einiger Münzliebhaber. Münzen und Medaillen aus dem Besitze eines Norddeutschen Sammlers. Versteigerung am 9-12 Oktober 1907 unter Leitung des Experten Rudolf Kube, Berlin. 2743 Lots.

Numismatischer Verkehr. Oktober 1907. 3283 Lots.

Verzeichniss (N° 115) verkäuflicher Münzen und Medaillen. Von Zschiesche & Köder. Leipzig. 6371 Lots.

Blätter für Münzfreunde. N° 9 1907.

Th. Kirsch: *Die märkischen Münzen des Fundes von Bockum*. — H. Buchenau: *Aus dem Bericht der Londoner Münze für 1906*.

Bolletino Italiano di Numismatica. Settembre 1907.

Emilio Bosco: *Delle imitazioni, contraffazioni e falsificazioni di zecche italiane*. — G. Donati: *Dizionario dei motti e leggende delle monete italiane*. — A. Cunietti-Cunietti: *Alcune varianti di monete di zecche italiane*. — Serafino Ricci: *La placchetta a ricordo della 11ª Conferenza internazionale per la pace*. — Serafino Ricci: *La medaglia nella Storia del Risorgimento Italiano*.

Illustrazione di un Bassorilievo Romano rappresentante un' officina monetaria dell' impero (Giovanni Panza).

Hommage de l'auteur.

Le Musée. Août et Septembre 1907.

Arthur Sambon: *Notes historiques sur les Portraits gravés en médailles*.

Mitteilungen der Oesterr. Gesellschaft für Münz- u. Medaillenkunde. August 1907.

V. v. Renner: *Die Porträtmedaillen auf Bürgermeister Dr Karl Lueger*.

Numismatisches Offerten-Blatt. N° 171 1907. Lots 1131-1736.

Rivista Araldica. Settembre 1907.

Zeitschrift für Münz- und Medaillenkunde. 5 Heft 1907.

Karl Schalk: *Akten zur Münzgeschichte Oesterreichs im XVII. Jahrhundert*. — J. V. Kull: *Bildnisse von fürstlichen und anderen hervorragenden deutschen Frauen des XVI und XVII Jahrhunderts auf Medaillen*. — Karl Domanig: *Die Medaille in Oesterreich*.

Numismatische Mitteilungen. Oktober 1907.

Auktions-Katalog der Bibliothek des Fürsten Clemens Lothar Metternich. Versteigerung in Wien 19 November 1907 und folgende Tage, von experten Gilhofer and Ranschburg, Wien. 2043 Lots.

Catalogue (N° 115) des Collections Martinetti & Nervegna.

Médailles grecques et romaines, Aes Grave, en vente aux enchères publiques, Gallerie Sangiorgi, Rome le 18 novembre et jours suivants. 3184 Lots.

Catalogo della Collezione Alessandro Foa di Torino in vendita all' asta amichevole per cura di Signor Rodolfo Ratto. Monete Italiane, Medaglie, Libri di Numismatica. La vendita si farà in Genova l'11 Novembre 1907. 2385 Lots.

Catalogo della Collezione Gaetano Vigano di Desio in vendita all' asta amichevole per cura di Signor Rodolfo Ratto. Monete Romane, Consolari ed Imperiali. Monete Bizantine. La vendita si farà in Genova il 14 Novembre 1907. 1668 Lots.

Frankfurter Münzzeitung. Oktober 1907.

P. J.: *Der Odenheimer Goldguldensfund*. — P. J.: *Der Enzberger Denarfund*. — L. Forrer: *Das Porträt der Gabrielle d'Estrees auf gleichzeitigen Medaillen von Guillaume Dupré*. — Th. Kirsch: *Verwechslung von Münzstempeln am Niederrhein*.

Journal des Collectionneurs. No 37.

P.-Ch. Strohlin : Les médailles modernes éditées par M. G. Hitl, à Schrobenshausen.

Auktions Catalog. Max Ritter von Wilmersdorff'sche Münzen- und Medaillen-Sammlung. Vierte Serie : Münzen und Medaillen von Russland, Polen, Balthischen Ländern, Schweden, Dänemark, Norwegen, sowie die zu diesen Ländern gehörigen geistlichen und weltlichen Herren, Städte und Privatpersonen. Auktion den 4 November 1907 und folgende Tage im Lokale des Experten Joseph Hamburger, Frankfurt-a/Main. Lots 11532 to 13239.

Auctions Catalog. Münzen- und Medaillen-Sammlung des Herrn Dr Antoine-Feill, Hamburg. I Abtheilung : Münzen und Medaillen von Dänemark, Norwegen, Schweden, Polen. Auktion den 7 November 1907 unter Leitung des Experten Joseph Hamburger, Frankfurt a/Main. 375 Lots.

O Archeologo Português. Janeiro a Abril de 1907.

M. J. de Vargas : *Materiaes para o estudo das moedas arabico-hispanicas em Portugal.* — H. Botelho : *Numismatica e Archeologia (I) Moedas romanas colonias (hispanicas) achadas em Trás-os-Montes e Beira (A) Calagurris Julia (B) Celsa Augusta (C) Clunia (II) Objectos prehistoricos do concelho de Alijo. III Lapidés com inscrições romanas do distrito de Villa Real. (I) Concelho de Villa Pouca de Aguiar.* — Pedro A. de Azevedo : *Projecto de organização dos arquivos e museus da India.* — Felix Alves Pereira : *Ara celtiberica da epoca romana.* — Arthur Lamas : *Medalha comemorativa da instituição da Academia Real da Historia Portuguesa.* — J. L. de V. : *Lapide romana de Ferreira do Alentejo.*

Verzeichnis (No XXII) verkäuflicher Personen-Medaillen. Enthält unter Anderem den II. Teil der Sammlung des Herrn A. S. in F. als Fortsetzung der Medaillen und Schaumünzen zur Brandenburgisch-Preussischen Geschichte. Herausgegeben von Experten Robert Ball, Berlin. 1364 Lots.

Catalogue (No 6) de Médailles, Monnaies et Jetons en vente aux prix marqués chez l'expert F. de Nobelle, Bruxelles. 850 Lots.

Catalogue (no 116) de la collection Martinetti. Monnaies Italiennes du moyen âge et des temps modernes. En vente aux enchères publiques, Galerie Sangiorgi, Rome le 28 Novembre 1907 et jours suivants. 583 Lots.

Medalha de D. Carlos I. Comemorativa da aclamação para galardão serviços. Da coleção iniciada por José Lamas. Arthur Lamas. Lisboa 1907. *Hommage de l'auteur.*

Monatsblatt der Numismatischen Gesellschaft in Wien. Oktober 1907.

Dr K. Schalk : *Gesuch eines "Erfinders" um Gewährung eines Viatikums.*

Numismatische Zeitschrift. Wien 1907.

Mitarbeiter. — *Besprochene Werke.* — Nekrologe. — *Orientalische Numismatik.* — Sachregister. — *Aufschriften Verzeichnis der Tafeln.*

Rivista Italiana di Numismatica. Fasc. III, 1907.

Arturo Sambon : *L'aes grave italico.* — Franc. Gneecchi : *Appunti di Numismatica Romana* : LXXXIV. *Pvella Faustianae* LXXXV. *Marcia o Roma?* — Lod. Lafranchi : *I diversi stili nella monetazione romana* : III. *La moneta unica di Macriano seniore* : IV. *Gli aurei imperiali di conio alessandrino e le monete del tiranno Saturnino* — Giuseppe Ruggero : *Annotazioni Num. Italiane* : XII. *Monete battute in campo dai Fiorentini e dai Pisani* : XIII. *Quanto vi sia di vero, nelle monete del Podestà Bonaccorso da Palude* : XIV. *Della zecca Aretina sotto il reggimento dei Fiorantini* : XV. *Di un denaro Lucchese dell' Imp. Lotario col nome di un nuovo Duca* — P. Derege di Donato : *Una monete progettata sotto il regno di Vittorio Amedeo II.* — Quintilio-Perini : *Le monete di Merano.*

Auctions-Catalog. Enthaltend : Die Sammlung des Herrn R. Kaselowsky, Bielefeld. Münzen und Medaillen verschiedener Länder. Die Versteigerung findet statt : den 25 November 1907 und folgende Tage, unter Leitung von Experten H. S. Rosenberg, Hannover. 2738 Lots.

Münzen und Medaillen Verzeichniss. Herausgegeben von Experten Fejer Josef, Budapest, no 9. October 1907. 1381 Lots.

Revue Numismatique. Troisième trimestre 1907.

A. Blanchet : *Représentations de statues sur des statères de Corinthe.* — G. Amar-del : *Une trouvaille de monnaies gauloises à la croix.* — Prince C. M. Soutzo : *Les lourdes monnaies de bronze de l'Italie centrale et la numismatique romaine, à propos d'un livre nouveau.* — G. Froehner : *Hilaritas et Lactitia.* — M. Prou et S. Bougenot : *Catalogue des deniers mérovingiens de la trouvaille de Bais (Ille-et-Vilaine).* — R. Martz : *Monnaies barroises rares ou inédites.*

Catalogue général (105^e Fascicule) de Monnaies, Médailles et Jetons, Monnaies étrangères en vente chez l'expert E. Boudeau, Paris. Lots 2355 à 2879.

Berliner Münzblätter. November 1907.

Edward Schröder : *Coltbuscher Scherfe des 16. Jahrhunderts.* — Th. Kirsch : *Betrachtungen über Münztypen und einzelne Münzen der Grafschaft Mark.* — P. Bratring : *Über das Münzwesen der Stadt Stralsund in neueren Zeiten.*

CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

Collectors will also kindly note that every care is taken when compiling the catalogues not to overrate the condition of the pieces but to faithfully represent them according to their merits.

All orders should be sent to our West-End House, 17 and 18, Piccadilly, London, W.

(For further particulars see first page of this Circular.)

ABBREVIATIONS

A. = Gold. — **R.** = Silver. — **E.** = Bronze & Potin. — **Mm.** = Mint-mark — **Mill.** = Millimeter. — **Gr.** = Grains troy. — **Obv.** = Obverse. — **R.** = Reverse. — **F. D. C.** = Fleur de coin. — **Mint state.** — **E. F.** = Extremely fine. — **V. F.** = Very fine. — **F.** = Fine. — **M.** = Mediocre. — **P.** = Poor. — **S.** = Scarce. — **R.** = Rare. — **RR.** = Very rare. — **RRR.** = Extremely rare. — **H.** = Head, *Historia Numorum.* — **B.** = Babelon, *Monnaies consulaires.* — **C.** = Cohen, *Monnaies impériales*, 2^e édition. — **M.** = Mionnet, *Monnaies grecques et romaines.* — **Ev.** = Evans, *Ancient British coins.* — **K.** = Kenyon, *Gold coins of England.* — **Hks.** = Hawkins, *Silver Coins of England.* — **Rud.** = Ruding, *Annals of the Coinage.* Ed. 1840. — **A.** = Atkins, *British Colonial coins.* — **T.** = Tancred, *Historical Record of War Medals.* — **M. I.** = *Medallic Illustrations of English History*, Franks and Grueber. — **Mad.** = Madai, *Münzcabinet.* — **S. R.** = Schulthess-Rechberg *Thaler-cabinet.* — **Rm.** = Reimann, *Sale Catalogue.* — **B. M. Cat.** = British Museum Catalogue.

GREEK COINS

(Continued from col. 10211.)

BOEOTIA

HALIARTUS

47318 **R.** Stater (*Ref.* B.C. 480). Obv. Boeotian shield. **R.** **B** in centre of mill-sail, incuse. Wt. : 190 grs. Head, *Chronological Sequence of the Coins of Boeotia*, Pl. 1, 4. V. F. 3 " "

THEBES

47319 **R.** Stater (B.C. 550-480). Obv. Boeotian shield. **R.** **Θ** in the centre of an incuse square irregularly divided into eight compartments of which four are deeply indented (mill-sail pattern). Wt. : 189 grs. Head, Pl. 1, 7. V. F. 2 " "

47320 **R.** Stater. Similar type. Wt. : 185 grs. *A good coin.* V. F. 1 10 "

47321 **R.** Stater. Similar type. Wt. : 186 grs. *Lumpy fabric.* V. F. 2 " "

47322 **R.** Drachm (B.C. 480-457). Obv. Boeotian shield. **R.** Amphora in incuse square within circular depression. Wt. : 86 grs. Head, Pl. 1, 19. V. F. 1 15 "

47323 **R.** Drachm. Similar type. Wt. : 87 grs. V. F. 1 8 6

47324 **R.** Stater (*Circ.* B.C. 426-395). Obv. Boeotian shield. **R.** **Θ**—**E.** Head of bearded Dionysos to r., in incuse square. Wt. : 188 grs. Head, Pl. III, 6. — *B. M. Cat.* 58. V. F. 6 15 "

47325 **R.** Stater. Similar type, with **Θ** **m**. Wt. : 186 grs. Head, Pl. III, 4. V. F. 5 " "

47326 **R.** Stater (B.C. 395-387). Obv. Boeotian shield. **R.** **Θ**—**E.** Amphora of which the upper part is ribbed; concave field. Wt. : 186 grs. Head, Pl. III, 12. — *B. M. Cat.* 70. E. F. 3 " "

47327 **R.** Stater. Similar type. Wt. : 187 grs. V. F. 2 " "

47328 **R.** Hemidrachm. Obv. Half-Boeotian shield, on which club. **R.** **Θ**—**E.** Amphora; in field l., club; concave field. Wt. : 6 grs. Head, Pl. III, 18. — *B. M. Cat.* 107. F. " 3 6

TANAGRA

47329 **R.** Obol (B.C. 456-446). Obv. Boeotian shield. **R.** Forepart of bridled horse to r.; beneath, **T—A.** Wt. : 16 grs. *B. M. Cat.* 27. V. F. " 8 "

THESPIAE

47330 **R.** Obol (B.C. 387-379). Obv. Boeotian shield. **R.** **ΘΕΣ**—Crescent, horns upwards. Wt. : 14 grs. *B. M. Cat.* 4. Head, Pl. IV, 19. V. F. " 9 "

THEBES

- 47331 **AR.** Stater (B.C. 379-338). Obv. Boeotian shield. **RL.** Amphora, in concave field; to l. **A** and to r. **ξ** and bunch of grapes. Wt.: 186 grs. *B. M. Cat.* 123. V. F. 1 15 »
- 47332 **AR.** Stater. Similar type. Wt.: 187 grs. V. F. 2 5 »
- 47333 **AR.** Stater. Similar type; to l. of Amphora, **ΔA**, and to r. **K**. **MO**; above, club. Wt.: 187 grs. *B. M. Cat.* 131. V. F. 2 » »
- 47334 **AR.** Stater. Similar type; to l. of Amphora, **FA**, and to r. **ΣT**; above, corn-grain. Wt.: 189 grs. *B. M. Cat.* 120. E. F. 4 4 »
- 47335 **AR.** Obol. Obv. Boeotian shield. **RL.** Head of young Herakles r., in lion's skin; in front, **ΘE**. Wt.: 12 grs. *B. M. Cat.* 169. V. F. » 9 »

BOEOTIA IN GENERE

- 47336 **AR.** Hemidrachm (B.C. 338-315). Obv. Boeotian shield. **RL.** **BO—I.** Kantharos; above, club; in field r., crescent with horns towards l.; concave field. Wt.: 38 grs. *Head, Pl. v.* 12 var. V. F. » 9 6
- 47337 **AR.** Hemidrachm. Similar type. F. » 6 »
- 47338 **AR.** Obol. Obv. Boeotian shield. **RL.** **BO—I.** Kantharos; above, club; in field, to r., crescent. *B. M. Cat.* 55. E. F. » 8 6
- 47339 **AR.** Drachm (*Circ. B. C.* 220-197). Obv. Head of Persephone, facing, wearing corn-wreath. **RL.** **BOIΩTON.** Poseidon, naked, standing to r., resting on trident and holding dolphin in extended l.; in field, Boeotian shield, and letters **ΔE**. *Head, Pl. vi.* 5. F. » 15 »
- 47340 **AR.** Drachm (*Circ. B. C.* 197-146). Obv. Laureate head of Zeus to r.; border of dots. **RL.** **BOIΩTON.** Nike standing to l., holding wreath, and resting on trident; in front, monogram **⊗** and **I**. Wt.: 76 grs. *Var. Head, Pl. vi.* 7. E. F. 1 10 »
- 47341 **AR.** Drachm. Similar type; in field to l., bunch of grapes. Wt.: 80 grs. *B. M. Cat.* 90. V. F. 1 7 6

THESPIAE

- 47342 **AR.** Hemidrachm (B.C. 387-374). Obv. Boeotian shield. **RL.** **OEξ.** Female head to r.; concave field. Wt.: 38 grs. *B. M. C.* 10. F. » 15 »
- 47343 **RL.** Hemibol. Obv. Two crescents around which four stars. **RL.** Similar type. Wt.: 4 grs. F. » 4 »

(To be continued.)

ROMAN CONSULAR

(Continued from col. 10213.)

ACCOLEIA

- 47344 *P. Accoleius Lariscolus* (B.C. 43). **AR.** Obv. **P-ACCOLEIVS** **LARISCOLVS.** Bust of Acca Larentia, to r. **RL.** The three statues of the *Nymphae querquetulanae*. *B.* 1 var. F. D. C. 1 5 »

ACILIA

- 47345 *Man. Acilius Glabrio* (B.C. 54). **AR.** Obv. **SALVTIS.** Laureate head of Salus, to r. **RL.** **NV-ACILIVS III VIR-VALETV.** Salus standing slightly towards l., leaning against column, and feeding a serpent. *B.* 8. F. D. C. » 3 6
- 47346 **AR.** Similar type, but different head. E. F. » 3 »
- 47347 **AR.** Another variety. E. F. » 3 »

AEMILIA

- 47348 *Man. Aemilius Lepidus* (B.C. 112). **AR.** Obv. **ROMA.** Laureate and diademed head of Roma, to r.; behind **Χ**. **RL.** Sametype, incuse. *B.* 7. *A. Brockage.* V. F. » 3 »
- 47349 *M. Aemilius Scaurus* (B.C. 58). **AR.** Obv. **M-SCAVR-AED.** **CVR.**; in the field, **EX S.C.**; in exergue: **REX ARETAS.** King Aretas kneeling on one knee to r., by the side of his camel. **RL.** **P-HVPSAE AED. CVR.**; in ex.: **C-HVPSAE COS PREIVS.**; in the field, **CAPTIV.** Jupiter in quadriga to l.; under the horses' feet, a scorpion. *B.* 8. F. D. C. » 5 »
- 47350 **AR.** Another, similar. E. F. » 4 »
- 47351 **AR.** Another, similar. V. F. » 3 »
- 47352 **AR.** Another, similar. F. » 1 9
- 47353 **AR.** Another, with **HVPSAEVS.** *B.* 8 var. V. F. » 4 »
- 47354 *Paullus Aemilius Lepidus* (B.C. 54). **AR.** Obv. **PAVLLVS**

LEPIDVS CONCORDIA. Diademed and veiled head of concord, to r. **RL.** **PAVLLVS TER.** Lucius Aemilius Paullus standing to r. of trophy, in front of which are seen Perseus and his two sons. *B.* 10. E. F. » 3 6

- 47355 *L. Aemilius Buca* (B.C. 44). **AR.** Obv. **L-BVCA.** Diademed head of Venus, to r. **RL.** Endymion asleep, lying on a skin, his head resting against a rock; above, Cupid; in front, to r., Diana seated and holding a veil over her head. *B.* 12 (100 francs). *RR.* V. F. 4 » »
- 47356 *Lepidus* (B.C. 43-36). **AR.** Obv. Laureate and diademed head of Roma, to r. **RL.** **M-LEPIDVS.** Equestrian statue of Marcus Lepidus to r., carrying a trophy. *B.* 21 var. *S.* E. F. » 8 »
- 47357 **AR.** Obv. Laur. and diad. head of Roma, to r. **RL.** **M-LEPIDVS AN-XV-PR-H-D-C-S.** Equestrian statue, as on last coin. *B.* 22. *S.* F. D. C. » 15 »
- 47358 **AR.** Quinarius. Obv. **LEP-IMP.** Simpulum, censer, axe and apex. **RL.** **M-ANT-IMP.** Lituus, praefericulum, and raven. *B.* 30. *S.* E. F. » 12 6
- 47359 **AR.** Quin. Similar type. V. F. » 4 »
- 47360 **AR.** Quin. Another variety. V. F. » 6 »
- 47361 **AR.** Obv. **LEPIDVS PONT-MX-III-V-R-P-C.** Bare head of Lepidus, tor. **RL.** **CAESAR-IMP-III-VIR-R-P-C.** Bare head of Octavius, to r. *B.* 35. *R.* E. F. 3 10 »
- 47362 **AR.** Similar type. *R.* V. F. 2 10 »

ANNIA

- 47363 *Annius Luscus* (B.C. 92-87). **AR.** Obv. **C-ANNI-T-F-T-N.** **PRO-COS EX-S-C.** Diademed bust of Anna Perenna, to r.; behind, caduceus; in front, scales. **RL.** **L-FABI-L-F-HISP.**; in the field, **Q.** Victory holding long palm-branch, in quadriga galloping to r. *B.* 2. F. D. C. » 12 6
- 47364 **AR.** Another, similar; under head, **T.** F. D. C. » 12 6
- 47365 *Annius* (B.C. 15). **Æ 3.** Obv. **ANNIVS LAMIA SILIVS.** Two hands clasped holding caduceus. **RL.** **III VIR-A A A F F.** around *S.C.* *B.* 7. V. F. » 1 »

ANTIA

- 47366 *C. Antius Restio* (B.C. 49-45). **AR.** Obv. **RESTIO.** Bare head of the tribune Antius Restio, to r. **RL.** **C-ANT-VS C-F.** Hercules, naked, advancing to r., holding club and carrying trophy. *B.* 1. *S.* V. F. » 7 6

(To be continued.)

ROMAN IMPERIAL

(Continued from col. 10214.)

LICINIUS I

Born in A.D. 263 proclaimed Augustus in 307, abdicated in 323, but was killed in the same year by order of Constantine.

- 47367 **Æ 2.** Obv. **VAL-LICINIVS P-F-AVG.** Laureate bust to r. **RL.** **GENIO AVGVSTI.** Genius, wearing modius, half nude, standing to l., holding cornucopiae and patera; to l., star; to r., **Γ**; in ex.: **SM-TS.** *C.* 27. Struck at Thessalonica. F. D. C. » 3 »
- 47368 **Æ 2.** Obv. **IMP-C-VAL-LIC-LICINIVS P-F-AVG.** Laur. head to r. **RL.** **GENIO IMPERATORIS.** Genius, as before; in the field, **I K**, r. **P**; ex.: **ALE.** *C.* 43. Struck at Alexandria. F. D. C. » 3 »
- 47369 **Æ 2.** Similar type, with **K—P**. Same Mint. F. D. C. » 3 »
- 47370 **Æ 2.** Similar type, with **K—P**. Same Mint. F. D. C. » 4 »
- 47371 **Æ 2.** Similar type, with **K—P**. Same Mint. E. F. » 3 »
- 47372 **Æ 2.** Obv. **IMP-LICINIVS P-F-AVG.** Laur. and cuirassed bust to r. **RL.** **GENIO POP-ROM.** Genius, as before; in field, **T—F**; ex. **PTR.** *C.* 49. Struck at Treves. F. D. C. » 1 6
- 47373 **AR.** Obv. **LICINIVS AVGVSTVS.** Laur. head to r. **RL.** **IOVI CONSERVATORI AVGG.** Jupiter standing to l., holding thunderbolt and sceptre; at his feet, an eagle holding wreath in its beak; in field to r. **Σ**; ex.: **SM-TS.** *C.* 104. Struck at Thessalonica. *RR.* F. D. C. 13 10 »
- 47374 **AR.** Obv. **LICINIVS AVGOB DV FILII SVI.** Facing bust, draped, head bare. **RL.** **IOVI CONS LICINI AVG.** Jupiter seated, facing, on cippus, holding Victory and sceptre; at his feet, an eagle, holding wreath in its beak; on the cippus: **SIC X** **SIC XX**, and in ex.: **SMNE.** *C.* 128. Struck at Nicomedia. *RR.* F. D. C. 32 » »

- 47375 Æ^2 . Obv. IMP. LIC. LICINIVS P. F. AVG. Laur., draped and cuirassed bust to r. R^2 . IOVI CONSERVATORI AVGG. NN. Jupiter nude standing to l., holding figure of Victory and sceptre; at his feet, an eagle holding wreath; ex. : TSA. C. 123. Struck at Thessalonica. F. D. C. » 2 6
- 47376 Æ^2 . Obv. IMP. C. VAL. LICIN. LICINIVS P. F. AVG. Laur. head to r. R^2 . IOVI CONSERVATORI. Same type as last; in the field r. VIII; ex. : SKM. C. 70. Struck at Cyzicus. F. D. C. » 3 6
- 47377 Æ^2 . Obv. VAL. LICINIVS P. F. AVG. Laur. bust to r. R^2 . VIRTUTI EXERCITVS. Valour advancing to r., carrying trophy and spear; in the field, star and A; ex. : SM. TS. C. 195. Struck at Thessalonica. R. E. F. » 10 »
- 47378 Æ^2 . Similar type, with star and Γ on R^2 . R. F. D. C. » 14 »
- 47379 Æ^2 . Obv. IMP. LICINIVS AVG. Laur. and cuirassed bust to r. R^2 . Within wreath : VOT XX | MVL T | XXX | TSA. C. 212. Struck at Thessalonica. R. V. F. » 12 6

CONSTANTINE THE GREAT

Born in Moesia; son of Constantius Chlorus by Helena; proclaimed Emperor in A.D. 306 on his father's death at York, and later (A.D. 312) acknowledged by the Senate. He granted toleration to the Christians, transferred the seat of his empire to Byzantium, was baptized in 337 as a Christian, and proclaimed Christianity the State religion; died in 337.

- 47380 Æ^2 . Obv. FL. VAL. CONSTANTINVS FL. AVG. Laureate head to r. R^2 . GENIO CAESARIS. Genius standing to l., head adorned with modius; he holds a cornucopiae and patera; in the field, K $\frac{A}{P}$; ex. : ALE. C. 185. Struck at Alexandria. R. F. D. C. » 10 »
- 47381 Æ^2 . Obv. FL. VAL. CONSTANTINVS N. C. Youthful bust, laureate, and draped, to r. R^2 . GENIO POP. ROM. Genius, as before; in field, l., altar; r. N; ex. : PLG. C. 212. Struck at Lyons. F. D. C. » 3 6
- 47382 Æ^2 . Obv. CONSTANTINVS NOB. CAES. Laur. head to r. R^2 . HERCVLI CONSERVAT. CAES. Hercules to l. strangling the Nemean lion; ex. : S. T. C. 274 (40 frs). R. E. F. 1 » »
- 47383 A^1 . Obv. CONSTANTINVS P. F. AVG. Laureate head to r. R^2 . SECVRITAS REIPVBLICAE. Securitas standing, head to r., leaning against column; ex. : TR. C. 497. Struck at Treves. F. D. C. 7 » »
- 47384 A^1 . Obv. CONSTANTINVS NOB. C. Laur. head to r. R^2 . VIRTVS MILITVM. Camp gate surmounted by three towers; ex. : QT. C. 705. R. F. D. C. 2 10 »
- 47385 A^1 . Obv. Diademed bust to r. R^2 . Within wreath : VOTIS | XX | MVL TIS | XXX; ex. : ANT. C. 753 (60 francs). Struck at Antioch. F. D. C. 3 » »
- 47386 Æ . Quin. Obv. POP. ROMANVS. Diademed bust to l., with cornucopiae on shoulder. R^2 . Within wreath : star beneath which CONS. S. F. D. C. » 6 6

FAUSTA

Wife of Constantine the Great, married in A.D. 307, and suffocated in a hot bath by his orders in 326.

- 47387 Æ^2 . Obv. FLAV. MAX. FAVSTA. AVG. Bust to r. R^2 . SPES REIPVBLICAE. Fausta standing, holding her two children Constantine II and Constantius II in her arms; ex. : PTR. C. 15. F. D. C. » 3 »
- 47388 Æ^2 . Obv. FAVSTA N. F. Bust to r. R^2 . Star in a laurel-wreath. C. 25 (100 francs). RR. E. F. 3 10 »

DELMATIUS

Grandson of Constantius Chlorus and nephew of Constantine the Great, created Caesar in A.D. 335 and killed two years later, by order of Constantius II.

- 47389 Æ^2 . Obv. FL. DELMATIVS NOB. C. Laureate and draped bust to r. R^2 . GLORIA EXERCITVS. Two helmeted soldiers standing, on either side a military standard; ex. : CONSI. C. 5. Struck at Constantinople. E. F. » 5 »
- 47390 Æ^2 . Similar type; in ex. : RQ. Struck at Rome. E. F. » 4 6

HANNIBALIANUS

Brother of Delmatius, born at Toulouse, married Constantine the Great's eldest daughter, Constantina A.D. 335, and was decorated with the title of King of Pontus. After Constantine's death he was slain by the soldiers.

- 47391 Æ^2 . Obv. FL. HANNIBALIANO REGI. Draped bust to r., head bare. R^2 . SECVRITAS PVBLICA. The river Euphrates reclining to r., holding a sceptre and emptying an urn; in ex. : CONSS. C. 2 (40 francs). Struck at Constantinople. R. F. D. C. 1 15 »

CONSTANTINE II JUNIOR

Son of Constantine the Great, born at Arles, A.D. 316; proclaimed Caesar in the following year. He defeated the Goths in 332, and in 335 obtained Gaul, Spain and Britain as his patrimony. He was defeated and killed in 340 by Constans.

- 47392 Æ^2 (struck on a thick flan). Obv. CONSTANTINVS IVN. NOB. CAES. Laur. and cuirassed bust to r. R^2 . CLARITAS REIPVBLICAE. Sol running to l., holding a whip; in the field l. P; ex. : PT. C. 57. F. D. C. 1 » »

CONSTANS

Third son of Constantine the Great and Fausta, born at Rome in A.D. 320. On his father's death, he was proclaimed Emperor, A.D. 337. He was slain by the soldiers in 350.

- 47393 Æ^2 . Obv. D. N. CONSTANS P. F. AVG. Diademed and draped bust to r. R^2 . FEL. TEMP. REPARATIO. Constans standing to l. on galley, holding Victory and standard; on the galley, Victory seated to l.; in the field l. A; ex. : AQP. C. 11. Struck at Aquileia. E. F. » 2 6
- 47394 Æ^2 . Obv. Similar. R^2 . Same legend and type, but Constans holds, instead of Victory, a Phoenix standing on globe; ex. : Γ SIS Π . C. 9. Struck at Siscia. F. D. C. » 6 6
- 47395 Æ^2 . Obv. D. N. CONSTANS P. F. AVG. Diademed and draped bust to l., holding orb. R^2 . FEL. TEMP. REPARATIO. Soldier dragging a young captive out of his hut. C. 19. Patinated. E. F. » 5 »
- 47396 Æ^2 . Obv. D. N. CONSTANS P. F. AVG. Diademed and draped bust to r.; behind, A. R^2 . FEL. TEMP. REPARATIO. Soldier, helmeted, standing to l., spearing an enemy who with his horse has fallen on the ground; in field l. A; ex. : ASIS. C. 16. Struck at Siscia. F. D. C. » 3 6
- 47397 A^1 . Obv. FL. IVL. CONSTANS P. F. AVG. Diademed and draped bust to r. R^2 . OB. VICTORIAM TRIVMFALEM. Two Victories standing, supporting a wreath inscribed : VOT | X | MVL T | X. V; ex. : TR (Treves). C. 88. F. D. C. 3 15 »
- 47398 A^1 . Obv. CONSTANS AVGVSTVS. Diademed and draped bust to r. R^2 . VICTORIA DD NN AVGG. Two Victories standing supporting a wreath inscribed : VOT | X | MVL T | XX; ex. : TR (Treves). C. 171. F. D. C. 4 5 »
- 47399 Æ^2 . Obv. D. N. CONSTANS P. F. AVG. Diademed and draped bust to r. R^2 . FEL. TEMP. REPARATIO. Soldier, helmeted, spearing a prostrate foe whose horse is also on the ground; ex. : ALEP. C. 15. E. F. » 2 »

CONSTANTIUS II

Born at Sirmium in A.D. 317, declared Caesar in 323, entered Rome in 357, and died in 361.

- 47400 A^1 . Obv. FL. IVL. CONSTANTIVS PERP. AVG. Diademed and draped bust to r. R^2 . GLORIA REIPVBLICAE. Rome and Constantinople seated, facing, and supporting between them a shield inscribed : VOT | XX | MVL T | XXX; ex. : CONS. C. 108. F. D. C. 2 5 »
- 47401 A^1 . Similar type, with mint-mark, SMNT (Nicomedia). F. D. C. 3 » »
- 47402 A^1 . Similar type, with shield inscribed : VOT | XXX | MVL T | XXXX; ex. : * TES * (Thessalonica). C. 122. F. D. C. 2 » »
- 47403 A^1 . Similar type, with SMAQ in ex. (Aquileia). F. 1 7 6
- 47404 A^1 . Obv. DN. CONSTANTIVS P. F. AVG. Diademed head to r. R^2 . GLORIA REIPVBLICAE. Rome and Constantinople seated, facing, supporting a shield inscribed : VOT | XXXX; ex. : ANT (Antioch). C. 126. F. 1 5 »
- 47405 A^1 . Obv. FL. IVL. CONSTANTIVS NOB. CAES. Laur. head to r. R^2 . PRINCIPI IVVENTVTIS. Constantius standing to r., as Prince of Youth, holding spear and orb; ex. : TR (Treves). C. 155. F. D. C. 4 » »
- 47406 A^1 . Triens. Obv. FL. IVL. CONSTANTIVS AVG. Laureated and draped bust to r. R^2 . SECVRITAS REIPVBLICAE. Security standing and leaning against column; ex. : TR (Treves). F. » 10 »
- 47407 A^1 . Obv. D. N. CONSTANTIVS P. F. AVG. Diademed and draped bust to r. R^2 . VICTORIA AVG. NOSTRI. Victory to l. turning round towards the Emperor who holds an orb and sceptre; ex. : TR (Treves). C. 207. S. F. D. C. 9 10 »

VETRANION

General under Constantius II.; proclaimed Emperor at Sirmium in 350, but forced to abdicate after ten months' reign.

- 47408 Æ^2 . Obv. D. N. VETRANIO P. F. AVG. Diademed and draped bust to r. R^2 . CONCORDIA MILITVM. Vetranton standing between two standards; in the field, A—B; ex. : TSA. (Thessalonica). C. 1. R. From the Montagu Sale. E. F. 2 » »
- 47409 Æ^2 . Similar type. R. V. F. 1 » »

- 47410 \mathcal{A}^2 . Similar type; in the field A; ex.: .ASIS (Siscia). V. F. 1 5 "
- 47411 \mathcal{A}^2 . Obv. D. N. VETRANIO P. F. AVG. Laureated and draped bust to r. \mathcal{R} . GLORIA ROMANORVM. Vetranius standing to l., holding the labarum and transversal sceptre. C. 3 (40 frs). R. F. D. C. 2 " "
- 47412 \mathcal{A}^2 . Obv. D. N. VETRANIO P. F. AVG. Laur. and draped bust to r. \mathcal{R} . HOC SIGNO VICTOR ERIS. Vetranius standing to r., crowned by Victory standing behind him and holding a long palm-branch; in the field, A; ex.: . Γ SIS* (Siscia). C. 4. R. F. D. C. 2 10 "
- 47413 \mathcal{A}^2 . Similar type; but between A and star. *From the Montagu Sale.* V. F. 2 " "
- 47414 \mathcal{A}^2 . Obv. Similar. \mathcal{R} . VIRTUS EXERCITVM. Vetranius standing to l., leaning on shield and holding the labarum. C. 12. R. F. D. C. 1 5 "

MAGNENTIUS

Born in A.D. 303; proclaimed Emperor at Autun in 350; defeated by Constantius in Illyria in 351, and died at Lyons in 353.

- 47415 \mathcal{A}^2 . Obv. IMP. CAE. MAGNENTIVS AVG. Draped bust to r. \mathcal{R} . FELICITAS REIPVBLICE. Magnentius standing to l., holding figure of Victory and labarum; in the field to r. A; ex.: .TESU (Thessalonica). C. 5. V. F. " 1 6
- 47416 \mathcal{A}^2 . Obv. D. N. MAGNENTIVS P. F. AVG. Diademed and draped bust to r. \mathcal{R} . As last; in the field, F; ex.: CAR (Carthage). C. 6. E. F. " 2 "
- 47417 \mathcal{A}^2 . Obv. D. N. MAGNENTIVS P. F. AVG. Diademed and draped bust to r.; behind, A. \mathcal{R} . GLORIA ROMANORVM. Emperor on horseback spearing prostrate foe; ex.: RPLG. (Lyons). C. 16. E. F. " 1 6
- 47418 \mathcal{A}^2 . Similar type; ex.: ERP (Treves). C. 20. F. D. C. " 2 "
- 47419 \mathcal{A}^2 . A variety. E. F. " 1 6
- 47420 \mathcal{A}^2 . Obv. D. N. MAGNENTIVS AVG. Draped bust to r., head bare. \mathcal{R} . VICT. AVG. LIB. ROM. ORB. Victory and Liberty, both standing and supporting together a trophy; ex.: NAR (Narbonne). C. 36. *From the Quelen and Montagu sales. A rare mint.* F. D. C. 9 " "
- 47421 \mathcal{A}^2 . Obv. D. N. MAGNENTIVS P. F. AVG. Draped bust to r.; behind, B. \mathcal{R} . VICT. DD NN AVG. ET CAES. Two Victories supporting a shield inscribed: VOT | V | MVL | X; ex.: RC (Rome). C. 68. E. F. " 2 6
- 47422 \mathcal{A}^2 . Similar type; ex.: RR (Rome). E. F. " 2 6
- 47423 \mathcal{A}^2 . Obv. IM. CAE. MAGNENTIVS AVG. Draped bust to r. \mathcal{R} . VICTORIA AVG. LIB. ROMANOR. Victory and Liberty supporting a trophy; ex.: TR (Treves). C. 46. *Brilliant.* F. D. C. 4 15 "
- 47424 \mathcal{A}^2 . Obv. D. N. MAGNENTIVS P. F. AVG. Draped bust to r.; behind, A. \mathcal{R} . VICTORIAE DD NN AVG. ET CAES. Two Victories supporting a shield inscribed: VOT | V | MVL | X; beneath, S—V; ex.: RPLG (Lyons). C. 68. F. D. C. " 2 6
- 47425 \mathcal{A}^2 . Similar type; in the field of \mathcal{R} . IS; ex. PAR (Arles). F. D. C. " 2 6
- 47426 \mathcal{A}^2 . Similar type; ex.: AMB (Amiens). F. D. C. " 2 6
- 47427 \mathcal{A}^2 . Similar type; ex.: TRS (Treves). *Patinated.* F. D. C. " 3 "
- 47428 \mathcal{A}^2 . Similar type; ex.: TRP (Treves). F. D. C. " 2 6
- 47429 \mathcal{A}^2 . Similar type; in the field, SP; ex.: RPLG (Lyons). F. D. C. " 2 "
- 47430 \mathcal{A}^2 . Similar type; in the field, SV; ex.: RPLG (Lyons). F. D. C. " 2 6
- 47431 \mathcal{A}^2 . Obv. D. N. MAGNENTIVS P. F. AVG. Diademed and draped bust to r. \mathcal{R} . (VIRTUS) AVG. NOSTRI. Christian monogram between A and ω ; ex.: TRS (Treves). V. F. " 4 "

(To be continued.)

CONTINENTAL COINS

(Continued from col. 10219.)

COUNTERFEIT STERLINGS

- 47432 **Namur.** *Gui de Dampierre (1280-1305) County of Flanders.* Obv. + MARCHIO NAMVRO. Bare head, facing. \mathcal{R} . GGO—MES—FLA—D'RA. Long cross dividing legends, in the angles of which twelve pellets. *Chautard 1.* E. F. " 9 6
- 47433 \mathcal{A}^2 . Similar type; the head between two crosslets, and on \mathcal{R} . trefoil in one of the angles. *Chaut. 6. S.* V. F. " 10 6
- 47434 **Alost.** *Gui de Dampierre (1280-1305).* \mathcal{A} . Obv. + \mathcal{G} COMES FLANDRIE. Bare head, facing. \mathcal{R} . CIV—ITA—SAL—OST. Long cross dividing legends, in the angles of which twelve pellets. *Chaut. 10.* F. " 3 "
- 47435 **Uncertain mint.** *Gui de Dampierre (1280-1305).* \mathcal{A} . Obv. + \mathcal{G} COMES FLANDRIE. Facing head, crowned

- with roses. \mathcal{R} . SIG ° — NVN — CRV — SIS. Type of last. *Chaut. 11.* F. " 2 6
- 47436 \mathcal{A} . Another, similar. V. F. " 3 6
- 47437 **Alost.** *Robert de Béthune (1305-1322).* \mathcal{A} . Obv. + \mathcal{R} COMES FLANDRIE. Crowned head, facing. \mathcal{R} . MON—ETA—ALO—TAN. Long cross dividing legends, in angles of which are twelve pellets. *Var. of Chaut. 12-17.* F. " 1 6
- 47438 \mathcal{A} . Another, similar. F. " 2 6

COUNTY OF HAINAULT

- 47439 **Valenciennes.** *Jean d'Avesnes (1280-1304).* \mathcal{A} . Obv. + \mathcal{I} COMES HANONIE full faced head crowned with three roses. \mathcal{R} . VAL—END—HEN—ENS. Cross dividing legends; in the angles, twelve pellets. *Chaut. 23.* M. " 1 6
- 47440 \mathcal{A} . A variety. *Chaut. 26.* M. " 2 "
- 47441 \mathcal{A} . Another variety. *Chaut. 27. S.* F. " 4 6
- 47442 **Mons.** *Jean d'Avesnes (1280-1304).* \mathcal{A} . Obv. + \mathcal{I} COMES HANONIE. Facing head crowned with chaplet of roses. \mathcal{R} . MON—ETA—MON—TES. Usual type. *Chaut. 29. S.* F. " 4 6
- 47443 \mathcal{A} . Another, similar. S. V. F. " 9 "
- 47444 \mathcal{A} . Obv. + \mathcal{I} COMES HANONIE. Facing head, as on last. \mathcal{R} . MON—ETA—MON—TES. Usual type. *Chaut. 33. S.* V. F. " 7 6
- 47445 \mathcal{A} . Another, similar. S. V. F. " 9 6
- 47446 **Valenciennes.** *Jean d'Avesnes (1280-1304).* \mathcal{A} . Obv. + \mathcal{I} COMES HANONIE. Facing head, as before. \mathcal{R} . VAL—END—HEN—ENS. Cross dividing legends, in the angles twelve pellets. *Chaut. 26. R.* V. F. " 8 6

DUCHY OF BRABANT

- 47447 *Jean I (1261-1294).* \mathcal{A} . Obv. + \mathcal{I} DVX LIMBURGIE. Facing head adorned with chaplet of roses. \mathcal{R} . DVX—BRA—BAN—TIE. Long cross pattée dividing legends; in the angles, twelve pellets. *Chaut. 95.* V. F. " 4 6
- 47448 \mathcal{A} . A variety with + \mathcal{I} DVX LIMBURGIE. *Chaut. 96. R.* V. F. " 10 6
- 47449 \mathcal{A} . Another variety, with g between each word. *Chaut. 97. S.* F. " 3 "
- 47450 \mathcal{A} . Another variety. *Not in Chautard.* M. " 2 "
- 47451 *Jean III (1312-1355).* \mathcal{A} . Obv. + \mathcal{I} DVX DG BRABANTIA. Brabantine castle. \mathcal{R} . MON—ETA—BRV—XEL. Long cross dividing legends, in each angle three pellets. *Chaut. 112.* V. F. " 5 "
- 47452 **Louvain.** \mathcal{A} . Obv. (I) DVX—(DE) BRABANTIA. Shield of arms of Brabant and Limburg. \mathcal{R} . + MORETA LOVANS. Foliate cross. *Chaut. Pl. xxxv, 11.* F. " 4 6

BISHOPRIC OF LIÈGE

- 47453 *Adolphe de la Marck (1313-1344).* \mathcal{A} . Obv. + ADVLPVVS ° ° APS ° LEOD. Spread eagle holding shield of arms of La Marck cutting into the legend. \mathcal{R} . MON—ETA—LEO—DIE. Long cross dividing legends; in each angle three pellets. *Chaut. 121. R.* V. F. " 10 "

SEIGNEURIE OF HERSTAL

- 47454 *Jean I. de Louvain (1285-1309).* \mathcal{A} . Obv. + IOHANNES RES ° DE LOVAINO. Facing head. \mathcal{R} . DNS—DE ° h—ARS—TEL. Usual type. *Chaut. 137. S. F.* " 4 6

COUNTY OF LOOZ

- 47455 *Arnould VIII (1280-1328).* \mathcal{A} . Obv. + MONETA COMITDELO. Bare head, facing. \mathcal{R} . COM—ISA—RNO—LDVS. Long cross dividing legends; in each angle three pellets. *Chaut. 143. R.* V. F. " 7 6

COUNTY OF LUXEMBURG

- 47456 *Jean I. d'Avenge (1309-1346).* \mathcal{A} . Obv. + BIVVAPES DNSFREYB. Crowned head, facing. \mathcal{R} . LVA—ENB—GEN—SIS. Usual type. *Chaut. 170.* F. " 2 6
- 47457 \mathcal{A} . A variety, with LOC instead of LVC. *Chaut. 171.* F. " 2 6

BISHOPRIC OF TOUL

- 47458 *Thomas de Bourlemont (1330-1353).* \mathcal{A} . Obv. + EC MONETA NOSTRA. Crowned head; facing. \mathcal{R} . LVN—TOL—ENG—IEN. Usual type. *Chaut. 198. S.* M. " 3 6

BISHOPRIC OF CAMBRAI

- 47459 *Guillaume de Hainaut* (1292-1296). *R.* Obv. + **GVILES·EPISCOPVS**. Head facing, crowned with three roses. *R.* **CAM—BR—CEN—SIS**. Usual type. *Chaut.* 210. V. F. " 9 6
- 47460 *Gui de Collemède* (1296-1306). *R.* Obv. + **GVIDO·EPISCOPVS**. Facing head, hair adorned with three roses. *R.* **CAM—ER—CEN—SIS**. Usual type. *Chaut.* 217. *Broken.* M. " 1 "
- 47461 *R.* Another similar. V. F. " 5 "

COUNTY OF LIGNY

- 47462 *Valéran II* (1316-54). *R.* Obv. **G DOMYRVS·DE·LYRY**. Crowned head, facing. *R.* **MOR—ETA—SER—AIR**. Usual type. *Chaut.* 230. S. F. " 6 6
- 47463 *R.* Another, with + **G DOMINVS·DE·LINY** and on *R.* **SER—AYR**. *Chaut.* 229. M. " 2 "
- 47464 *R.* Another, with + **G·DOMINVS·DE·LYNI** and on *R.* + **MON—ETA—SER—ENR**. *Chaut.* 233. F. " 3 6
- 47465 *R.* Another, with + **G·DOMINVS·DE·ELINH**. *Chaut.* 236. F. " 3 6

COUNTY OF PORCIEN

- 47466 *Gaucher de Châtillon* (1303-1329). *YVES*. *R.* Obv. + **GALCHS COMES PORC**. Crowned head, facing. *R.* **MOR—ETA—OVA—YVE**. Usual type. *Chaut.* 241. F. " 2 6
- 47467 *R.* A variety with **MOR—ETA—NOVA—Y·VE**. *Chaut.* 243. F. " 3 "
- 47468 *R.* — **Neuf-château**. *R.* Obv. + **GALRS COMES PORCI**. Crowned head, facing. *R.* **MON—ETA—NOV—ICA**. Usual type. *Chaut.* 248. F. " 3 "
- 47469 *R.* — **YVES**. *R.* + **GALRS COMES PORC**. Crowned head, facing. *R.* **MOR—ETA—OVA—Y·VE**. Usual type. *Variety not in Chautard.* F. " 5 6

HOLY ROMAN EMPIRE

- 47470 *Henry VII* (1308-1313). *R.* Obv. + **HERRICVS·DEI·GRA**. Crowned head, facing. *R.* **RE·M—ARO—IVM**. Usual type. *Unpublished variety.* M. " 5 "
- 47471 *Louis V. of Bavaria* (1314-1347). *R.* Obv. (Eagle) **LVDOVICVS·ROM·REX**. Crowned head, facing. *R.* **MON—ETA—AQ—NSIS**. Usual type. *Chaut.* 318. M. " 1 "
- 47472 *R.* Another, similar. V. F. " 5 "

COUNTY OF HOLLAND

- 47473 *Florent V* (1256-1296). *Dordrecht*. *R.* Obv. + **FLORENTIVS COMS**. Facing head, crowned with three roses. *R.* **DVR—DR—NCIS—CIVI**. Usual type. *Chaut.* 459. V. F. " 9 "

COUNTY OF GUELTERS

- 47474 *Renaud I* (1272-1296). *Arnhem*. *R.* Obv. + **COMES·GL·BANCIS**. Crowned head, facing. *R.* **CIVI—TAS—ARN—EVM**. Usual type. *Chaut.* 463. V. F. " 5 "

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ITALIAN SERIES

PAPAL COINS

- 47475 *Leo X* (1515-1521). *R.* Testone. Obv. **LEO·DECIMVS·PONT·MAXIMVS**. Bust to l. *R.* **PACEM·MEAM·DO·VOBIS**. Christ standing to r. blessing the apostles kneeling at feet; in exergue: °ROMA°; beneath °and trident. C. 24. *RR.* V. F. 10 10 "
- 47476 *R.* Giulio. Obv. ° **LEO X·DECIMVS·PONT·MAXIMVS** °. Bust to l. *R.* ° **S·PAVLVS—S·P** °. The two Apostles seated, face to face; beneath, arms of cardinal. C. 43. *R.* V. F. 5 "
- 47477 *Sede Vacante* (1521). *R.* Giulio. Obv. ° **SEDE·VA—CANTE** °. Two keys crossed under paraclet; beneath, shield of arms. *R.* ° **S·PAVLVS—S·PETRVS** °; ex.: ROMA. The two Apostles standing side by side. *Cin.* 2. *RR.* V. F. 3 "

- 47478 *Adriano VI* (1522-23). *R.* Zecchino. Obv. ° **ADRIANVS·VI·PON·MAX** °. Papal arms and insignia. *R.* + **SANC·TVS·PETRVS·ALMA·ROMA**. St. Peter's miraculous draught of fishes. C. 2 *var.* *R.* F. D. C. 6 " "
- 47479 *Clemente VII* (1523-34). *R.* Doppio Zecchino. Obv. ° **CLEMEN·VII·PON·MAX** °. Papal arms and insignia. *R.* + **SANC·PETRVS—ALMA·ROMA**. St. Peter in the boat; beneath, °. C. 4 *var.* F. D. C. 3 10 "
- 47480 *R.* Doppio Zecchino. Similar type. F. D. C. 3 " "
- 47481 *R.* Zecchino. Obv. ° **CLEMENS·VII·PON·MAX** °. Papal arms and insignia. *R.* + **SANC·PETRVS—ALMA·ROMA**. St. Peter in the boat; beneath, F above crescent. *Cin.* 7. F. D. C. 1 7 6
- 47482 *R.* Zecchino. Similar type. E. F. 1 2 6
- 47483 *R.* Doppio Giulio (by Cellini). Obv. (Flower) **CLEMENS·VII·PON·MAX**. Bearded bust of the Pope to l.; on his collar are figures of two Saints. *R.* **X·QVARE·DVBITASTI**. Christ extending his hand to Peter who is about to sink. C. 41 *var.* (The *Guccchi* specimen realized 210 Marks). V. F. 3 10 "
- 47484 *R.* Giulio. Obv. ° **CLEMENS·VII·PON·MAX** °. Papal arms and insignia. *R.* + ° **S·PETRVS—S·PETRVS** °; ex.: °ROMA° The two Apostles standing side by side. *Cin.* 48. V. F. " 7 6
- 47485 *R.* Giulio. Obv. ° **CLEMENS·VII·PON·MAX** °. Papal arms and insignia. *R.* ° **S·PAVLVS—S·PETRVS** °. The two Apostles standing side by side; between them °; ex.: °ROMA. C. 49. V. F. " 8 "
- 47486 *Paul III* (1534-49). *R.* Doppio Zecchino. Obv. **PAVLVS·III·PON·MAX**. Bearded bust to l.; on collar, figure of a Saint. *R.* **SANC·TVS·PETRVS·ALMA·ROMA**. St. Peter's miraculous draught of fishes. C. 53. *An extremely beautiful and artistic coin.* F. D. C. 25 " "
- 47487 *R.* Scudo d'oro of Piacenza. Obv. **PAV·III·P—M·PLA·D**. Shield of arms and Papal insignia. *R.* + **NON·ALIVNDE·SALVS**. Cross fleurdelysée, in the angles P—L—A—C. *Var.* *Cin.* 25. V. F. 1 5 "
- 47488 *R.* Scudo d'oro. Obv. ° **PAVLVS·III·PON·MAX** °. Arms and insignia. *R.* ° **S·PAVLVS·VAS—ELECTIONIS** °. St. Paul standing with sword in hand. *Var.* *Cin.* 7. V. F. 1 5 "
- 47489 *Sede Vacante* (1550). *R.* Testone. Obv. ° **SEDE·VACANTE·ANTE·1550**. Papal arms and insignia. *R.* ° **S·PETRVS—APOSTOLVS** °; ex.: ROMA. St. Peter seated, facing. F. " 7 6
- 47490 *Giulio III* (1550-55). *R.* Giulio of Ancona. Obv. **IVLIVS·III·PON·MAX**. Papal arms and insignia. *R.* ° **S·PETRVS—ANCONA**. St. Peter standing. C. 52. V. F. " 3 6
- 47491 *R.* Giulio of Ancona. Similar type. E. F. " 4 6
- 47492 *R.* Portrait Giulio. Obv. **IVLIVS·III·P·M·A·III**. Bust to l. *R.* **OMNIA·TVTA—VIDES**. Female figure seated to l.; beneath, ROMA; to l. AC. C. 43. E. F. 1 5 "
- 47493 *Paul IV* (1555-59). *R.* Testone of Ancona, 1557. Obv. ° **PAVLVS·III·PON·MAX** °. Papal arms and insignia. *R.* ° **S·PETRVS—APOSTOLVS**. St. Peter seated, facing; ex.: ANCONA | 1557 | fleur-de-lys. *Cin.* 11 *var.* F. " 4 6
- 47494 *R.* Testone of Ancona, 1557. Obv. **PAVLVS·III·PON·MAX**. Papal arms and insignia. *R.* ° **S·PETRVS·APOSTOLVS**. St. Peter seated, facing; ex.: °ANCONA° and fleur-de-lys. *Cin.* 9. E. F. " 13 6
- 47495 *R.* Testone of Rome. Obv. ° **PAVLVS·III·PON·MAX** °. Papal arms and insignia. *R.* ° **S·PETRVS—APOSTOLVS**. St. Peter seated, facing; ex.: °ROMA°. F. " 4 "
- 47496 *R.* Giulio. Obv. ° **PAVLVS·III·PON·MAX** °. Papal arms and insignia. *R.* ° **S·PAVLVS—ALMA·ROMA**. St. Paul standing. *Cin.* 27. V. F. " 2 6
- 47497 *Sede Vacante* (1559). *R.* Giulio. Obv. **SEDE·VACANTE·1559**. Papal arms and insignia. *R.* ° **S·PAVLVS—ALMA·ROMA**. St. Paul standing, facing. *Cin.* 3. F. " 2 6
- 47498 *Plus IV* (1559-65). *R.* Testone of Ancona. Obv. **PIVS·III·PON·MAX**. Papal arms and insignia. *R.* ° **S·PETRVS—APOSTOLVS**. St. Peter seated, facing; ex.: ANCO. V. F. " 7 6
- 47499 *R.* Testone. Similar type. F. " 4 6
- 47500 *R.* Giulio. Obv. ° **PIVS·III·PON·MAX** °. Papal arms and insignia. *R.* ° **S·PETRVS—ALMA·ROMA**. St. Peter standing, facing. *Cin.* 22. V. F. " 3 6
- 47501 *Plus V* (1566-72). *R.* Testone of Ancona. Obv. ° **PIVS·V·PON·MAX** °. Papal arms and insignia. *R.* ° **S·PETRVS—APOSTOLVS**. St. Peter seated, facing; ex.: °ANCO° and small shield of arms. V. F. " 4 6
- 47502 *Gregorio XIII* (1572-85). *R.* Testone of Ancona. Obv. ° **GREGORIVS·XIII·PON·M** °. Bust to r., beneath: ANCONA. *R.* ° **SVSPICE—ET·VALEBIS**. Papal arms and insignia. V. F. " 8 "
- 47503 *R.* Testone of Ancona, 1581. Obv. ° **GREGORIVS·XIII·PON·M** °. Bust to r.; beneath: °1581°. *R.* ° **NOLI·ME·TANGERE**. —. Christ and Mary Magdalene; ex.: ANCO and small shield of arms. E. F. 1 10 "
- 47504 *R.* Similar type. Also a fine Portrait-piece. V. F. 1 5 "
- 47505 *R.* Testone of Rome, Jubilee, 1575. Obv. ° **GREGORIVS·XIII·PON·M** °. Bust to r. *R.* **IVSTI·INTRABVNT·PER·EAM**. The Holy Gate; between RO—MA; ex.: °shield°. C. 43 *var.* E. F. 1 5 "

- 47506 **R.** Testone. Obv. GREGORIVS·XIII·PON·M. Bust to l.; beneath: ROMA (?). **R.** SIC DECET—IMPLERE. Baptism of Christ. V. F. » 8 »
- 47507 **R.** Testone. Obv. GREGORIVS·XIII·PONT·M. Bust to r. **R.** ET TIBI·DABO·CLAVES. Christ delivering the keys to St-Peter; ex.: ROMA. E. F. » 14 »
- 47508 **Sixtus V.** (1585-90). **R.** Testone. Obv. SIXTVS·V. — PONT·MAX. Papal arms and insignia. **R.** PVBICA·QUIETIS·PARENS; ex.: ROMA. Equity standing, holding sword and scales. E. F. 1 5 »
- 47509 **R.** Testone. Obv. SIXTVS·V·PONT·MAX·ANN·II. Bust to r. **R.** S·PETRVS—ALMA·ROMA. Standing figure. F. » 10 6

(To be continued.)

SWISS SERIES

GOLD COINS

- 47510 **Basle.** *Sigismund.* **A.** Goldgulden. Obv. + SIGISMV'D·RO·RORVM IMP·ATOR. Orb within tressure. **R.** MORETA·RO—BASILIEN'. Standing figure of Madonna and Child. F. 1 1 »
- 47511 **A.** Another, similar. V. F. 1 5 »
- 47512 **A.** *Frederick.* Obv. + FRIDERICVS·ROMANO·REX. Orb in tressure. **R.** MORET·RO—BASILIEN'. Madonna and Child. V. F. 1 1 »
- 47513 **A.** Undated XVIII. Cent. Ducat. Obv. * DOMINE·CONSERVA·NOS·IN·PACE. Orb within tressure. **R.** * MON·NOVA·AVREA·BASILEENSIS. Crozier on panel. S. F. D. C. 3 10 »
- 47514 **Berne.** *A.* Ducat, 1697. Obv. BENEDICTUS·SIT·IEHOVA·DEUS. Crowned shield of arms. **R.** Half length male and female figures supporting a panel inscribed: REIPUBLICÆ | BERNENSIS | DUCAT. | 1697. S. F. D. C. 4 » »
- 47515 **A.** XVIII. Cent. Ducat. Obv. MONETA AUR·REIPUB·BERNENS. Crowned shield of arms. **R.** Within panel: BENE | DICTUS | SIT IEHOVA | DEUS. | I·DUC. F. D. C. 2 » »
- 47516 **A.** Double Ducat, 1727. Obv. MONETA AUREA REIPUBLICAE BERNENSIS. Crowned shield of arms with two lions as supporters holding sword and sceptre, etc. **R.** Panel inscribed: BENEDICTUS | SIT IEHOVA | DEUS. | 2. DUCAT. | 1727. F. D. C. 5 » »
- 47517 **A.** Double Duplone, 1793. Obv. RESPUBLICA BERNENSIS. Crowned shield of arms. **R.** Within oak-wreath: DEUS | PROVIDEBIT | 1793. F. D. C. 4 » »
- 47518 **A.** Duplone, 1794. Same type. F. D. C. 4 » »
- 47519 **A.** Another, similar. *Lohner.* 147. V. F. 3 5 »
- 47520 **A.** Double Duplone, 1795. Similar type. F. D. C. 3 10 »
- 47521 **A.** Double Duplone, 1796. Similar type. F. D. C. 3 10 »
- 47522 **A.** Duplone, 1796. Similar type. F. D. C. 2 10 »
- 47523 **A.** Another, similar. E. F. 1 15 »
- 47524 **A.** $\frac{1}{2}$ Duplone, 1797. Obv. RESPUBLICA BERNENSIS. Crowned shield. **R.** DEUS PROVIDEBIT 1797. Swiss warrior in XVII. Cent. uniform. F. D. C. 2 » »
- 47525 **A.** Another, similar. E. F. 1 10 »
- 47526 **Geneva.** *A.* 20 Francs, 1848. Obv. * REP·ET·CANT·DE·GENÈVE. In the field: 20 | FRANCS | 1848. **R.** * POST·TENE—BRAS·LUX. Arms of Geneva. F. D. C. 2 » »
- 47527 **A.** 10 Francs, 1848. Same type. F. D. C. 2 » »
- 47528 **Lucerne.** *A.* 10 Francs, 1804. Obv. CANTON—LUCERN. Crowned shield between 10. — FR.; ex.: 1804. **R.** SCH·WEIZR·EIDG: Swiss warrior reclining to l., and leaning on shield inscribed: XIX CANT. F. D. C. 2 5 »
- 47529 **Unterwald.** *A.* Ducat, 1787. Obv. BEAT·NICOL·DE·FLUÆ PAT·HELV. Nicholas von der Thie kneeling to r.; beneath, S. **R.** NATUS A° 1417 OBIT A° 1487 XXI MARTY. Within wreath. DUCAT. | REIPUB. | SUB SILV· | SUPER· | 1787. F. D. C. 1 10 »

MISCELLANEOUS COPPER

PROOFS and PATTERNS

- 47530 **France.** Monneron of 2 Sols, 1792. Obv. LIBERTÉ SOUS LA LOI. Liberty seated to l., leaning against tablet inscribed: DROITS DE L'HOMME etc.; ex.: L'AN IV DE LA LIBERTÉ. **R.** RÉVOLUTION FRANÇAISE — 1792. In the field: MÉDAILLE | QUI SE VEND | DEUX-SOLS | A PARIS CHEZ | MONNERON | (PATENTE). *A proof.* F. D. C. » 2 6
- 47531 **Napoleon II.** *A.* Pattern 2 Francs, 1816. Obv. NAPOLEON II EMPEREUR. Head to l. **R.** EMPIRE (branch) FRANÇAIS. Within wreath: 2 | FRANCS | ESSAI | 1816. F. D. C. » 4 6
- A.* Pattern Quart de Franc, 1816. Similar type. F. D. C. » 1 6

- 47533 **Henry V.** *A.* Pattern 2 Francs, 1833. Obv. HENRI V ROI DE FRANCE. Bust to l. **R.** Crowned shield of France in a laurel-wreath between 2—F; beneath: 1833 between two fleurs-de-lys. F. D. C. » 2 6
- 47534 **Louis Philippe.** *A.* Pattern Décime, by *Domard.* Obv. LOUIS PHILIPPE I ROI DES FRANÇAIS. Head to r., crowned with oak-wreath; beneath: DOMARD F. **R.** Within oak-wreath: UN | DÉCIME | ESSAI. R. F. D. C. » 12 6
- 47535 *A.* Pattern 10 Centimes, by *Barre.* Obv. LOUIS PHILIPPE I ROI DES FRANÇAIS. Laureate head to l.; beneath: TIO-LIER ET BARRE. **R.** ESSAI DE MONNAYAGE. Within laurel-wreath: LONDRES | 1839; beneath, lion passant between two stars. F. D. C. » 4 6
- 47536 *A.* Pattern 5 Centimes, 1840. Obv. LOUIS PHILIPPE I ROI DES FRANÇAIS. Laur. head to l.; beneath: BARRE 1840. **R.** REFONTE DES MONNAIES DE CUIVRE—ESSAI—. Within laurel-wreath. 5 | CENT. F. D. C. » 2 »
- 47537 **Napoleon III.** *A.* 10 Centimes, 1854. Obv. NAPOLEON III EMPEREUR — 1854. Bare head to l.; beneath: BARRE. **R.** EMPIRE FRANÇAIS * PARIS LE 3 MAI * In the field: S. M. I. | VISITE | LA MONNAIE. F. D. C. » 1 »
- 47538 *A.* 5 Centimes, 1853. Obv. Similar to last. **R.** CHAMBRE DE COMMERCE DE LILLE. In the field: VISITE | DE | LL. MM. II. | A | LA BOURSE. F. D. C. » 1 »
- 47539 *A.* Set of 3 Patterns, with laur. bust of Napoleon III. to r., the lion's skin bound around his neck. **R.** ESSAI | DE BRONZE | 1851. Three sizes. *A very rare set.* F. D. C. 2 » »
- 47540 **Italy.** *Napoleon I.* *A.* Set of Soldo 1813, 5 Centesimi, 1810, and Centesimo, 1813. Bare head to l. **R.** Crown. F. D. C. » 4 6
- 47541 *A.* Soldo, 1813. Bare head to l. **R.** Crown. F. D. C. » 1 6
- 47542 **Hayti.** *Henry.* *A.* Pattern Gourde, 1820. Obv. HENRICUS DEI GRATIA HAITI REX. Laur. bust to r.; beneath: 1820. **R.** DEUS CAUSA. ATQUE GLADIUS MEUS. L'AN 17. Crowned shield. F. D. C. 1 » »
- 47543 **Transvaal.** *President Kruger.* *A.* Proof Penny, 1892. F. D. C. » 5 »
- 47544 *A.* Trial Piece, 1892. Obv. GLÜCK AUF TRANSVAAL Victory standing to l. **R.** Within laurel-wreath: ERSTE | PRÄGUNG | AUF | DEN | MÜNZ- | MASCHINEN | 1892. F. D. C. » 5 »

(To be continued.)

COMMEMORATIVE MEDALS

(Continued from col. 10220.)

- 47545 **France.** *Louis XVIII* (1814-24). *A.* *Return of the King to France.* 1814. By *Andrieu* and *Brenet.* Obv. LOUIS XVIII ROI DE FRANCE ET DE NAVARRE. Bust to r.; on truncation: ANDRIEU F. **R.** IL PORTE LA PAIX DU MONDE. Royalist France awaiting on sea shore the arrival of the King; ex.: MDCCCXIV; to r.: BRENET. 40 mill. F. D. C. » 3 »
- 47546 *A.* *The King's return to Paris.* 1814. By *Andrieu* and *Brenet.* Obv. As last. **R.** The King and Queen in antique chariot to l.; Victory flying above; ex.: LOUIS XVIII. ENTRE A PARIS III, MAI MDCCCXIV. BRENET. 40 mill. F. D. C. » 2 6
- 47547 *A.* Another, similar. V. F. » 1 6
- 47548 *A.* *The Decoration for Loyalty to the Crown.* 1815. By *Andrieu.* Obv. FIDÉLITÉ DÉVOUEMENT. Head to r.; on truncation: ANDRIEU F. **R.** The Star of the Order within two laurel-branches; beneath: ANDRIEU F. — PUYMAURIN D. 40 mill. F. D. C. » 4 »
- 47549 *A.* *Restoration of Henry IV's statue.* 1817. By *Andrieu.* Obv. LVDOVICVS XVIII LAPIDEM AVSPICALEM POSVIT. D. XXVIII. M. OCT. ANN. MDCCCXVII. REGNI. XXIII. **R.** HENRICO MAGNO. View of the statue; in ex.: CIVIUM. PIETAS RESTITVTIT. MDCCCXVII; to r. ANDRIEU FECIT. 50 mill. E. F. » 2 6
- 47550 *A.* *Birth of the Duke of Bordeaux.* 1820. By *Andrieu.* Obv. LVDOVICVS XVIII FRANC ET NAV. REX. Bust to r. **R.** GALLIA IMPETRATO VOTO RECREATA. Genius and Gallia supporting a shield inscribed: HENRICVS ALTER; ex.: DIE. NATALI. HENRICI. CAROL. etc. 50 mill. E. F. » 14 »
- 47551 *Charles X.* (1824-1830). *A.* Medal, by *Caqué.* Obv. CHARLES X — ROI DE FRANCE. Head to l.; beneath, l. CAQUE F.; r. DE PUYMAURIN D. **R.** ENCOURAGEMENTS ET RECOMPENSES. A L'INDUSTRIE. Crowned figure of Gallia holding two wreaths standing near figure of Industry; ex.: MDCCCXXVII. 56 mill. F. D. C. » 15 »
- 47552 *Modern Artistic Medals.* *A.* Inauguration of the Town-Hall of Levallois-Perret. By *Rivet.* 50 mill. F. D. C. » 5 »
- 47553 *A.* Prize Medal for Horse Breeding. By *A. Erdmann.* 50 mill. Youth restraining a rearing horse, crowned by Victory. F. D. C. » 6 »
- 47554 *A.* Prize Medal for Dog Shows. By *Rivet.* 44 mill. F. D. C. » 5 6
- 47555 *A.* Another. By *Erdmann.* 40 mill. F. D. C. » 4 6
- 47556 *A.* Another. Unsigned. 44 mill. F. D. C. » 5 »

- 47557 **R. Pro Patria.** By O. Roty. **R.** Gilt. Obv. REPUBLIQUE FRANÇAISE. Helmeted bust of the French Republic, to l. **R.** PRO. PATRIA. ETIAM. IN. PACE. AD. ARMA. PARATI. ET. PERITI. Gallia accompanied by Genius placing wreaths in front of two soldiers in uniform, &c.; ex: O. ROTY. 51 mill. V. F. » 15 »
- 47558 **R. Orpheus.** By Coudray. 68 mill. *A beautiful piece of work.* F. D. C. » 10 »
- 47559 **Æ.** The same in Bronze. F. D. C. » 15 »
- 47560 **Montesquieu.** **Æ.** By J. A. Dassier. 60 mill. F. D. C. » 5 »
- 47561 **Joseph Charles Roettiers.** White metal. By Hedlinger. 41 mill. F. D. C. » 5 »
- (To be continued.)

ORIENTAL COINS

(Continued from col. 10221.)

MISCELLANEOUS

- 47562 **Afghanistan.** **R.** Rupee. A. H. 1313. F. » 2 »
- 47563 **Atabegs.** **Nasir-Ed-din-Mahmud.** **Æ.** Double Fels. Struck at Mossul. V. F. » 4 6
- 47564 — **Seif-Ed-din-Ghasi II.** **Æ.** Double Fels. Struck at Mossul. V. F. » 4 6
- 47565 **Arakan.** **Bodhaphaya.** Queen of Ava. **Æ.** Struck at Pegu, A. H. 1143 (= 1781 A. D.). Obv. Inscription across the field. **R.** Two fishes. **RR.** E. F. » 1 5 »
- 47566 **Bactria.** **Antialcidas.** **R.** Hemidrachm. Obv. **ΒΑΣΙΛΕΩΣ** etc. Helmeted bust to r. **R.** Seated figure of Zeus Nikephoros to l.; to l., elephant; around Pehlvi legend. **B. M. Cat.**, Pl. VII, 11. **R.** E. F. » 1 » »
- 47567 **Eritrea.** **Umberto I.** **R.** 2 Lire, 1890. F. D. C. » 2 »
- 47568 **India.** **R.** Bhug Rupee. 1882. F. D. C. » 2 »
- 47569 — **Moghul Emperors of Hindustan.** **Akbar.** **R.** Square Rupee. A. H. 987. Ardui Zafr Kaim. V. F. » 5 »
- 47570 — **R.** Square Rupee of Ahmedabad. F. » 2 6
- 47571 — **Patan Sultans of Dehli.** **MUIZZ-UD-DIN-KAI-KUBAD.** 686-689. **R.** Rupee. V. F. » 4 »
- 47572 — **ALA-UD-DIN-MOHAAMMED SHAH.** **R.** Rupee of Dehli. A. H. 713. V. F. » 3 6
- 47573 **Java.** **R.** Rupee of 1706. F. » 2 6
- 47574 **Madras Presidency.** **R.** Arcot Rupee. V. F. » 2 6
- 47575 **Indo-Scythic.** **Aziliçes.** **R.** Didrachm. King on horseback. **R.** Standing figure to l. F. » 6 6
- 47576 — **Kanerkas.** **Æ.** Obv. Standing figure of the King, with full title. **R.** NANAIA Venus. **B. M. Cat.** xxvi, 3. V. F. » 8 »
- 47577 **Mysore.** **Tippoo-Sahib.** **R.** Double Rupee. A. H. 1199. F. D. C. » 8 »
- 47578 **Morocco.** **Mohammed Abdullah ben Ismael.** **R.** A. H. 1195. F. D. C. » 8 »
- 47579 **Oudh.** **R.** Rupee of Lucknow. A. H. 1271. V. F. » 2 »
- 47580 **Pegu.** **R.** Obv. The Vishnu shell. **R.** Siva's trident. **Phayre,** Pl. v, 7. **RR.** V. F. » 1 10 »
- 47581 **Urtuki of Mardin.** **Hosam-ed-din Yooluk-Arslan** (A. H. 580-596). **Æ.** **B. M. Cat.** III, 405. V. F. » 5 »

NUMISMATIC BOOKS

(Continued from col. 10223.)

STANDARD WORKS ON ROMAN NUMISMATICS

- 47582 **CATALOGUE OF ROMAN COINS IN THE BRITISH MUSEUM:** Roman Medallions, by H. A. Grueber, 1874, 8vo. Autotypes Plates. *Out of print.*
- 47583 **BABELON.** E. Description historique et chronologique des monnaies de la République romaine, vulgairement appelées monnaies consulaires. Paris, 1885-86, 2 vol. in-8vo with engravings. 2 10 »
- 47584 **BLANCHET, J. A.** Les Monnaies romaines. Paris, 1896. 16°. » 3 »
- 47585 — **Mélanges d'archéologie gallo-romaine.** Paris, Leroux, 1894, 8vo. » 7 6
- 47586 — **Nouveau Manuel de numismatique du moyen âge et moderne.** Paris, 1890, 3 vol. in-18, and atlas. » 15 »
- 47587 **COHEN.** Description historique des monnaies frappées sous l'empire Romain. 2nd edition. 8 vol. in-8vo. *Very scarce.* 22 » 6
- 47588 **GNECCHI, F.** Monete Romane. Milano, 1896. 16°. 15 plates. » 2 6
- 47589 — **Second Edition, 1900.** » 3 »
- 47591 **HANDS, REV. A. W.** Roman Coins. By F. Gneecchi. London, 1903, 8vo. » 8 »
- 47592 **HILL, G. F.** Handbook of Greek and Roman Coins. London, 1899, 8vo. » 9 »
- 47593 **HOFFMANN, H.** Catalogue of the Hoffmann Sale, 1897. Paris, 8vo. 1 5 »

- 47594 **MONTAGU, H.** Catalogue of the Montagu Collection of Roman gold Coins. Paris, 1896. 8vo. Bound in red half morocco. 2 10 »
- 47595 **STEVENSON.** A Dictionary of Roman Coins. London, 1880, 4to. 1 10 »
- 47596 **VOETTER.** Sammlung Ernst Prinz zu Windischgraetz. Wien, 1902, 8vo. » 17 6
- 47597 — **Sammlung Bachofen von Echt, Wien, 1903, 4to.** 1 5 »

STANDARD WORKS ON BRITISH NUMISMATICS
GREAT BRITAIN

- 47598 **D.-T. BATTY.** Descriptive Catalogue of the Copper Coinage of Great Britain, Ireland, British Isles and Colonies. Manchester, 1876. 2 10 »
- 47599 **CLAY.** Currency of the Isle of Man. Manchester, 1879, 8vo. 2 10 »
- 47600 **GRUEBER, H. A.** Handbook of the Coins of Great Britain and Ireland, 8vo London, 1899. 1 1 »
- 47601 **HENFREY & KEARY.** Guide to English Coins. London, 1885, 8vo, 2d edition.
- 47602 **HENFREY.** Numismata Cromwelliana. London, 1877, 4to.
- 47603 **HENRY.** English Coins in Copper, Tin and Bronze. London, 1879, 8vo. » 1 6
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- 47606 **MARSHALL, G.** A View of the Silver Coinage of Great Britain. London, 1838, 8vo, 161 p.
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- 47608 **RAWLINGS, G. B.** The Story of the British Coinage, London, 1896, 16°, 224 p. » 1 »
- 47609 **RUDING, R.** Annals of the Coinage of Great Britain and its Dependencies. London, 1840, 3 vol. 4to, 3d edition. 5 5 »
- 47610 **SNELLING.** Coins of Great Britain, France and Ireland. London, 1823, 4to.
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- 47616 **Numismatic Magazine**, 1887-1895.
- 47617 **Reports of the British Mint**, from 1870, 8vo.

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- 47618 **AKERMAN.** Roman Coins relating to Britain. London, 1844, 8vo.
- 47619 **EVANS, SIR JOHN.** The Coins of the ancient Britons. London, 1864, 8vo, 416 p. and 17 pls.
- 47620 — **Supplement.** London, 1890, 8vo, 417-600 and 10 pls. » 10 6

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- 47621 **HILDEBRAND, B. E.** Anglosachsiska Mint i Svenska kongliga Myntkabinett et Funna i Sveriges Jord. Stockholm, 1881, 8vo, 500 p. and 14 pls.
- 47622 **KEARY, C. F.** A Catalogue of English Coins in the British Museum; Anglo Saxon Series, I. London, 1887, 8vo; introduction, 94 pls.; catalogue, 282 p. and 30 pls.
- 47623 — **II.** London, 1893, 8vo; intr., 126 pls., cat., 544 p. and 32 pls. (the 2nd volume has been revised by H.-A. GRUEBER, of the British Museum). 2 2 »

ENGLAND

- 47624 **HAWKINS, ED.** The Silver Coins of England. London, 1887, 8vo, 508 p. and 54 pls., 3rd edition. 1 12 6
- 47625 **LLOYD-KENYON, ED.** The Gold Coins of England, London, 1884, 8vo, 217 p. and 23 pls. 1 1 »
- 47626 **MONTAGU, H.** The Copper Coins of England. London, 1893, 8vo, 150 p. (illustrations in the text). » 10 6

SCOTLAND

- 47627 **BURNS, ED.** The Coinage of Scotland. Edinburgh, 1887, 3 vol., royal-4to.
- 47628 **COCHRAN-PATRICK, R. N.** Records of the Coinage of Scotland. Edinburgh, 1875, 3 vol., demy-4to.
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- 47631 **WINGATE, J.** Illustrations of the Coinage of Scotland. Glasgow, 1868, 4to 147 p. and 48 pls.

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 47658 WELCH. Numismata Londinensia. London, 1894, fol. 1 1 »

WAR MEDALS

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 47675 THURSTON, W. Catalogue of the Coins of the East India Company in the Madras Museum. Madras, 1890, 8^{vo}.
 47676 TUFNELL. Coins of Mysore, 8^{vo}.
 47677 Catalogue of the Coins in the Indian Museum. 2 vols. 1906-7. £. 1/10 - each. 3 » »

COINS OF THE MOST FAMOUS RULERS
IN THE WORLD'S HISTORY

(Continued from col. 8690)

JEHANGIR SHAH, MOGHUL EMPEROR OF HINDUSTAN
1605-1627 (A.H. 1014-1037)

This prince was the son of the great Moghul Emperor Akbar, by a Rajput princess, and was born in 1569 (977). On his proclamation, he assumed the style of Nūr-ad-dīn ("Light of the Faith") Muhammad Jahāngir ("World-grasper"). Jehangir at first was possessed of a violent and arbitrary temper, and was also a notorious drunkard, but after his accession, he became quite amiable, and not only issued a treatise against tobacco, and an edict against intemperance, but set an example himself, by seriously reforming his own habits. His passion for drink possessed quite a numismatic interest, and he actually had himself depicted upon some of his coins in the act of holding a drinking-cup. Under Jahangir the Moghul empire retained almost the same boundaries as under his father. The Deccan provinces acquired more independence, and the Mahrattas began to be heard of for the first time.

In this reign Kandahar passed into the possession of the Persian Shah (1622) and was lost to the Moghuls until 1637. Under Jehangir the Hijrah reckoning was revived in place of the new Ilāhi era, but the regnal years still continued to be calculated on the solar principle, and the Persian names of the solar months were retained. This Emperor's wife was the celebrated Nūr-Mahall ("Light of the palace") afterwards called Nūr Jahān ("Light of the world"), and the historian records that "Coins were struck in her name, and the royal seal on firmans bore her signature", so great was her power over Jahangir.

This monarch died in 1627 (A.H. 1037) on his return from one of his frequent visits to the cool valleys of Kashmir.

- 47678 **Gold.** Muhr, with the Zodiacal sign of Aries, of the Agrah mint, A.H. 1028, and the regnal year 14. Ram skipping to left, with sun above, **R.** Persian inscription as *B. M. Cat. Moghuls*, 65-322. *R.* F. 5 » »

JAMES V KING OF SCOTLAND

(1513-1542)

This monarch succeeded to his father's throne at a very tender age, consequently his mother became Regent till her marriage with young Angus, when the nobles called the Duke of Albany from France to assume the regency. French and English factions sprang up, and Henry VII intrigued in the affairs of the country, with the result that anarchy and civil war ensued, and Albany retired to France in 1524.

The Douglases faction usurped the King's person and the government in 1525, but three years later James asserted himself, and began to reign in person displaying judgement and resolution.

He banished the Douglases, preserved order in the Highlands, and on the borders, established the College of Justice, protected the peasantry from the tyranny of the barons, and fostered trade by a commercial treaty with the Netherlands.

He married twice, 1st Princess Magdalene of France in 1537, and 2nd Mary of Guise in 1538. Henry VIII annoyed by James' failure to meet him in conference on Church matters, invaded Scotland with 30,000 men in 1542, resulting in the disaffection of the Scottish forces, and their rout at Solway Moss; the King vexed and shamed, sank into a fever and died at Falkland.

In this reign, the Reformation began to make progress in Scotland, and would have advanced much farther, but that James had to support the Clergy to play off their power against the Nobles.

- 47679 **Gold.** Ecu or Crown. Mm. Flaming star. **IA COBVS 5. DEI. GRA. REX. SCOTORVM.** Royal shield of arms crowned between two crosses of St. Andrew. **R.** Mm. Crown. **ERVOIS. ARMA. SEQVAMVR.** Cross fleury with quatrefoil in centre, and thistle in each angle. V. F. 1 15 »
 47680 — Bonnet piece 1540. **IA COBVS 5. DEI. GRA. R. SCOTOR.** Profile bust of King to r. wearing bonnet and open cloak. **R.** **HONOR REGIS. IVDICIUM. DILIGIT.** Royal shield of arms crowned upon a cross fleury. **RR.** V. F. 5 10 »
 47681 — One-Third Bonnet piece 1540, similar type and legends, but reading **IA COBVS. D. G. R. SCOTOR.** Extremely rare, but unfortunately poor. 1 10 »
 47682 **Silver.** Edinburgh Groat. 2nd type. **IA COBVS 5. DEI. GRA. REX. SCOTOR.** Bust of King three-quarter turned to r. wearing single-arched crown and open cloak. **R.** **OPPI DV. E DINB VRGI.** Shield on long cross fourchee. **R.** E. F. 1 7 6
 47683 — Edinburgh Groat as before, but a variety reading **SCOTORV.** F. » 7 6
 47684 — Edinburgh Groat as before, but reading **SCOTO-RVM**, a somewhat different bust with a trefoil of pellets behind the King's head. **S.** F. » 12 6
 47685 — Edinburgh Third of Groat, of similar type, but reading **R. SCOTO.** **S.** V. F. » 15 »

- 47686 — Edinburgh Third of Groat as before, but reading
R. SCOTOR. S. V. F. » 12 6

JOHN KING OF ENGLAND (1199-1216)

John the youngest son of Henry II. succeeded his brother Richard I., being Richard's nominee; and the tacitly elect of the people. His nephew Prince Arthur claimed the French dominions, and was supported by the French King Philip.

John married Hawisa of Gloucester whom he divorced in 1200, and married Isabel of Angoulême a child-heiress, this caused a war with France, during which Arthur of Brittany was captured and subsequently murdered either by John himself, or by his orders; Philip then invaded Normandy, and with the fall of the Chateau Gaillard in 1204, most of the French possessions were lost to the English crown. Then followed John's quarrel with Pope Innocent III over the election of an Archbishop of Canterbury; the Pope consecrated Stephen Langton; John declined to receive him, so in 1208, the Kingdom was placed under an interdict, and the following year, the King was excommunicated. John retaliated by confiscating Church property, and exiling the Bishops, but a "bull" deposing him and absolving his vassals from allegiance, forced him to submit, and he resigned his crown to the Papal envoy in 1213; this exaction on Innocent's part initiated the opposition to Rome, which resulted in the English Reformation.

The rest of the reign was a struggle between the King relying on his suzerain the Pope, and the people, barons and clergy for the first time on one side; the King was compelled to sign Magna Charta at Runnymede in 1215, but the Pope annulled the Charter; the barons appealed to the French Dauphin for aid, and were prosecuting the war when John died at Newark.

- 47687 **Silver.** Canterbury penny. Short cross coinage (Class III). **HERRICUS. REX.** Bust with long face narrowing to the chin, with pointed beard formed of straight strokes, two curls on either side of head, each enclosing a pellet. **R.** Mm. Cross pommée. **GOLDVING. ON. A.** F. » 2 »
- 47688 — Canterbury penny. Mm. Cross pommée as before, but reading **HVE. ON. STNTA.** F. » 2 »
- 47689 — London penny. Mm. Cross pommée as before, but a slightly fuller face, and reading **NI(GOLE). ON. LVN.** F. » 2 6
- 47690 — London Penny. Mm. Cross pommée (Class IV) a variety of the former class, with three curls on either side, **FVLK. ON. LVND(ND mon.).** V. F. » 3 »
- 47691 — London penny. Mm. Cross pattée (Class IV), with three curls, and ornamentally curled **G's**, and **G's** **ILGRR. ON. LVNDE.** F. » 2 »
- 47692 — St. Edmundsbury Penny. Mm. Cross pommée (Class III), rude bust with two curls on either side of head, **IOHAN. ON. STNTA. S.** F. » 4 »
- 47693 — Dublin halfpenny, with title of "Dominus". Cross pattée. **IOHANNES. DOM.** A large moon-faced head within circle. **R. * ADAM. ON. DVVA.** F. » 4 »
- 47694 — Dublin halfpenny as before, but reading *** NIQO- LBS. ON. DVV. S.** V. F. » 6 »
- 47695 — Dublin halfpenny as before, but *** NORMAN ON. DVVA. S.** V. F. » 6 »
- 47696 — Dublin halfpenny, similar but reading **DOMIN', and * ROBBARD. ON. D. A. S.** V. F. » 5 »
- 47697 — Another reading **DOM, and * TVRGOD ON. DVVA.** F. » 4 »
- 47698 — Another. *** WVILLALM. ON. DV.** F. » 4 »
- 47699 — Waterford halfpenny, type as before, but reading *** GERFRIG. ON. VVA. R.** V. F. » 7 6
- 47700 — Patrick farthing of Downpatrick, of John de Curcy Earl of Ulster (Sole Governor of Ireland 1185-1189). Obv. A short cross pattée within an inner circle, surrounded by *** PATRICII.** **R.** A short single cross with crescent in each angle, and crowned **DE. DVNO** (= Downpatrick). F. » 15 »
- 47701 — Dublin penny with title of "Rex", *** IOHAN- NES. REX,** full faced and crowned bust of King holding sceptre, with quatrefoil to right, within a triangle; **R. * ROBBARD. ON. DIVA** in the outer angles of a triangle enclosing a crescent and flaming star, and three small stars. V. F. » 2 »
- 47702 — Dublin penny as before, but *** WVILLALM. P. ON. DIVA.** F. » 2 »
- 47703 — Dublin halfpenny with title of "Rex" **IOHAN. REX,** around a triangle containing a full faced and crowned bust of King in centre of three small stars. **R. WVILLALM. ON. D.** around a triangle enclosing a crescent with cross above it in centre of three small stars. S. F. » 5 »
- 47704 — Limerick halfpenny, type as before, but reading **IOHANNES. REX, and VVILLAM ON LI. R. V. F.** » 12 »
- 47705 — Limerick halfpenny as before, but reading **IOHAN REX, and WVILLAM O LIM REX. R.** F. » 10 »

JULIUS CAESAR, DICTATOR OF ROME (48-44 B.C.)

Caius Julius Caesar, one of the greatest men of ancient times, was connected by birth and marriage with the democratic party; early, arousing Syllas jealousy,

he was by him obliged to quit Rome, but on the death of this dictator, he returned to the city.

He filled one civic office after another, and was finally elected to the Consul ship. United with Pompey and Crassus in the First Triumvirate (60 B.C.); was appointed to the government of Gaul, which after nine years, he made subservient to the dominion of Rome.

His successes created a jealousy in Pompey who had seceded from the Democratic party, and Caesar was recalled. This action roused Caesar, and crossing the Rubicon with his victorious troops, he soon saw all Italy lying at his feet; he pursued Pompey who had fled to Greece, and defeated him at Pharsalia (48 B.C.); he was then elected dictator and Consul for five years, distinguishing himself in Egypt and elsewhere; he returned to Rome (47 B.C.).

Caesar conceived and executed great schemes for the benefit of Rome, and became the idol of its citizens; he however met his fate by assassination on the Ides (15th) of March (44 B.C.), in the fifty-sixth year of his age.

- 47706 **Silver.** Denarius of the Cossutia Gens. **CAESAR PARENS PATRIAE,** veiled and laureated head to R. between a priest's hat and an augural staff. **R. C. COSSVTIVS. MARIDIANVS** cruciformly arranged with A.A.A.F.F. in the angles (Cohen 1-8). R. V. F. 1 5 »
- 47707 — Denarius of the Livineia Gens, no legend, laureated head of Caesar to R. between a laurel branch and, a winged caduceus. **R. LIVINEIVS. REGVLVS,** bull turning to R. (Coh. 1-27). R. E. F. 2 10 »
- 47708 — Denarius of the Mettia Gens, **CAESAR IMPER.** laureated head to R. **R. M. METTIVS.** Venus Nicephorus standing to left resting her left arm on a buckler at her feet, a globe, in the field A. (Coh. 1-35). RR. E. F. 5 » »
- 47709 — Denarius of the Sepullia Gens, **CAESAR DICT. PERPETVO,** laureated head to R. **R. P. SEPVLLIVS. MACER,** Venus Nicephorus standing to left, and holding a sceptre, at the base of which is a star (Coh. 1-40). R. E. F. 1 15 »
- 47710 — Denarius of the Sepullia Gens. **CAESAR DICT. PERPETV,** laureated and veiled head to R. **R.** Legend as before, Venus Nicephorus standing to R., and holding sceptre, at her feet, a buckler (Coh. 1-39). R. V. F. 1 15 »
- 47711 — Denarius of the Sepullia Gens, **CAESAR. IMP.** laureated head to R., with star behind. **R.** Legend as before, Venus Nicephorus standing to left, with sceptre, at the base of which is a star. (Coh. 1-41). R. V. F. 1 5 »
- 47712 — Denarius of the Mussidia Gens, no legend, laureated head of Caesar to R. **R. L. MVSSIDIVS. LONGVS,** gubernaculum, globe, cornucopia, winged caduceus, and priest's hat (Coh. 1-29). R. V. F. 1 15 »
- 47713 **Copper.** Julius Caesar and Octavius. **Æ. 1 (Sestertius), DIVOS. IVLIVS** laureated head of Caesar to R. **R. CAESAR DIVI.** F. bare head of Octavius to R. with large star in front (Coh. 1-22 $\frac{22}{3}$ var. R. Patinated. V. F. 2 5 »
- * This piece was struck out of Rome after the death of Julius Caesar.
- 47714 — Julius Caesar and Octavius, Sestertius, legends and type as before, but without star in front of head of Octavius. R. and Patinated. F. » 15 »

JULIAN II THE PHILOSOPHER, EMPEROR OF ROME (355-363 A.D.)

Flavius Claudius Julianus, sole Emperor for 18 months (361 to 363), was born at Constantinople in the year 331, his father being a half brother of Constantine the Great, on whose death most of Julians family were murdered. Embittered by this event he threw himself into the study of philosophy and secretly renounced christianity. As joint Emperor with his cousin from 355, he showed himself a capable soldier, and a vigorous and wise administrator. On becoming sole Emperor, he proclaimed his apostasy and endeavoured to restore paganism, but without persecuting the Christian church; though painted in the blackest colours by the Christian Fathers, he was just and affectionate, chaste, abstinent, and a great lover of truth, although somewhat vain and superstitious. Julian was killed, at the moment of victory, in a battle against the Persians.

This prince was as great a warrior as Constantine, surpassing him in humanity, philosophy, morality, and literary talents; he took Marcus Aurelius for his model, and possessed all his virtues. Several writings of his exist, but a work he wrote against the Christians is lost.

- 47715 **Gold.** Aureus, **FL. CL. IVLIANVS. P. F. AVG.** bearded bust, with diadem, draped, and cuirassed, to R. **R. VIRTVS. EXERCITVS. ROMANORVM.** Emperor helmeted, in military costume with flowing mantle, walking to R., he is dragging a captive by the hair, and holds a trophy, **ANTE** (Antioch) in exergue (Coh. VIII-50). R. V. F. 4 15 »
- 47716 — Another of same legends and types, but reading on obv. **P. P. AVG.** in exergue **CONSP** (Constantinople), and the Emperor's figure without flowing mantle (Coh. VIII-50). R. V. F. 5 15 »
- 47717 **Silver.** Miliarensis, **FL. CL. IVLIANVS. P. P. AVGG.** diademed and draped bust of Emperor without beard to R. **R. VOT X MVLT XX** in four lines within a wreath, in the exergue **PLVG** (Lyons). Coh. VIII-50. F. » 3 6
- 47718 — Miliarensis of similar type, but reading **DN. IVLIA-**

- NVS. P. F. AVG on obv., VOTIS V. MVLTI X on R., with SCON (Constantinople) in exergue (*Cob. VIII ⁸³/₁₀₀*). F. » 3 6
- 47719 — Miliarensis of similar type, but with bearded bust, and reading on R. VOT. X MVLTI. XX, with TCONST (Constantinople) in exergue (*Cob. VIII ¹⁴/₁₃₅*). S. F. » 7 »
- 47720 **Copper.** Dupondius, D. N. FL. CL. IVLIANVS. P. F. AVG. diademed and bearded bust with drapery over cuirass, to r. R. SECVRITAS. REIPVB., the bull Apis to r. with two stars above, in the exergue ANTΔ (Antioch) between two palms (*Cob VIII ⁴⁸/₅₈*). *Finely patinated and rare in this state.* V. F. » 15 »
- 47721 — Another of similar type, but Julian wearing a somewhat longer beard, and in the exergue on R. HERACL. B. (Heracleia). F. » 4 »

JUSTINIAN Ist, BYZANTINE EMPEROR
(527-565 A.D.)

This prince and jurist, was the son of Vigilantia the sister of Justin, and was born in 483 at Taurisium in Dardania on the frontiers of Thrace. Created Caesar in 524, he was three years after associated in the empire with his uncle, and succeeded him after his death in 527. He married the infamous Theodora whom he raised up from a life of shame to share his throne, captivated by her extraordinary charms of wit and person, but to her honour he it said, she did not discredit her high position as Empress, as for 38 years Justinian enjoyed a reign the most brilliant of the late empire, but not without dangers from foes outside, and factions within.

This Emperor's fame rests on the codification and reform of the laws which he carried out; he improved the status of slaves, revised the laws of divorce and of intestate succession, and in his "Digest", "Institutes", and other sections of the "Corpus Juris Civilis", first gave definiteness to Roman law, and laid the basis of the civil law of most of the modern nations of Europe. He was also very successful in his warlike operations, as aided by his famous general Belisarius, he compelled the Persians to make peace, triumphed over the Vandals, reconquered Africa, and subjugated the Goths in Italy; after his reign however, the empire became the prey of a handful of adventurers, and various barbaric races settled on the banks of the Danube.

- 47722 **Gold.** Solidus, D. N. IVSTINIANVS. P. P. AVG. full-faced bust of the Emperor helmeted, holding orb in right hand. R. VICTORIA AVGGG. I. full-faced victory standing holding orb, and long cross surmounted by the Christian monogram; in the field a star, and in exergue, CONOB (Constantinopol). *Sabatier 1 ¹²⁷/₂*. F. D. C. » 17 6
- 47722^a — Triens. D. N. IVSTINIANVS. PP. AV diademed and draped bust to r. R. VICTORIA. AVGVSTORVM full-faced victory standing holding crown and orb; in exergue CONOB (Constantinopol). *Sab. 1 ¹²⁷/₂*. V. F. » 7 6
- 47723 **Silver.** Siliqua. No legend, helmeted and draped bust to r. R. Large capital K (for Constantinopol) in the field. *Sab. Pl. XII-10. RR.* V. F. » 1 15 »
- 47724 — Siliqua. D. N. IVSTINIANVS. PP. N diademed and draped bust to r. R. two large capitals CN with X below, within a wreath. *Sab., XII-13.* F. » 4 »
- 47725 — Half Siliqua. Legend as before, diademed and draped bust to r. R. Long cross surmounted by Christian monogram within a wreath (Chrisma). *Not in Sabatier.* F. » 5 »
- 47726 **Copper.** Follis. D. N. IVSTINIANVS. PP. AVG. Emperor diademed and full-faced, seated, holding sceptre and orb. R. Large M between a star and crescent, above a cross, and in exergue, + THEUP. (Theoupolis). *Sab., pl. XIII-12.* V. F. » 5 »
- 47727 — Follis. Obv. Legend as before, diademed bust to r. R. Within a wreath of laurel, a large M between a star and a cross, above, a cross, and below, ROMA. *Sab., pl. XIII-4.* F. » 4 »
- 47728 — Follis. Obv. Legend as before. R. Large capital M between star and cross, in the exergue. KART (Carthage). *Sab., pl. XIII-1.* F. » 3 6
- 47729 — Half Follis. Obv. Legend as before, laureated and draped bust of Emperor to r. R. Monogram composed of the letters D. N. I. V. S. T. I. N. I. A. N. V. S within a wreath, below, K (Carthage). *Sab., XIV-7. R.* M. » 2 »
- 47730 — Decanumimia. Obv. Legend as before, diademed bust to r. R. Large ∏ between two stars within a wreath. *Sab., pl. XVI-26 var., patinated.* F. » 2 6
- 47731 — Nummus, similar obverse. R. ∏ (Chrisma) within a circle. F. » 2 »

JEAN II (LE BON) KING OF FRANCE
(1350-1364)

John II surnamed the "Good" succeeded to the crown on the death of his father Philip VI. The tranquillity of the country at this period was greatly disturbed by the crimes and intrigues of John's son-in-law Charles the Bad king of Navarre, whom at last he arrested and confined in the Chateau Gaillard. Enraged at these proceedings, the brother of Charles entered into a treaty with Edward III of England, and invited him to invade France. The English king entered Normandy at the head of a large army burning and laying waste the country, whilst his son the famous Black Prince marched into Aquitaine at the head of 8000 men.

John marched to intercept him with an army of 60,000 men, and came up with him at a place called Maupertuis near Poitiers, but was totally defeated, the king himself being taken prisoner.

John was conducted first to Bordeaux and then to London, being treated throughout, by the Black Prince with the most chivalrous courtesy.

Four years later the king was permitted to return to France, leaving his son as hostage; the hostage made his escape, and in this emergency John's conduct was noble; he remarked that "though good faith should be banished from the rest of the earth, yet she ought still to be found in the breasts of kings" and accordingly returned to his captivity in England, dying in the Savoy in the year 1364.

- 47732 **Gold.** Franc-a-cheval. IOHANNES : DEI : GRA : REX : FRANCORVM : REX. King in armour ornamented with fleurs-de-lis, and sword in hand, on horseback to left. R. XPO. VIRGIT. XPO. REGNAT &c. Cross fleury within a quatrefoil, with trefoils in outer angles. S. V. F. » 1 15 »

LEO X. ROMAN PONTIFF
(1513-1521)

Giovanni de' Medici was the son of Lorenzo the Magnificent, and was born at Florence in 1475. From the time of his accession to the chair of St. Peter, he had been the munificent patron of art and letters, and had drawn their cultivators to Rome.

Not forgetful of contemporary genius, he patronized Ariosto, Bembo, and Machiavel. He rewarded in a princely manner, the discoverers of remains of antiquity, and Raffaele who had painted for him when Cardinal de' Medici, the Transfiguration, also executed for him when Pope, the famous cartoons now at Hampton Court. He interfered in the controversy between Luther and the defenders of indulgences, and thus produced the great event of his reign which throws all others into the shade — the birth of the Reformation.

Leo at a conference of Cardinals and theologians drew up the famous "bull" of the 15th June 1520, which was publicly burnt by Luther at Wittenberg on the 16th of December following, and one of the last public acts of this Pope, was to confer on Henry VIII of England, for his vindication of the Seven Sacraments against Luther, the title of Defender of the Faith, borne by English monarchs to the present day.

As a politician Leo was astute and energetic, and it unscrupulous, not more so than the other Italian rulers of his age, — the age of Macchiavelli. He died at Rome in 1521, with strong suspicions of having been poisoned.

- 47733 **Gold.** Zecchino of Bologna, BONONIA — DOCE^t lion rampant with flag. R. S. P. DEB — O — NONIA. the Apostle Peter standing between the shields of arms of Cardinal de' Medici, and Bologna (*Gnecchi Cat., 434*). R. V. F. » 2 2 »

- 47734 **Silver.** Bianco of Bologna. LEO. X. PONTIFEX MAXI-MVS, bust of the Pope to r. R. BONONIA. MATER. STV-DIORVM, lion rampant with flag, and above, the arms of Cardinal de' Medici (*Gnecchi, 435*). R. F. » 12 6

LOUIS IX (ST. LOUIS) KING OF FRANCE
(1226-1270)

Saint Louis, the son of Louis VIII (the Lion) was a minor at his father's death, and the country was governed with a strong hand by his mother Blanche of Castille. Under a vow he made during a dangerous illness, he became a crusader, and in 1249 lauded in Egypt with 40,000 men, but in a battle with the Saracens, he was taken prisoner. Louis was released from captivity in 1250, on payment of a large ransom, and on his return to France, he applied himself to the affairs of his kingdom, and the establishment of the royal power.

On the death of his mother Queen Blanche in 1253, Louis governed with a wisdom not less remarkable than his courage and constancy in the field; his ordinances were incorporated in a code of laws known as the "Etablissements of St. Louis".

Louis established a national currency, and fixed the value of the current coins; he encouraged learning and founded a public library, and in 1252, Robert de Sorbon founded the famous college of the Sorbonne. So high was his reputation for wisdom and justice, that he was chosen arbiter between Henry III of England and his barons. On the fall of the Latin empire of Constantinople in 1261, Louis once more turned his thoughts to the East, and sailed in 1270 for Tunis at the head of 60,000 men; plague soon appeared amongst his troops, and shortly after, the king himself fell a victim to the fatal malady.

In the history of monarchy, there is no brighter character than Saint Louis: in the field, a brilliant soldier, in the closet, a pious monk, on the throne an illustrious monarch, in council, a wise and equitable law giver, and in the seat of Justice an incorruptible judge — a true Bayard, "sans peur et sans reproche".

- 47735 **Silver.** Gros tournois, + BNDICTV : SIT : NOME : DNI : PRI : DEI : IHV : XPI in outer legend, and in inner legend + LVDOVICVS. REX around a large cross pattée in centre. R. + TVRONVS : CIVIS around a castle of Tournay, the whole within a border of twelve lis ("H. M." *Cat., 638*). F. » 6 6

LOUIS XII KING OF FRANCE

(1497-1515)

Louis XII, termed the "Father of the people", was the son of Charles Duke of Orleans, and Mary of Cleves, and was born at Blois in 1462. Charles VIII dying without issue, Louis succeeded as next of kin in 1492, at the age of thirty-six, taking the titles of King of France, Jerusalem, and the Two Sicilies, and Duke of Milan.

Although married to Jeanne daughter of Louis XI, he procured a divorce in order to marry Anne, the widow of his predecessor (Charles VIII), so as to prevent the dukedom of Brittany from being severed from the crown.

He then engaged in Italian wars and subdued Milan, but was repulsed from Naples by Gonsalvo of Cordova. The French at this period possessed Genoa, but the people rose in rebellion and expelled them; Louis furious, recaptured the city, hanged the Doge and several of the principal citizens, and taxed the inhabitants without mercy. There was no love lost between the French King and the Italian Republics, and he concluded the league of Cambray in 1508, which was aimed against their independence. However the last French success was the battle of Ravenna, as the Pope, the Emperor, Henry VIII of England and Ferdinand the Catholic, formed a coalition, and the battle of Novara in the south, and the battle of the Spurs in the north, effectually humbled the Italian ambition of Louis.

To make peace, Louis married Mary the sister of Henry VIII, but died soon after in 1515.

The following saying is said to have emanated from this prince. — "I prefer to see my courtiers laugh at my economy, rather than see my people weep at my extravagance".

47736 **Billon.** Douzain de Dauphiné, mm. Crown, LVDOVICVS. FRANCORVM. REX. Escutcheon of France and Dauphiny surmounted by a lis. **R.** SIT. NOMEN &c. a large cross pattée, with lis and dolphin alternately in the angles. F. 2 6

LOUIS XIV (THE GREAT) KING OF FRANCE

(1643-1715)

This famous Prince, termed the "Grand Monarque", was the son of Louis XIII and Anne of Austria, born in 1638, and succeeded to the throne when only five years old.

His mother was appointed regent during his minority, and Cardinal Mazarin, a pupil of Richelieu, was her favorite minister. Under the Regency the glory of France was maintained in the field, but her internal peace was disturbed by the insubordination of the parliament and the troubles of the Fronde; by a compact on the part of Mazarin with Spain, Louis was married to the Infanta Maria Theresa in 1660, and on the death of Mazarin in the following year, he announced his intention to take the reins of government entirely into his own hands, which he did for 54 years with a decision and energy no one gave him credit for, in fulfilment of his famous expression "l'état, c'est moi".

He chose Colbert to control finance, Louvois to reorganise the army, and Vauban to fortify the frontier towns, and sought to be as absolute in his foreign relations, as in his internal administration, and hence the long succession of wars which, while they brought glory on France, ended in her exhaustion. — At home he suffered no one in religious matters to think otherwise than himself; he revoked the edict of Nantes, sanctioned the dragonnades in the Cévennes, and to extirpate heresy, encouraged every form of cruelty — one favourite after another in succession ministered to his licentious pleasures, and his life for many years was a flagrant violation of the plainest precepts of morality. After the death of his Queen (1683), Louis was secretly married to his mistress Madame de Maintenon, who during the remaining thirty years of his life, retained her great ascendancy over him, and it was on the whole judiciously exercised. This great monarch died in 1715, in his seventy-seventh year, and the seventy-second year of his reign.

When we look at the men who adorned the reign of Louis XIV, it must be regarded as the Augustan age of French history, with such names as Louvois, Colbert, Turenne, Condé, Catinat, Boufflers, Vendôme, Villars, Vauban, Bossuet, Fenelon, Cornille, Racine, Molière, La Fontaine, Poussin, Lebrun, and others of equal merit in their respective professions.

47737 **Gold.** Double Louis aux quatre L, by *Warin*, 1695, LVD. XIV. D. G. FR. ET. NAV. REX, laureated and bare bust of King to R., above, his badge, the sun in its splendour. **R.** CHRIS. REGN. VINC. IMP. four crowned lis arranged crosswise, with four L's in the angles, and in centre, mon. H.B. (Strasbourg) in circle. F. D. C. 4 15 "

47738 — Louis d'or 1661. LVD. XIII &c. with ermine after D. G. youthful bust laureated and without drapery, to R. **R.** CHRIS &c. eight L's crowned and arranged crosswise, with four lis in the angles, in centre, A in circle (Paris). V. F. 1 15 "

47739 — Louis d'or 1673, similar legends and type, but bust with high and flaming hair and lovelock over left shoulder, and not laureated, with eagle after D. G. *Appears to be an unpublished variety.* R. V. F. 5 10 "

47740 — Louis d'or 1691. Obv. legend as before, but older bust, laureated, with flaming star after D. G. **R.** SIT. NOMEN. DOMINI. BENEDICTVM, square-topped escutcheon crowned, below, a crescent and star. V. F. 1 15 "

47741 — Louis d'or 1691, a variety reading LVD. XIV &c., with sun above king's head, and mullet below shield, *an overstruck piece, otherwise.* V. F. 1 10 "

47742 — Louis d'or 1709, another variety with LVD. XIII. &c., old bust without lovelock over left shoulder, below truncation, N (Nantes). **R.** CHRIS &c. eight L's crowned and arranged crosswise, with four lis in the angles, and in the centre, a sun. F. 1 5 "

47743 **Silver.** Ecu, 1650, LVD. XIII. D. G. FR. ET. NA. REX young bust laureated, draped, and cuirassed to R. **R.** SIT. NOMEN &c. square-topped escutcheon crowned with mullet above. V. F. 7 6 "

47744 — Ecu, 1665, legends and types similar, but reading NAV., youthful bust laureated, draped, and cuirassed, with long wig extending to drapery, and on **R.** a heart at the end of legend. S. F. 10 "

47745 — Ecu blanc aux palmes by *Warin*, 1697, legends similar, older bust with high hair arranged behind, with sun after D. G., and scallop at end of legend. **R.** A round escutcheon crowned garnished with palms, below, A (Paris). E. F. 15 "

47746 — Ecu aux Insignes 1702 by *Warin*, legends and bust as before, but **R.** a round escutcheon crowned with sceptre and hand of Justice in saltire. S. V. F. 1 "

47747 — Demi Ecu 1704, legends and bust as before, but **R.** eight L's crowned and arranged crosswise with four lis in the angles, and in centre, three lines in a circle, *overstruck, otherwise.* V. F. 5 "

47748 — Quarter Ecu aux trois couronnes 1711, legends and bust similar, but **R.** three crowns and three lis arranged triangularly with D in centre (Lyons). V. F. 5 "

47749 Twenty Sols 1708, legends and bust similar, but **R.** DOMINE. SALVVM. FAC. REGEM, sceptre and hand of Justice in saltire, with three lis and a crown in the angles, below, H (La Rochelle). V. F. 2 6 "

47750 — Four Sols 1694, legends and bust as before, but **R.** two interlinked L's and three lis, under a crown, below, D (Lyons). F. 1 6 "

MISCELLANEOUS ENGLISH COINS

(Continued from col. 10229.)

GOLD

47751 **James I. Rose Ryal.** Mm. Coronet. (1607-8.) IACOBVS. D. G. MAG. BRIT. FRAN. ET. HIBER. REX. The King enthroned, a portcullis at his feet. **R.** A. DNO. FACTVM. EST. ISTVD. ET. EST. MIRAB. IN. OCVLIS. NRIS. Shield on double rose. R. F. 2 10 "

47752 **Anne. Guinea, 1713.** Usual type. S. E. F. 2 5 "

47753 **George III. Guinea, 1784.** **R.** Crowned and garnished shield. V. F. 1 7 6 "

47754 — **1785.** — — — F. 1 5 "

47755 — **"Spade" Guinea, 1787.** F. D. C. 2 10 "

47756 — **1789.** — — — V. F. 2 "

47757 — Another, same date; struck on a larger flan. E. F. 2 10 "

47758 — **1790.** — — — E. F. 2 5 "

47759 — **1791.** — — — E. F. 2 5 "

47760 — **1794.** — — — E. F. 2 7 6 "

47761 — **1795.** — — — F. 1 12 6 "

47762 — **1798.** — — — *Brill.* F. D. C. 2 10 "

47763 — — — — — F. D. C. 2 7 6 "

47764 — **"Spade" Half Guinea, 1788.** R. F. 15 "

47765 — **1793.** — — — R. V. F. 1 "

47766 — **1796.** — — — R. E. F. 1 5 "

47767 — **Half-Guinea, 1804.** Shield within the Garter, crowned. F. D. C. 14 "

47768 — **Seven Shilling piece, 1797.** F. 8 6 "

47769 — **1798.** — — — F. 8 6 "

47770 — **1800.** — — — E. F. 12 6 "

47771 — — — — — E. F. 10 "

47772 — **1802.** — — — V. F. 9 "

47773 — **1803.** — — — E. F. 12 6 "

47774 — **1804.** — — — V. F. 8 6 "

47775 — **1806.** — — — E. F. 10 "

47776 — **1809.** — — — V. F. 9 "

47777 — **1810.** — — — E. F. 10 "

47778 **George IV. Double Sovereign, 1823.** Usual type. E. F. 2 10 "

47779 — — — — — V. F. 2 7 6 "

47780 **William IV. Sovereign, 1832.** S. E. F. 1 5 "

47781 — **1837.** — — — S. E. F. 1 5 "

47782 **Victoria. Pattern f 5 piece, 1839.** VICTORIA D : G : BRITANNIARUM REGINA F : D : Bust to left. **R.** DIRIGE DEUS GRESSUS MEOS. The Queen as Una, with the lion. Ex. : MDCCCXXXIX. Inscribed edge. R. F. D. C. 10 "

47783 — — — — — E. F. 7 15 "

Original from
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47846	&c. R. SEPARAT. Star of six points to right of crown, star of five points on the left. <i>Burns</i> p. 470, no. 39. <i>R.</i> V. F. 1 » »	47900	—	Proof Double Florin, 1887. F. D. C. » 6 »
	Mm. Leaved thistle, <i>R.</i> Thistle head. Grass below the horse. No letter F. CAROLVS·D·G·MAG·BRIT·FRAN·&·HIB·REX. <i>R.</i> QVÆ·DEV·&c. Small lettering. S. F. » 10 »	47901	—	Proof Halfcrown, 1887. — F. D. C. » 4 »
47847	— Forty-penny piece. CAR·D·G·SCOT·ANG·FR·ET·HIB. <i>R.</i> Crowned bust to left, extending to edge of coin; vale XL behind the head. <i>R.</i> SALVS·REIPVB·SVPREMA·LEX. Leaved thistle, crowned. F above the crown. S. F. » 5 »	47902	—	Proof Florin, 1887. — F. D. C. » 3 »
47848	— — — — — M. » 2 »	47903	—	Proof Shilling, 1887. — F. D. C. » 2 »
47849	— Commonwealth. Crown, 1656. Mm. Sun. Large 6 over 4. Usual type. <i>R.</i> E. F. 3 10 »	47904	—	Proof Sixpence, 1887. — F. D. C. » 2 6 »
47850	Cromwell. Crown, 1658. OLIVAR·D·G·R·P·ANG·SCO·HIB·&c·PRO. Laureate bust to left. <i>R.</i> PAX·QVÆ·RITVR·BELLO·1658. Crowned shield. <i>Flaw across bust.</i> <i>R.</i> F. D. C. 5 » »	47905	—	Proof Three pence, 1887. — F. D. C. » 1 »
47851	— Halfcrown, 1658. Same type as the crown. <i>R.</i> E. F. 2 » »	47906	—	Proof Crown, 1893. — F. D. C. » 7 6 »
47852	Charles II. Crown, 1672. Usual type. — S. V. F. » 8 6	47907	—	Proof Halfcrown, 1893. — F. D. C. » 4 »
47853	— Crown, 1678. — S. F. » 5 »	47908	—	Proof Florin, 1893. — F. D. C. » 3 »
47854	— Crown, 1682. — S. V. F. » 10 »	47909	—	Proof Shilling, 1893. — F. D. C. » 2 »
47855	James II. Crown, 1686. — RR. V. F. » 15 »	47910	—	Proof Sixpence, 1893. — F. D. C. » 1 »
47856	— Crown, 1687. — R. F. » 7 6	47911	—	Proof Threepence, 1893. — F. D. C. » 1 »
47857	— Crown, 1688. — R. F. » 7 6			
47858	— — — — — R. M. » 5 6			
47859	— Halfcrown, 1685. — R. F. » 5 »			
47860	— Halfcrown, 1686. — R. M. » 3 »			
47861	— Halfcrown, 1687. — R. V. F. » 12 6			
47862	James VII of Scotland. Ten-shilling piece, 1687. Laureate bust to right, '10' below. <i>R.</i> Four crowned shields; in centre, St. Andrew cross with rose, lis, harp, and thistle. <i>R.</i> F. » 10 »			
47863	— Another, without the pellets at mark of value. M. » 3 »			
47864	William and Mary. Crown, 1691. Bust conjoined. <i>R.</i> Crowned shields with shield of Nassau in the centre and VV M in monogram in each angle. <i>The letter W has been engraved in front of the Queen's head.</i> V. F. 1 » »			
47865	— Scots Forty-shilling piece, 1691. Busts conjoined to left, 40 below. <i>R.</i> Crowned shield. Edge TERTIO. — S. F. » 10 »			
47866	— 1692. Same type. Edge QUINTO. — S. F. » 12 6			
47867	— Ten-shilling piece, 1691. Similar type. <i>R.</i> F. » 6 »			
47868	— 1692. Same type. <i>R.</i> V. F. » 10 »			
47869	— — — — — F. » 6 »			
47870	William III. Crown, 1696. Edge, OCTAVO. V. F. » 10 »			
47871	— — — — — V. F. » 7 6			
47872	— Crown, 1700. Edge DECIMO TERTIO. RR. M. » 7 6			
47873	— Halfcrown, 1698. — E. F. » 5 »			
47874	— Scots Forty-shilling piece, 1695. Laureate bust to left, 40 below. Edge SEPTIMO. S. V. F. » 15 »			
47875	— 1697. NONO. Unusually fine. S. E. F. 1 10 »			
47876	— Twenty-shilling piece, 1695. Similar type. S. E. F. 1 » »			
47877	— — — — — V. F. » 15 »			
47878	— 1698. — — — — — R. M. » 5 »			
47879	— Ten-shilling piece, 1697. Similar type. S. M. » 3 »			
47880	— Five-shilling piece, 1696. Laureate bust to left, 5 below. <i>R.</i> NEMO ME IMPVNE LACESSET 1696. Triple-headed and leaved thistle, crowned. <i>R.</i> V. F. » 6 »			
47881	Anne Crown, 1703. VIGO. <i>R.</i> V. F. 1 5 »			
47882	— 1705. Plumes. <i>R.</i> F. » 10 »			
47883	— 1707. Plain. F. » 7 6			
47884	— 1707. E. V. F. » 12 6			
47885	— — — — — F. » 7 6			
47886	— Halfcrown, 1703. VIGO. S. F. » 4 »			
47887	— Scots Five-shilling piece, 1705. ANNA·D·G·M·BR·FR·&·HIB·REG. Bust to left, 5 below. <i>R.</i> NEMO ME IMPVNE LACESSET 1705. Triple-headed and beaded thistle, crowned. S. V. F. » 5 »			
47888	— AN·D·G·M·BR·FR·&·HIB·REG. Same type. S. V. F. » 5 »			
47889	George I. Crown, 1720. Roses and plumes. <i>R.</i> F. » 15 »			
47890	George II Crown, 1734. Young head. Roses and plumes. S. E. F. » 12 6			
47891	— 1739. Young head. Roses. S. V. F. » 9 »			
47892	— Halfcrown, 1741. Young head. Roses. F. » 4 »			
47893	— 1746. LIMA. Old head. E. F. » 5 »			
47894	George III. Northumberland shilling, 1763. S. E. F. » 12 6			
47895	— Proof Sixpence, 1787. Plain edge. <i>R.</i> E. F. » 7 6			
47896	Victoria. Gothic crown, 1847. Inscribed edge. S. E. F. » 14 »			
47897	— — — — — V. F. » 12 »			
47898	— — — — — V. F. » 10 »			
47899	— Proof Crown, 1887. F. D. C. » 7 6			

BILLON

47912	Channel Islands. Obv. Head to right. <i>R.</i> Horse to right. <i>Evans.</i> Pl. 1, no 1. S. V. F. » 5 »
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COPPER &c.

47913	Charles II. Pattern Halfpenny. CAR·II·D·G·M·B·FR·ET·HI·REX. A three-masted ship sailing to left. <i>R.</i> SOLI DEO GLORIA. St. Michael slaying the dragon. <i>Mont.</i> no 1. <i>R.</i> F. D. C. 2 » »
47914	— Another, brass, with a broad copper rim. <i>RR.</i> F. D. C. 4 » »
47915	— Pattern Farthing. Mm. Lion. CAROLVS·A·CAROLO. Rose, thistle, lis, and harp, each crowned. <i>R.</i> QVATVOR·MARIA·VINDICO. Three-masted ship sailing to left. Edge 'MONETÆ INSTAVRATOR' 1662. Mullet before and cross pattée after the date. <i>Mont.</i> no 14. <i>RR.</i> V. F. 2 » »
47916	— Pattern Farthing. <i>Pewter.</i> CAROLVS·A·CAROLO. Crowned rose. <i>R.</i> NVMORVM·FAMVLVS. Three-masted ship to left. Grained edge. <i>Mont.</i> no 29. <i>RR.</i> E. F. 6 10 »
47917	— Farthing, 1684. <i>Pewter.</i> CAROLVS·A·CAROLO. Laureate bust to left. <i>R.</i> Figure of BRITANNIA. Edge NVMORVM·FAMVLVS 1684. <i>R.</i> E. F. 3 » »
47918	Queen Anne. Farthing, 1714. ANNA·DEI·GRATIA. Bust to left. <i>R.</i> Figure of BRITANNIA. Ex. 1714. <i>Mont.</i> no 15. <i>R.</i> V. F. 1 5 »
47919	— Pattern. Halfpenny. ANNA·D·G·MAG·BR·FR·ET·HIB·REG. Bust to left. <i>R.</i> Britannia, seated under a crown, holding rose and thistle. <i>Mont.</i> no 4. <i>RR.</i> F. 1 » »
47920	George II. Proof Irish Halfpenny, 1736. <i>R.</i> F. D. C. » 12 6
47921	George III. Pattern Penny, 1797. GEORGIUS III·D·G·REX. Laureate bust to right. <i>R.</i> BRITANNIA and two floral ornaments. Helmeted figure of Britannia seated on a globe, with spear, shield, and olive branch. K. under the shield. Ex. : 1797. Below, olive branches, and a band inscribed SOHO. <i>Mont.</i> no 23. <i>RR.</i> F. D. C. 1 5 »
47922	— Pattern Halfpenny, 1799. GEORGIUS III DEI GRATIA REX. Crowned bust to right, K on truncation. <i>R.</i> BRITANNIA 1799. Plain edge. <i>Mont.</i> no 32. E. F. 1 1 »
47923	— Bronzed Proofs of the Twopence, Penny, Halfpenny, and Farthing of 1797. The set of four pieces. <i>R.</i> F. D. C. 2 » »
47924	— Proof Halfpenny, 1799. Usual type. F. D. C. » 5 »
47925	— Proof Halfpenny, 1806. F. D. C. » 5 »
47926	— Another, <i>bronzed.</i> F. D. C. » 1 6 »
47927	— Gilt Proof Irish Halfpenny, 1805. F. D. C. » 7 6 »
47928	— Pattern Crown, 1820. VIS VNITATE FORTIOR. Hercules attempting to break the bundle of sticks. <i>R.</i> DECVS ET TVTAMEN. <i>R.</i> Crowned shield of arms. Plain edge. <i>R.</i> F. D. C. 1 10 »
47929	Victoria. Bronzed Proof Penny, 1861. <i>R.</i> F. D. C. 2 » »
47930	— Proof Halfpenny, 1862. <i>R.</i> F. D. C. 2 » »
47931	— Proof Halfpenny of 1868, in Nickel. Same type as the current coin. <i>RR.</i> E. F. 2 » »

(To be continued.)

THE COPPER TIN AND BRONZE COINS OF ENGLAND

(Continued from col. 10232.)

GEORGE II

47932	Farthing.	1730.	V. F.	» 2 »
47933	—	1731.	V. F.	» 3 6
47934	—	1734.	E. F.	» 4 6
47935	—	1735.	F.	» 1 6
47936	—	1736.	E. F.	» 3 6
47937	—	—	F.	» 1 6
47938	—	1737.	E. F.	» 4 6
47939	—	—	M.	» » 6
47940	—	1739.	F.	» 1 6
47941	—	—	M.	» » 6
47942	—	1744.	F. D. C.	» 4 6
47943	—	—	M.	» » 6
47944	—	1746.	E. F.	» 2 6
47945	—	1749.	E. F.	» 2 »
47946	—	—	F.	» 1 »
47947	—	1750.	M.	» » 6
47948	—	1754.	F. D. C.	» 1 »
47949	Halfpenny.	1729.	V. F.	» 2 6
47950	—	1730.	M.	» » 6
47951	—	—	V. F.	» 10 »
47952	—	—	M.	» 3 6
47953	—	1731.	E. F.	» 5 6
47954	—	—	F.	» 2 »
47955	—	1733.	M.	» » 6
47956	—	1736.	M.	» » 6
47957	—	1737.	M.	» 1 »
47958	—	1738.	E. F.	» 7 6
47958 ^a	—	—	M.	» 1 6
47959	—	1739.	F.	» 2 »
47960	—	1740.	E. F.	» 4 6
47961	—	—	M.	» » 6
47962	—	1742.	V. F.	» 3 6
47963	—	1743.	M.	» » 6
47964	—	1744.	E. F.	» 4 6
47965	—	1745.	M.	» » 6
47966	—	1746.	F.	» 2 »
47967	—	1748.	V. F.	» 2 6
47968	—	1749.	F. D. C.	» 5 6
47969	—	—	V. F.	» 2 6
47970	—	1750.	F.	» 1 6
47971	—	1751.	E. F.	» 5 6
47972	—	—	F.	» 1 6
47973	—	1752.	F. D. C.	» 5 6
47974	—	—	V. F.	» 3 »
47975	—	—	M.	» » 6
47976	—	1753.	F. D. C.	» 2 6
47977	—	—	V. F.	» 1 6
47978	—	1754.	F. D. C.	» 2 »

GEORGE III

47979	Farthing.	1771.	E. F.	» 2 »
47980	—	1773.	E. D. C.	» 3 6
47981	—	—	V. F.	» 2 »
47982	—	1774.	F. D. C.	» 2 6
47983	—	—	V. F.	» 1 »
47984	—	1775.	E. F.	» 3 6
47985	—	1799.	F. D. C.	» » 3
47986	—	1806.	F. D. C.	» » 6
47987	—	1807.	F. D. C.	» » 6
47988	Halfpenny.	1770.	F. D. C.	» 3 »
47989	—	—	V. F.	» 1 6
47990	—	1771.	F. D. C.	» 3 »
47991	—	—	V. F.	» 4 6
47992	—	—	F. D. C.	» 7 6
47993	—	1772.	E. F.	» 2 6
47994	—	—	F. D. C.	» 7 6
47995	—	—	E. F.	» 3 6
47996	—	—	F. D. C.	» 4 6
47997	—	—	E. F.	» 10 »
47998	—	—	F.	» 5 »
47999	—	1773.	F. D. C.	» 5 6
48000	—	—	V. F.	» 3 6
48001	—	—	F. D. C.	» 5 6
48002	—	—	V. F.	» 2 6

48003	—	1774.	The figures of the date are small and upright and are to the left of the exergue.	F. D. C.	» 4 6
48004	—	—	The date is larger and more in the centre.	F. D. C.	» 4 6
48005	—	—	The 7s slope.	F. D. C.	» 4 6
48006	—	1775.	—	V. F.	» 3 6
48007	—	No date.	This is formed of two obverses from dies, which differ as to the Kings portrait. R.	E. F.	» 15 »
48008	—	1799.	—	F. D. C.	» » 3
48009	—	1806.	—	F. D. C.	» » 6
48010	—	1807.	—	F. D. C.	» 1 »
48011	—	—	—	V. F.	» » 6
48012	Penny.	1797.	Broad rim.	F. D. C.	» 3 6
48013	—	—	—	E. F.	» 2 6
48014	—	1806.	—	F. D. C.	» 1 6
48015	—	1807.	—	F. D. C.	» 2 6
48016	—	—	—	V. F.	» 1 »
48017	Two pence.	1792.	Broad rim.	F. D. C.	» 10 »
48018	—	—	—	E. F.	» 7 6
48019	—	—	—	V. F.	» 4 6

GEORGE IV

48020	Farthing.	1821.		F. D. C.	» » 6
48021	—	—		V. F.	» » 3
48022	—	1822.	(Like a proof).	F. D. C.	» 2 6
48023	—	—		F. D. C.	» » 6
48024	—	—		V. F.	» » 3
48025	—	1823.		F. D. C.	» 1 »
48026	—	1825.		F. D. C.	» 1 »
48027	—	1826.	(First type).	E. F.	» 2 »
48028	—	—	—	F.	» » 6
48029	—	—	(Second type).	E. F.	» 1 »
48030	—	—	—	F.	» » 6
48031	—	1827.	—	F. D. C.	» 1 »
48032	—	—	—	V. F.	» » 6
48033	—	1828.	—	F. D. C.	» 3 6
48034	—	—	—	E. F.	» 2 »
48035	—	1829.	—	E. F.	» 3 »
48036	—	—	—	F.	» 1 »
48037	—	1830.	—	F.	» » 6
48038	Halfpenny.	1826.		F. D. C.	» 1 6
48039	—	1827.		F. D. C.	» 1 6
48040	Penny.	1825.		F. D. C.	» 3 6
48041	—	1826.		F. D. C.	» 2 »

WILLIAM IV

48042	Farthing.	1831.	F. D. C.	» 1 »
48043	—	1834.	F. D. C.	» 1 »
48044	—	1835.	F. D. C.	» 1 »
48045	—	1836.	F.	» » 6
48046	—	1837.	F. D. C.	» 1 »
48047	Halfpenny.	1831.	E. F.	» 3 »
48048	—	—	V. F.	» 1 6
48049	—	1837.	F. D. C.	» 2 6
48050	—	—	V. F.	» 1 6
48051	Penny.	1831.	F.	» 10 »
48052	—	1834.	F. D. C.	» 15 »
48053	—	—	V. F.	» 10 »
48054	—	1837.	F. D. C.	» 15 »
48055	—	—	V. F.	» 10 »

VICTORIA

48056	Farthing.	1838.	Copper.	F. D. C.	» 1 6
48057	—	1839.	—	F. D. C.	» 1 6
48058	—	—	—	V. F.	» » 9
48059	—	1840.	—	F. D. C.	» 1 6
48060	—	—	—	V. F.	» » 9
48061	—	1841.	—	F.	» » 6
48062	—	1842.	—	V. F.	» 1 »
48063	—	1843.	—	V. F.	» 2 »
48064	—	1845.	—	F.	» 2 6
48065	—	1847.	—	F. D. C.	» 5 6
48066	—	—	—	V. F.	» 2 6
48067	—	1848.	—	F. D. C.	» 5 6
48068	—	1850.	—	V. F.	» 2 »
48069	—	1853.	—	F.	» 2 »
48070	—	1854.	—	E. F.	» 4 6
48071	—	—	—	F.	» 2 6
48072	—	1855.	—	V. F.	» 3 »
48073	—	1856.	—	F.	» » 6
48074	—	1858.	—	E. F.	» 5 6
48075	—	1859.	—	F. D. C.	» 1 6
48076	—	1860.	—	F. D. C.	» 5 10 »
48077	Halfpenny.	1838.	—	F. D. C.	» 1 6
48078	—	1841.	—	F. D. C.	» 2 »

RRR.

48079	—	1852.	—	E. F.	» 2 »
48080	—	1853.	—	F. D. C.	» 1 »
48081	—	1854.	—	F. D. C.	» 1 6
48082	—	1855.	—	F. D. C.	» 2 6
48083	—	—	—	F.	» 1 »
48084	—	1857.	—	F. D. C.	» 2 »
48085	—	—	—	V. F.	» 1 6
48086	—	1858.	—	F. D. C.	» 2 »
48087	—	1859.	—	F. D. C.	» 1 6
48088	Penny.	1841.	—	F. D. C.	» 2 6
48089	—	1844.	—	F. D. C.	» 2 6
48090	—	1846.	—	E. F.	» 3 »
48091	—	1847.	—	E. F.	» 3 »
48092	—	1848.	—	F. D. C.	» 1 6
48093	—	1849.	—	F. D. C.	» 5 10 »
48094	—	—	—	V. F.	» 2 10 »
48095	—	1851.	—	F. D. C.	» 2 »
48096	—	1853.	—	F. D. C.	» 1 6
48097	—	1854.	—	Ornamented trident.	F. D. C. » 1 6
48098	—	—	—	Plain trident.	E. F. » 3 6
48099	—	1855.	—	Ornamented.	F. D. C. » 3 »
48100	—	—	—	Plain.	F. D. C. » 2 6
48101	—	1857.	—	—	E. F. » 2 »
48102	—	1858.	—	Ornamented.	F. D. C. » 1 6
48103	—	1859.	—	—	V. F. » 1 »
48104	—	1860.	—	—	F. D. C. » 2 5 »
48105	—	—	—	—	F. » 15 »

(To be continued.)

WAR MEDALS & DECORATIONS

(Continued from col. 10294).

19th FOOT

48106	South Africa. Queens. 2 clasps, Cape Colony, South Africa 1902 (Pte. T.B., Yorkshire Regt.).	V. F.	» 5 »
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20th FOOT

48107	Military General Service, 2 clasps. Egypt, Vittoria (G.W., 20th Foot).	V. F.	6 » »
48108	India 1857-8 (W.H., 1st Bn. 20th Regt.).	V. F.	» 7 6

21st FOOT

48109	Indian General Service, 2 clasps, Burma 1885-7, Burma 1887-9. (W.C., 2 Bn. R.Sco.Fus.).	V. F.	» 7 6
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22nd FOOT

48110	Hyderabad 1843 (W.D. 22nd Regt.).	F. & R.	7 10 »
48111	— (J.D., 22nd Regt.).	M.	3 10 »
48112	Indian General Service, 1 clasp, Chin-Lushai 1889-90 (Pte. T.P., 1st Bn. Ches. Regt.).	F.	» 12 6
48113	South Africa, 2 clasps, Cape Colony, Orange Free State (Pte. T.N., Cheshire Regt.).	F.	» 5 »
48114	— — — (Pte. T.N., Cheshire Regt.).	F.	» 5 »
48115	— — — (Cpl. J.B., Cheshire Regt.).	F.	» 5 »

23rd FOOT

48116	Military General Service, 1 clasp, Albuhera (G.C., 23rd Foot).	V. F.	4 10 »
48117	— 2 — Martinique, Albuhera (J.P., 23rd Foot).	F.	6 » »
48118	Indian General Service, 1 clasp, Hazara 1891 (Pte. P.K., 1st Bn. R.W. Fus.).	V. F.	» 12 6

24th FOOT

48119	Military General Service, 1 clasp, Talavera (J.D., 24th Foot).	V. F.	4 » »
48120	Army of India, 1 clasp, Nepal (J. McD., 24th Foot).	V. F.	6 10 »
48121	South Africa, 1 clasp, 1877-8 (Pte. G.F., 1-24th Foot).	V. F. & S.	» 19 »

25th FOOT

48122	Military General Service, 1 clasp, Guadaloupe (J.R., 25th Foot).	M. R.	9 10 »
48123	India General Service, 1 clasp, Chin-Lushai 1889-90 (Pte. F.H., 1st Bn. K.O. Sco. Bord.).	V. F.	» 12 6
48124	Indian General Service, 1 clasp, Ghin-Lushai 1889-90 (Pte. J. McD., 1st Bn. K.O. Sco. Bord.).	V. F.	» 12 6
48125	— — — (Pte. J. B., 1st Bn. K.O. Sco. Bord.).	V. F.	» 12 6
48126	Egypt, 1 clasp, Gemaizah 1888 (Drumr. G.C., 2/K.O. Sco. Bord.).	M.	» 12 6
48127	— — — (Pte. J.Y., 2 K.O. Sco. Bord.).	M.	» 12 6
48128	— — — (Pte. J.B., 2 K.O. Sco. Bord.).	M.	» 12 6

26th FOOT

48129	Military General Service, 1 clasp, Guadaloupe (T.B., 90th Foot).	F.	10 » »
48130	— — — Martinique (W.M., 90th Foot).	F.	8 15 »
48131	— — — (P.A., 90th Foot).	F.	8 15 »

29th FOOT

48132	South Africa, 2 clasps, Cape Colony, South Africa 1902 (Pte. J.D., Wors. Reg.).	V. F.	» 5 3
48133	— — — Wittebergen (Pte. J.B., Worcester Reg.).	V. F.	» 4 3
48134	— — — Orange Free State (Pte. J.S., Worcester Reg.).	V. F.	» 5 3
48135	— — — (Pte. M.S., Worcester Reg.).	V. F.	» 5 3
48136	Regimental Gold Temperance medal. Obv. XXIX Regt. crowned within a laurel wreath, R. Total Abstinence.	V. R.	7 » »

30th FOOT

48137	Waterloo (Capt. R.H., 2nd Batt. 30th Reg. Foot). Rank engd.	V. F. & R.	6 10 »
48138	South Africa, no clasp (Pte. G.S., E. Lanc. Reg.).	V. F.	» 4 9
48139	— 2 clasps, Cape Colony, Orange Free State (Pte. J.C., E. Lanc. Reg.).	V. F.	» 5 6
48140	Long Service and Good Conduct. Queens. (J.C., 59th Foot).	F.	» 3 9

Commission — 15th June 1815 — see Waterloo Roll call.

31st FOOT

48141	Military General Service, 4 clasps, Talavera, Albuhera, Vittoria, Nivelles (D.P., 31st Foot).	V. F.	4 » »
48142	Egypt, 1 clasp, Suakin 1885 (Pte. E.B., 2 E. Surrey Reg.).	F.	» 5 9

32nd FOOT

48143	Army of the Punjab, 2 clasps, Mooltan, Goojerat (W.B., 32nd Foot).	V. F.	1 » »
48144	— — — (Corpl. T.C., 32nd Foot).	V. F.	1 » »
48145	Egypt, 2 clasps, Tel-El-Kebir, The Nile 1884-85 (Pte. J.O'C., 2/D. of C.L.I.).	F.	» 12 6
48146	— — — (Pte. T.T., 2 D. of C.L.I.).	M.	» 10 »
48147	Group of two. Waterloo; Military General Service, 7 clasps, Roleia, Vimiera, Corunna, Salamanca, Pyrenees, Nive, Orthes (W.P., 32nd Foot).	F. & R.	9 » »

33rd FOOT

48148	Rhodesia 1896 (Pte. H.H., 2/W. Rid. Regt.).	V. F.	2 5 »
48149	Group of two. Military General Service, 2 clasps, Corunna, Nive; (J.B., Serjeant, 76th Foot); Meritorious Medal with the inscription "The Gift of Lieut. Col. Maxwell commanding His Majesty's 76th Regt. of Foot. To Sergt., J.B., best shot in the Corps. 1813".	F. & V. R.	12 » »

34th FOOT

- 48150 Military General Service, 4 clasps, Albuhera, Vittoria, Pyrenees, Toulouse (H.W., 34th Foot). V. F. 4 10 "
- 48151 Military General Service, 5 clasps, Busaco, Albuhera, Vittoria, Orthes, Toulouse (I.B., 34th Foot). V. F. 5 10 "

38th FOOT

- 48152 Military General Service, 4 clasps, Roleia, Vimiera, Corunna, Salamanca (J.G., 38th Foot). F. 5 " "
- 48153 Army of the Sutlej Moodkee 1845, 2 clasps, Ferozeshuhur, Sobraon (Sergt. G.A., 80th Reg.). 1 10 "
- 48154 Egypt 1882 (Pay. Mastr. T.T., 1st S. Staff. Reg.). E. F. " 15 "
- 48155 — (Pte. W.S., 1st S. Staff. Reg.). M. " 3 9 "
- 48156 South Africa, 1 clasp, Cape Colony (Pte. T.C., S. Staff. Reg.). V. F. " 6 6 "
- 48157 — 2 — — Wittebergen (Pte. G.F., S. Staff. Reg.). F. " 4 3 "
- 48158 — — — (Pte. W.M., S. Staff. Reg.). F. " 4 3 "
- 48159 — — — (Pte. S.S., S. Staff. Reg.). F. " 4 3 "

39th FOOT

- 48160 Military General Service, 2 clasps, Vittoria, Toulouse (J.S., 39th Foot). V. F. 4 10 "
- 48161 — 5 — — Nivelle, Nive, Orthes, Toulouse (J.B., Serjeant. 39th Foot). V. F. 5 " "
- 48162 India Mutiny 1857 (W.A., H.M.'s. 54th Regt.). F. " 7 6 "
- 48163 Maharajpooor Bronze Star (Pte. E.K., H.M., 39th Regt.). F. 1 10 "
- 48164 Long Service & Good Conduct Early Victoria (Regt. Sergt., W. McM., 89th). M. " 8 6 "

40th FOOT

- 48165 Waterloo (R.C., 1st Batt. 40th Reg. Foot). F. 2 10 "
- 48166 — (B.H., 1st Batt. 40th Reg. Foot). 2 10 "
- 48167 Military General Service, 1 clasp, Ciudad Rodrigo (J.S., 40th Foot). F. & V. R. 14 " "
- 48168 — 5 — Vittoria, Pyrenees, Nivelle, Nive, Orthes (J.K., 40th Foot). F. 5 15 "
- 48169 — 6 — Vimiera, Talavera, Ciudad Rodrigo, Salamanca, Vittoria, Pyrenees (J.S., 40th Foot). F. 6 15 "
- 48170 Candahar 1842 (Private. L.K., H.M. 40th Regiment). V. F. & R. 10 " "
- 48171 — (Private. H.T., H.M. 40th Regiment). F. & R. 9 " "
- 48172 Ghuznee & Cabul 1842 (Private. W.K., H.M. 40th Regiment). V. F. & R. 10 " "
- 48173 Candahar, Ghuznee, Cabul 1842 (Sergt. D.G., H.M. 40th Regt.). F. 2 10 "
- 48174 Maharajpooor Bronze Star (Private. J.B., H.M. 40th Regt.). F. 1 15 "
- 48175 — (Private. T.M., H.M. 40th Regt.). F. 1 15 "
- 48176 New Zealand 1863-1864 (J.G., 40th Regt.). F. & S. 3 " "

41st FOOT

- 48177 Candahar 1842 (Corpl. J.T., 41st Regt.). V. F. & R. 10 " "
- 48178 Egypt, 1 clasp, Gemaizah 1888 (Pte., R.C., 1st Welch R.). F. " 10 "
- 48179 — — (Pte. J.M., 1st Welch R.). F. " 12 6 "
- 48180 — — (Pte. W.E., 1st Welch R.). F. " 12 6 "
- 48181 — — (Pte. A.H., 1st Welch R.). F. " 15 6 "
- 48182 — — (Pte. J.B., 1st Welch Regt.). F. " 10 "

42nd FOOT

- 48183 Military General Service, 4 clasps, Corunna, Salamanca, Pyrenees, Toulouse (D.U., 42nd Foot). V. F. 5 " "
- 48184 — 4 — Salamanca, Pyrenees, Orthes, Toulouse (G.H., 42nd Foot). F. 5 " "
- 48185 — 6 — Salamanca, Pyrenees, Nivelle, Nive, Orthes, Toulouse (W. McK., Corpl. 42nd Foot). F. 6 " "
- 48186 Egypt, 3 clasps, El-Teb-Tamaai, The Nile 1884-85, Kirbekan (Pte. A.M., 1st Rl. Highrs.). M. 1 7 6 "
- 48187 Egypt 1882, 3 clasps, Tel-El-Kebir, Suakin 1884, El-Teb (Corpl. J. McK., 1st Rl. Highrs.). M. 1 5 "
- 48188 Group of two. Egypt, 3 clasps, El-Teb-Tamaai, The Nile, Abu Klea; Khedive's Bronze Star 1884-6 (Pte. C.B., 1st Rl. Highrs.). M. 1 10 "

MISCELLANEOUS MEDALS

- 48189 Ghuznee 1839 (J.B., 4th Qs. Husr.). M. 2 " "
- 48190 Cabul 1842 (W.C., H.M. 31st Foot). F. 1 7 6 "

- 48191 Army of the Sutlej, Aliwal 1846, no clasp (Sepoy. P.S., 26th L.I.). F. 1 " "
- 48192 Army of the Punjab, 1 clasp, Goojerat (S.J., 53rd Foot). F. 1 5 "
- 48193 Crimea, 1 clasp, Inkermann (J.H., 33rd Regt.). V. F. " 12 6 "
- 48194 — 4 — Alma, Balaklava, Inkermann, Sebastopol (Pte. W.A., 13th Lt. Drgns.). F. & R. 2 5 " "
- 48195 Baltic 1854-55 (no name). F. " 6 6 "
- 48196 China 1842 (C.M., H.M.S. Wellesley). M. " 6 6 "
- 48197 China, 1 clasp, Taku Forts 1860 (P.K., 1st Bat. 3rd Regt.). F. " 10 " "
- 48198 — Pekin 1860 (W.E., 99th Regt.). F. " 10 " "
- 48199 Abyssinia (Gunn. J.G., 5. By. 25th Bdge. R.A.). F. 1 1 " "
- 48200 — (H.R., H.M. 45th Regt.). F. 1 1 " "
- 48201 Afghanistan 1878-80, 1 clasp, Kandahar (Pte. J.S., 2/7th Foot). F. " 7 " "
- 48202 — — Ahmed Khel (Sergt. W.B., 6/11th R.A.). F. " 5 6 "
- 48203 India 1895, 1 clasp. Relief of Chitral 1895 (Pte. G.F., 1st Bn. K.R. Rifle Corps). F. " 6 6 "
- 48204 — 2 clasps. — Punjab Frontier 1897-98 (Pte. J.C., 1st Bn. East. Kent.). V. F. " 7 6 "
- 48205 — — Punjab Frontier 1897-98, Tirah 1897-98 (Pte. T.S., 1st Bn. Ryl. W. Surr. Regt.). V. F. " 7 6 "
- 48206 — — Punjab Frontier 1897-98, Samana 1897 (Sepoy. M.G., 3^d Silk. Infy.). V. F. " 7 6 "
- 48207 South Africa, 5 clasps, Tugela, Orange Free State, Relief of Ladysmith, Transvaal, Laing's Nek (J.H.B., A.B. H.M.S. Philoniel). V. F. & R. 1 5 " "
- 48208 Tibet 1903-4, without clasp (S.G.N., 1st Muts. Corps.). V. F. 1 13 " "
- 48209 — 1 clasp, Gyantse (Sepoy. T.H., Pathans). V. F. 2 2 " "
- 48210 Group of two. Army of the Sutlej, Moodkee 1845, 2 clasps, Ferozeshuhur, Aliwal; Punniar Bronze Star 1843 (Private. J.F., 50th Queens Own Regiment). RARE 3 15 " "
- 48211 — China 1860, without clasp; Abyssinia (Corpl. P.L., 28th Reg.). 1 15 " "
- 48212 — Afghanistan 1878-80, 4 clasps, Peiwar Kotal, Charasia, Kabul, Kandahar; Kabul to Kandahar Bronze Star (Private. J.A., 72nd Highlanders). F. & S. 3 " "
- 48213 — Afghanistan 1878-80, 2 clasps, Kabul, Kandahar; Kabul to Kandahar Bronze Star (Rifleman. D.G., 2^d Goorha). F. 1 3 " "
- 48214 — Khedive's Soudan 1896, 1 clasp, Khartoum; British Soudan (Pte. S.M., 21st Lancrs.). V. F. 1 13 " "
- 48215 Group of four. British Soudan; Khedive's Soudan, 1 clasp Khartoum; South Africa. Queens. 3 clasps, Cape Colony, Orange Free State, Transvaal; South Africa. Kings. 2 clasps, South Africa 1901, South Africa 1902 (Pte. F.H., North'd. Fus.). V. F. 2 5 " "

BRONZE

- 48216 Indian General Service, 1854, 1 clasp, Burma 1885-7 (S., Dep Mad). F. " 5 6 "
- 48217 — 1895, — Punjab Frontier 1897-98 (M.P., C.T. Dept.). F. " 5 " "
- 48218 — — Relief of Chitral 1895 (Multr. S.M.C., Transport Dept. Madras). F. " 5 6 "
- 48219 — — Relief of Chitral 1895 (Multr. J.K., Comst. Mawpt. Dept. Madras). F. " 5 6 "
- 48220 — — Punjab Frontier 1897-8 (Cook. 33^d Pj. Infy.). F. " 5 " "
- 48221 — — Punjab Frontier 1897-98, Tirah 1897-98 (Multr. S.B., Comt. Transp. Dept. Madras). F. " 6 6 "
- 48222 — — Punjab Frontier 1897-98, Samana 1897, Tirah 1897-98 (Doolybearer. I.C.T. Dept.). F. " 11 6 "
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COMMON GREEK COINS.

(Continued from col. 10248.)

TERINA

THE HYDRIA

It is natural to ask why, on the next series of coins, Nike was represented sitting on a water-pot or Hydria.

The answer is given by Bendorf in his work on *Greek and Sicilian vases*, p. 41. On Tafel, XXIII, fig. 2, is a figure of Nike about to lift a hydria from a base under the spout of a fountain.

He remarks on this figure that in later art the Greeks were fond of idealizing the common work of life by representing Eros and Nike as performing such actions, especially those connected with sacrifices. On the vases we see Nike bringing incense, or the necessary implements, or the beasts to the altar, preparing the fire, pouring out the libation, or completing the sacrifice. Since water was a necessary requisite for a legal sacrifice it is not strange to find Nike as a water-bearer in this connection.

In Period II the figure of Nike was represented as seated on a Hydria, not as on the vases standing by one; the reason for this sitting position is probably merely the fact that this was most convenient for the artistic composition of a subject made to fit a circular space.

The crown in her hand may be looked upon as that with which the animal to be sacrificed should be crowned. For if we think of the crown as ready for the athlete for whom the sacrifice was made we have no knowledge of any one whose agonistic victory was of such importance that such a type should be adopted by the city.

The coin in Period III (VII d) which represents the Nike with a pitcher on her knees, into which water is pouring from a spout in the form of a lion's head, is a beautiful variation of the Hydria design, and is in harmony with the idea of the preparation for the sacrifice suggested by the designs on the vases.

The pitcher on these coins was regarded by Mr Birch in the article in the *Num. Chron.*, Vol. VII, 1845, as evidence that the winged maiden was Iris, and he referred to the following lines of *Hesiod Theog.* 775.

"And seldom goes the fleet-footed daughter of Thaumas, Iris, on a message over the broad back of the sea, namely, when haply strife and quarrel shall have arisen among the immortals: and whosoever, I wot, of them that hold Olympian dwellings, utters falsehood, then also Jove is wont to send Iris to bring from far in a golden ewer the great oath of the gods, the renowned water, cold as it is, which also runs down from a steep and lofty rock." The water was taken from the Styx, we learn from lines further on, "ἐν χρυσῇ προχέω" "in a golden ewer" the word προχέω was the pitcher or ewer used in pouring water on the hands of guests. The kindred προχέω was used of the mouth of a river. M. Birch noted that the names of the Styx, the Crathis, the Acheron, and other rivers of the Peloponnessus were all given to rivers of Magna Graecia.

The evidence of the vases, and the period at which these coins were issued point rather to the Nike legend than to that of Hesiod's Iris. The older legend may have influenced the form of the later Nike conception, but on consideration of all the evidence concerning Nike it seems almost certain that we have Nike rather than Iris on the coins of Terina.

THE BIRDS.

Nike is represented on the vases as sometimes in pursuit of a bird, or offering a bird to a youth (Reinach, II, 216). Mr Percy Gardner in *The types of Greek Coins* says "Nike on the coins of Terina is introduced as amusing herself in many ways. Sometimes she plays with a ball, sometimes she fills a pitcher from a spring, at other times she fondles a pet swan or dove. She seems in fact at Terina to embody the fresh gladness of nature and the sportive joy of open air life in a soft and genial region. Above all Greeks the peoples of S. Italy seem to have loved birds and insects and flowers, all of which actually swarm on their coins, just as they do

in the seventh Idyll of Theocritus, the scene of which is laid most appropriately at Velia."

It is perhaps in this sense that we must understand the birds on the coins engraved by the artist signing his work Π, but there is an exception on the coins signed Φ, for in that case it has been thought probable that the bird is the symbol of the artist Phrugilos whose name signifies a finch (φρυγίλος) as in Aristophanes *Aves* 763, 875.

THE CADUCEUS.

Birch in the *Numismatic Chronicle* (VII, § 142 seq.) looked upon the caduceus which often appears in the hand of the winged maiden on the coins as an attribute of Iris, of whom we read in the Homeric poems as the bearer of messages from Ida to Olympus. From such duties her name was sometimes derived, from εἰρω εἰρω, meaning the speaker or messenger, but others derive her name from εἰρω "I join" whence εἰρήνη, so that she was looked upon as the messenger of peace. In the *Odyssey* Hermes takes the place of Iris.

In later times she appeared as in the service of Hera. Servius thought the rainbow was merely the road used by her, hence it appeared only when she needed it. She was frequently represented on vases, and in bas-reliefs, either standing dressed in a long tunic with wings on her shoulders, and carrying the caduceus, or flying with wings on both shoulders and sandals, and with staff and pitcher in her hands; but unless the name of the goddess is actually written upon the vase we cannot be sure of the identification with Iris, unless the wings on the sandals are thought of as her distinctive sign.

The interpretation of the figure of the maiden as Eirene proceeds from Milani, who regards the caduceus in the hand of many of these figures as proof of that attribution. He refers to the coins of Locri bearing a seated figure of ΕΙΡΗΝΗ ΛΟΚΡΩΝ on a square cippus holding a caduceus, but these coins were not issued until about 345 B.C. that is about 100 years later than those of Terina.

The caduceus was certainly an attribute of Pax on the coins of the Roman Imperial period, but in the fifth century B.C. it was so commonly placed in the hands of Nike that it is just as suggestive of that goddess as of Eirene; moreover, the pitcher, the crown, and the bird, all of which appear so often on these coins of Terina, are, when combined, almost conclusive proof that the ideal, playful, helpful Nike was the goddess intended.

THE WREATH.

The wreath recalls the Chorus with which the Phoenissæ of Euripides ends

ὦ μέγα σεμνὰ Νίκη, τὸν ἐμὸν
βίον καταχέεις,
καὶ μὴ λήγεις στεφανοῦσα.

"O great revered Victory, my life thou holdest, nor ever doest thou cease from crowning me."

The result of the investigation just sketched points to the conclusion that the figure on these coins represented the local Nymph Terina as a being thought of as having all the characteristics of the Nike which was then a fresh idea influencing the whole of Magna Graecia. The new ideal or spiritual conception was in harmony with the taste of the citizens of Terina, refined by their Pythagorean ancestors, and by communion with the Greek cities in which art was especially studied by the mint officials. The connection with the Athenian artists who wrought at Thurium and Pandosia influenced the form in which the design was developed and the fresh ideal then pervading Magna Graecia influenced the adoption of the form of Nike as that in which their local deity should be represented.

THE OVERSE TYPE.

The Obverse type on the didrachm of Terina was always a maiden's head, the identification of which has given rise to much speculation, and the names Nike, Terina, and Ligeia have all been

given to this beautiful design. We generally find the head on the obverse of Greek coins is that of the deity whose figure or symbol is found on the Reverse, and therefore those who see in the seated winged figures the form of Nike will readily agree in calling the head on the obverse by that name, and if it be objected that the name **TEPINA** is often found on the obverse, that name will naturally be the name of the local Nike whose full name was Terina Nike, corresponding to the Athenian Athene Nike.

It is thought by many that the head on the coins of Syracuse issued by Demarete the wife of Gelon in commemoration of his victory over the Carthaginians in 480 B. C. is that of Nike. It was about that time that the first coins of Terina were issued, and the head on these coins is very similar to that on those of Syracuse. The growth of the idea of the stately Nike to that of the playful Nike of the period immediately following may be seen, not only on the Obverse but also on the Reverse. The crown of victory surrounds many of the earlier heads, and then the leaves are seen in the broad fillet over the brow, and lastly the hair is simply curled and wound around the head.

LIGEIA.

E. H. Bunbury in his article in Smiths *Geog. Dic.* says "The winged female figure on the Reverse though commonly called a Victory, is more probably intended for the Siren Ligeia". This idea may have arisen from the word ἐρμιόπειδος used by Lycophron of the Siren, and indeed the Sirens are spoken of by Euripides (Helena 167) as περὶ ὁρῶν νεάνιδες παρθέναι γηόνδης Κόρυ. But in the early times the Sirens were depicted not as winged maidens but as creatures half maid and half bird (confer Mnasalcus *Anth.* VII, 171).

The introduction of the idea of a Siren into the legend may have arisen from the fact that Sirens were sometimes depicted on ancient tombs, and so some ancient nameless tomb near the shore hard by the city may have given rise to the legend told by Lycophron in his poem *Alexandra*, 726. "Then Ligeia shall be cast on shore at Terina vomiting forth the wave, and the sailors will bury her on the beach by the cliffs hard by the eddies of the Okinaros. This oxhorned river-god will wash her grave with his streams inspiring her abode with draughts of Siren prayer (ἀρής)". This last word seems to have been confounded by the scholiast Τζετζε who says "Okinaros is a river near Terina called *Ares* as strong and oxhorned on account of the ringing noise when the waters bring down the horned and the bull-headed one, perhaps on account of the ringing noise and bellowing of the rushing water, for Ares is not a river near Terina but Eris or Iris is a river, as some write it, hence they added it as a surname to Okinaros". It may be that this note of Τζετζε is the source of the idea that the maiden who so frequently was represented as bearing the caduceus was to be regarded as Iris the messenger of the gods, but the evidence of the vases on which we so often see Nike with a caduceus is against such an identification, especially when we put together the various designs and symbols which fit the character of Nike so admirably.

The Siren buried near the mouth of the river by the sailors is evidently not the river nymph, and the river is here not called the Terina but Okinaros. The name of the Siren must be derived from λῆγυς λῆγεια, which is used in the Homeric poems for a shrill clear sound, and later, as in Æschylus especially, for sad toned sounds. Some ancient nameless grave may have given rise to the legend of the siren, the name being suggested by the murmuring brook hard by. The voices of waters are frequently mentioned by many poets: confer Wordsworth "the river Duddon" XIV "attended but by thy own voice"...

XXV "the waters seem to waste their vocal charm" and the waves are called "a choral multitude" Virgil just mentions the name Ligeia in *Georg.* IV, 336, among those of other nymphs attendant on Cyrene, and Eustathius (p. 1709 in Homer) gives a brief note. The Siren Parthenope of Neapolis found a place on the coins, but the Siren Legeia of Terina is not represented by any type, for the earliest heads of Nymphs bear the legend **TEPINA**.

That the figure seated in the Hydria is not meant to represent the river nymph Terina we may gather from the fact that river-deities are masculine, as in Hesiod *Theog.* 340-367, where after

naming the rivers as sons of Tethys to Oceanus he mentions pools or fountains and ocean nymphs as daughters.

Terina as a nymph may have been, however, the spirit of a pool or fountain in or near the city. Thurium is a similar instance of a city named after a fountain.

PANDINA

Some have thought that the moon may have been symbolized under this name Pandina, others that it was given to Proserpina, but no sufficient reasons have been advanced to content enquirers. The name appears on bronze coins issued about 400 B. C. and is probably formed from the root **ΔΙΝ** from which *diver*; a whirling or rotation is derived. From this root idea it has been suggested that we may have in the word Pandina the name of the nymph of the whirlpool which cast up the nymph Ligeia on the shores of the bay, but there is no mention of a whirlpool in the words of Lycophron from whom that legend was derived. To these suggestions I would add a fresh one, namely that as Terina was a Colony of Croton it is probable that the doctrines of Pythagoras were well known to the citizens and one of his theories is connected with the root idea of the word; according to Philolaus he taught that the heavenly bodies performed their circling dance around a central fire.

Philolaus assumed a daily revolution of the earth around this central fire but not round its own axis. Anaxagoras of Clazomene, born about 499, who became the friend of Pericles at Athens, also taught that the revolution of the heavenly bodies was the effect of the *νοῦς* the regulator of the Universe. The teaching is referred to by Aristophanes in his play "the Clouds" (372 373) and some good notes are given in the Ed. of T. Mitchell p. 92. It might be objected that the year when the coin was issued bearing the name Pandina was too remote from the days of the Pythagorean Brotherhood for the mint magistrate to have been influenced by them but "the Clouds" was performed about the year 411 B. C., and Philolaus a contemporary of Socrates and Aristophanes was born at Crotona and was well known in the cities of Magna Graecia. If then we associate the name Pandina with any theory of rotation of heavenly bodies we may well see in the type an attempt to symbolize ideas which we know were current at that time not only in Athens but also in Italy.

Mr. P. Gardner in the types of Greek Coins says "we know from inscriptions that Pandina was a local form of Hecate".

THE COIN-ENGRAVERS.

We have seen that there are two groups of coins, the earlier signed with the letter **Φ** and the later with the letter **Π**. Mr R. S. Poole in the above quoted article in the *Numismatic Chronicle* says "The works of the earlier master, **Φ**, are in style somewhat before B. C. 400. The severity of the transitional age is not wholly lost by him, though when he is severe, he is so by choice, not of necessity: and one type of the Terina head is strikingly similar in composition to some of the Syracusan transitional tetradrachms.

The heads require no detailed analysis; they are remarkable for beauty, skill and balance and the presence of two types; that already noticed, and another surrounded by an exquisitely drawn wreath of wild olive, affording another proof of the power in variety that marks the engravers of Terina". Of the reverse types of this engraver Mr R. S. Poole says "The skill of the work as a whole is marvellous"... "With all this care for detail the work is large".

PHILIS.

A drachm signed **ΦΙΑΙΣ** bearing on the reverse a Nike seated on a base wreathed with olive, and with a bird in her hand; seems a little later in date.

"The type of head is not dissimilar from that surrounded by the wreath, yet has more affinity with the Maenad's head on the coin of Velia signed **Φ**, possibly a work of the Terinaean **Φ**. Is **ΦΙΑΙΣ** for **ΦΙΑΙΣΤΙΩΝ**? That name occurs on coins of Elea about two generations later, and it may be suggested very tentatively that if the **Φ** of Elea is the Terinaean **ΦΙΑΙΣ** then the later Velian engraver may possibly have been grandson of the Terinaean, according to the

Greek fashion of giving a name in alternate generations. The possible identity of Φ at Terina and Velia with ΦΙΛΙΣ at Terina has nothing to do artistically with the descent of ΦΙΛΙΣΤΙΩΝ who has a purely Italian style like all his contemporaries of Magna Graecia."

Π

"The coins of Terina signed Π are in part contemporary with, in part later than, those with Φ.

We may venture to think them works of a pupil, and in general not equal in force and beauty to those of his master. In the heads of Terina he follows the type which is not surrounded by a wreath, and the execution is that of a copyist, unmistakably inferior."

LITERATURE.

1. "Die Goettin. Entwurf der Geschichte einer antiken Idealgestalt" von Franz Studniczka. Leipzig. Teubner. 1898. Containing XII plates of useful illustrations and 27 pages of letter-press.

2. "Nike in der Vasenmalerei", von Dr Paul Knapp, containing 100 pages, but no illustrations.

3. "Terina" von Kurt Regling, containing 80 pages of letter-press and three beautifully executed plates of coins illustrated by photography. Berlin. Druck und Verlag von Georg Reimer. 1906. This work by K. Regling is indispensable to students and collectors of coins of Terina.

LOCRI EPIZEPHYRII

This name was given to a colony which had started from Locri Opuntii, a country bordering on the sea coast to the north of Boeotia, about fifty miles north of Athens.

Opus was their chief town hence their name Opuntii.

The new name, added to the colonial city to distinguish it, was given in reference to the west wind which swept the headland on which the colonists first made a settlement. The ancient Greek colonists named their new cities after their old homes just as did the English in later times, calling one New York, another Boston.

The Locri in Italy was only about sixteen miles from Caulonia, which we have seen was also named from the windy nature of the site, but the character of the colonists and the history of their cities were very different. From a numismatic point of view indeed, Locri differs from all the other cities of Magna Graecia, especially in the fact that the citizens issued two currencies at a very late date, one for foreign, and the other for home trade. We know very little of the Caulonians, but of the Locrians we know many names famous in various ways. The Poet Pindar in his tenth and eleventh Olympian Odes thus sang of the Locrian citizens "you shall come to them, not as to a nation that shuns strangers, or has no experience in gaining honours, but to one that is first rate in poetry, and skilled with the spear". And again, "for truthfulness directs the city of the Locri on the west; Calliope too is their delight and mail-clad Ares." This refers to the Muse of Epic Poetry.

The blind poet Xenocritus who founded the Locrian style of Lyric poetry was born here, and the Lyric poetess Theano who flourished in the fifth century before Christ was also a native of this city. A particular kind of harmony, called the Locrian, was used by Pindar and Simonides, but it does not seem to have lasted long in favour.

The Pythagorean brotherhood, although allowed to flourish here, was not permitted to influence the government, which was already aristocratic and conservative. It was indeed peculiarly their own, and founded on the wisdom of their great law giver Zaleucus. The names of some celebrated Pythagoreans among the Locrians are well known, such as Timaeus, Echechrates and Acron, who is said to have initiated Plato into the mysteries of their master. The Locrian Eunemos was a celebrated musician and Euthemus the Locrian Athlete was scarcely less renowned than Milo of Croton.

The original settlers at Locri are said to have arrived soon after the foundation of Croton, about the year 710 B.C. The generally received tradition is that they came from Locri Opuntii. From Polybius we learn that the earliest settlers were a body of slaves who had carried off their mistresses. As the Locrians are said to

have derived the nobility of their families from the female side, this custom points to the truth of the legend told by Polybius.

Pausanias tells us the Lacedemonians sent colonists to Locri at the time when they settled in Croton, and it is only probable that additional bands of colonists gradually joined the earliest settlers.

Strabo's account of the city is as follows, "Then is the state of the Locri Epizephyrii, a colony of Locrians transported by Evanthes from the Crissaeen gulf, shortly after the foundation of Croton and Syracuse. Ephorus was not correct in stating that they were a colony of the Locri Opuntii. They remained at first during three or four years at Cape Zephyrium; afterwards they removed their city with the assistance of certain Syracusans who dwell among them. There is also a fountain called Locria in the place where the Locri first took up their abode. From Rhegium to Locri there are 600 stadia."

The city is built on a height which they call Esopis. Robert Browning has celebrated, and made well known by his poem "A Tale" a beautiful legend of a statue in Locri which is also told by Strabo, "The statue of Eunomus the harper having a grasshopper seated on his harp is shewn at Locri." Strabo quotes the legend from Timaeus.

The earliest information concerning the Locrians is concerning the career of the celebrated lawgiver named Zaleucus, who is said to have flourished about the year 660 B.C.

One legend represents him as having been originally a slave who asserted that Athene had revealed to him in a dream the laws he promulgated; another story speaks of his noble birth and great culture of mind. His code is said to have been the first collection of laws tabulated by the Greeks. According to Ephorus, his laws, which were severe in character, were founded on those of Crete, Sparta, and Athens. He is said to have been the first lawgiver to fix the penalties for certain crimes which before then had been settled after the trial and passing of the sentence of guilt. From the interesting legends connected with his name we may gather that he was a truly great man. The government in his day seems to have been confined to certain families called the Hundred Houses, the members of which were all descended from females of the earliest settlers, and this agrees with the legend of the origin of the colony.

PRÉSENTS DES ROIS LOUIS XIV ET LOUIS XV A DES PERSONNAGES ÉTRANGERS

La Bibliothèque de L'Arsenal à Paris conserve sous le titre : *Recueil des présents faits par le Roy en pierreries, meubles, argenterie et autres depuis l'année 1662 jusques et compris l'année 1721*; une récapitulation de cadeaux faits par le roi de France à des personnages divers; les étrangers y sont classés par nationalités. Le chapitre qui concerne les Anglais est assez important, on y remarque plusieurs des plus grands noms de l'Angleterre. Une mention curieuse est celle qui concerne Pitt à l'occasion de la vente du diamant de la couronne demeuré célèbre sous le nom de « Regent ».

ANGLETERRE

Année 1662.

Le Sep^{bre} Envoyé à M^{re} la duchesse d'York un présent de pierreries, parfums, rubans et autres montant à

23730

Année 1665.

Le 18 May envoyé à la Reyne d'Angleterre un carrosse de velours noir en broderie d'or et six harnais revenant à

12887 .7

Année 1666.

Le 8 fevrier envoyé au Roy d'Angleterre cinquante muids de vins de france de differents crus revenant à

8281

Année 1668.

Le 6 juillet donné au Sr Trevor envoyé extraordinaire d'Angleterre une boete à portrait de diamans de

5670

Année 1669.

Le 25 May envoyé en Angleterre un présent de parfums revenant à

3600

Année 1672.

Le 6 avril donné à M. Sidney envoyé du Roy et de la Reyne d'Angleterre une boete à portrait idem de

4333

Le d. jour au Sr Vahan envoyé à M. le Duc d'York, une boete id. de

3513

Le 7 dudit au Sr Digbi une bague de diamans de

650

Le 25 dud. mois donné au Sr Pernich secretaire de l'ambassade d'Angleterre une chaîne d'or de

1500

Donné par le Roy pendant la campagne de 1672 en Hollande à un envoyé d'Angleterre une boete à portrait idem de

3468

Donné par le Roy pendant la campagne de Hollande au milord Hallifax une boete idem de

10940

Donné par le Roy pendant lad^e campagne au Sr Lokard, envoyé, une boete idem de

3600

Donné par le Roy pendant la campagne à ... secretaire de l'ambassadeur une chaîne d'or de

1600

Le 13 Aoust 1672 à M^r le Duc de Montmout une bague d'un diamans de

17500

Le 17 dud. à M. Godolfin envoyé une boete a portrait de diamans de

5000

Le d. jour à Milord Arlingthorpe une boete idem de

12890

A Luy une bague d'un diamant de

36000

Le d. Jour à M^e le Duc de Bukinham (*sic*) une boete à portrait idem de

28000

Le 30 Octobre à M^r Saville envoyé du roy d'Angleterre un boete idem de

5105

Le 8 Décembre donné à M^r le comte d'Ossery envoyé du Roy d'Angleterre au sujet de la mort de Monseigneur le duc d'Anjou une table de brasselets de diamans de

16000

Le dit jour à milord Griffin envoyé de M^r le duc d'York au sujet de la mort de Monseigneur le duc d'Anjou une boete à portrait de

5221

Année 1673.

Le 24 fevrier donné à Mons^r Sprag une bague d'un grand diamant de

17005

Led. jour à M. le Duc de Montmout une épée garnie de diamans de

38890

Le 2 May au Sr Schidelty secretaire de l'ambassadeur d'Angleterre une chaîne d'or de

1500

Le 5 dudit donné par la Reyne à Madame la comtesse de Sunderland une table de brasselets de diamans de

9770

Le 17 dud. à M. le comte de Sunderland ambassadeur d'Angleterre une boete à portrait de diamans de

17000

Le 8 nov. envoyé en Angleterre par M. de Ruvigny pour y estre distribuées

Scavoir.

Une chaîne d'or de 1000 l.

une autre de 1000

une autre de 600

une autre de 600

3920

Quatre medailles d'or representat le roy de 720

Le 9 dudit donné à Milord Peterbourg une boete de diamans de

7510

Le d. jour donné à Madame la duchesse d'York une boete a portrait idem de

33000

Année 1675.

Le 25 Juillet à Mad^e la Duchesse de Portzmouth une paire de pendans de diamans de

18060

Le 7 Aoust à Mad^e Lokard, femme de mylord Lokard ambass^r d'Angleterre une table de brasselets de

10960

Le 12 dud. mois d'Aoust 1675 donné à un capitaine de vaisseau anglais une chaîne d'or de

1000

Le d. jour à un autre capitaine

1000

Le 4 Sep^{bre} au Sr Daisn cap^e de vaisseau anglais une chaîne d'or de

1500

Le 21 dud. au Sr Dayonne cap^e de vaisseau anglais une boete à portrait de

3000

Année 1676.

Le 13 Avril donné aux sieurs Hoyer et Perniche secretaires de feu M. Lokard ambassadeur d'Angleterre une chaîne d'or de

1500

Le 13 Octobre à Milord Barklay ambassadeur extraordinaire une boete a portrait de

11000

Le d. jour donné au Ch^{er} de Ligton secretaire de l'ambassadeur une chaîne d'or de

1500

Année 1677.

Le 3 May au comte de Sunderland une table de brasselets de diamans de

13500

Le d. jour au Milord Duraz une boete a portrait de

7627

Le 21 Sep^{bre} à M. le Duc de Montmout une boete, idem de

1600

Année 1678.

Le 30 Juillet au Sr Markry colonel du reg^t royal anglais d'infanterie une boete a portraits de diamans de

5808

Le d. Jour au Lieutenant colonel dud. reg^t une chaîne d'or de

1500

Le d. Jour au major du mesme reg^t une chaîne d'or de

1200

Le 10 Aoust à Milord Montaigu ambassadeur une boete a portrait de

8800

Le d. Jour au Sr Marquis secretaire de l'ambassade une chaîne d'or de

1500

Le 17 Sep^{bre} à un seigneur Anglois une boete à portrait de

14733 l. 11 s.

Le 22 Octobre à un medecin anglois qui a donné des remèdes à M. le Duc de Mayne pour gratification la somme de

4400

Le 15 Nov^{bre} à M, ambassadeur une boete a portrait de

11315

Année 1679.

Le 20 Janvier aux officiers du Rég^t Irlandois.

Scavoir.

au Lieut^t Colonel une chaîne d'or de

1500

au major une autre de

900

aux 2 p^{ers} capitaines, à chacun une autre de 600 s.

1200

3600

Le 23 Mars à M. le comte de Sunderland ambassadeur une boete a portrait de diamans de

14183

Le 3. Jour au secretaire de M. le comte de Sunderland une chaîne d'or de

1500

Le 12 Juillet à M. Temps ambassadeur d'Angleterre à Nimègue pour la paix une boete a portrait de

10400

Le d. Jour à M. Jenkins ambass^r à Nimègue id.

8101

Le 13 Juillet à M. Brisban envoyé extr^e d'Angleterre id.

2990

Le 2 Décembre, au gouverneur de l'Isle de Gersey id.

3053

Année 1680

Donné dans les mois de Juillet et Aoust pendant le voyage du Roy en Flandres au comte d'Oxford, envoyé, une boete id. de

12288

Les d. mois donné au colonel Schurchille envoyé de M. le Duc d'York un portrait enrichy de diamans de

6900

Année 1682.

Le 1^{er} mars au Ch^{er} Morland envoyé, une boete à portraits de

4930

Le d. Jour à M. Saville envoyé extraord^e en argent comptant au lieu d'une boete a portrait de

10000

Le 3 Juillet à Mad^e la duchesse de Portzmouth une paire de pendans de

32000

A son écuyer une chaîne d'or de

1500

Le 20 Aoust à M. le Duc de Richemont une épée de

11951

Le 23 Sep^{bre} à milord Duraz de Feversham envoyé une boete a portrait de diamans

7546

Au Sr Graham envoyé de M. le Duc d'York une boete à portrait de

4280

Le 3 Décembre donné à une musicienne angloise une boete idem de

3096

Le d. Jour au colonel Nicolas envoyé à M. le duc d'York une boete idem de

3910

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Année 1683.

Le 20 Février au S ^r Hovart une table de brasselets de	10000
Le 17 S ^{pt} ^{bre} a Milord Dumbarthon envoyé pour faire des complimens de condoléance sur la mort de la Reyne une boîte idem de	8746
Le d. Jour au colonel Nicolas envoyé du duc d'York pour faire des compliments de condoléance sur la mort de la reyne, une boîte a portraits de diamans de	3910

Année 1684.

Le 16 fevrier au comte Darran envoyé une boîte a portrait idem de	5010
Donné au colonel Nicolas envoyé du duc d'York une boete idemde	4330
Le 1 ^{er} Aoust donné à M. Graston une épée enrichie de diamans de	13535
Le 16 dud. au C ^e de Nortumberland une épée de	14769

Année 1686.

Le 9 mars a milord Schurchil envoyé, une boîte a portraits de	8680
Le 16 Aoust a milord Preston envoyé, une boîte idem de	5739
Le 2 may a milord Fitz James fils naturel du roy d'Angleterre une boîte idem de	8225
Le 5 octobre a M. Trumballe envoyé extraord ^e une boîte idem de	5070

Année 1687.

Le 14 Janvier à milord Haran envoyé une bague de	5800
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Année 1688.

Le 28 Juin au S ^r Magdonel envoyé une boîte idem de	5041
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Année 1690.

Le 28 Novembre a M. le Comte de Trinconnel, commandant l'armée du roy Jacques II en Irlande une boîte a portrait de diamans de	21210 l.
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Année 1698.

Le 6 fevrier a M. le Duc de St Alban, envoyé, une boîte idem de	12090
Le 10 Juin a milord Portland ambassadeur extraordinaire une boete idem de	40510

Année 1699.

Le 13 May au comte de Gersay ambassadeur extraordinaire une boîte a portrait idem de	15149
Le 25 Aoust au S ^r Prior secretaire de l'ambassade une chaîne d'or de	1500

Année 1700.

Le 30 Juin au S ^r Stanion secretaire de l'ambassade une chaîne et médaille d'or de	1500
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Année 1710.

Le dernier X ^{bre} donné a la Princesse d'York un brasselet de perles et diamans de	8500
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Année 1712.

Le 24 Aoust, a milord Bulimbroc envoyé de la Reyne d'Angleterre une bague d'un gros diamant de	30040
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Année 1713.

Le 6 Aoust donné a milord Sechresbury ambassadeur extraordinaire de la Reyne d'Angleterre à l'occasion de la paix une table de brasselets enrichie de douze diamans brillants revenant à	38270 l.
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Année 1714.

Le 13 May donné au S ^r Prior envoyé d'Angleterre une boîte a portrait de 12 diamans revenant à	10808 l. 10 s.
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Règne de Louis XVI. Année 1717.

Le 7 Juillet donné au S ^r Pitte par gratification et pour le voyage qu'il a fait en France à l'occasion du gros diamant qu'il y a apporté et qu'il a vendu au Roy une table de brasselets de quatre diamans revenant à	8819
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Année 1720

Le 6 Avril a Milord Stairs ambassadeur une boîte a portraits de 53 diamans roses de	49805
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Année 1721.

Le 27 Janvier à l'Ecuyer de milord Lansdone en considération du soin qu'il a pris a la conduite des chevaux donnés a Sa Majesté par le d. Milord une médaille d'or de	328
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HENRY NOCQ.

THE BRITISH IMPERIAL BRONZE COINAGE.

PART 8.

The following abbreviations are used in describing the coins: —
O—Obverse.
R—Reverse.

QUEEN VICTORIA.
BRONZE HALFPENCE.

TYPE V.

XLVIII. — Halfpenny, 1895.

O. — Legend: — VICTORIA · DEI · GRA · BRITT · REGINA · FID · DEF · IND · IMP. Profile bust of the Queen and Empress looking to the left, encircled by an ornamented rim. The portrait of Her Majesty appears much older than that on coins of the previous types. She is represented wearing a diadem richly jewelled and heightened with alternate crosses pattées and fleurs-de-lys. The diadem is partly hidden by a veil, draped in folds, which fall gracefully upon the shoulders. The hair is parted on the forehead and carried behind the ear to the rear of the head. A necklet, with a pendant in front, round the neck. An eardrop is suspended from the left ear. Over the dress, which is decorated with a tucker, a portion of the Star of the Most Noble Order of the Garter is shown on the left breast. Below the truncation of the bust: — T. B.

R. — Legend: — HALF PENNY. — Emblem of Britannia looking to the right encircled by an ornamented rim. The figure displays greater strength, and its pose is more dignified than that of former representations. She is draped, wearing a helmet adorned with plumes, and seated upon a rock in the sea. Her right hand holds an oval shield, which rests against the rock. The shield is larger and more shapely than that on coins of the previous types, and bears the cross of Saint George and the saltires of Saint Andrew and Saint Patrick, united. The colours are not heraldically represented. Her left hand firmly grasps an unornamented trident. On her right foot, a sandal. The rock on which she is seated is cut off by a straight line forming an exergue in which is placed the date, 1895.

XLIX. — Halfpenny, 1896.

O. — Similar to the obverse of Type 5.

R. — Similar to the reverse of Type 5, except that 1896 is in the exergue.

L. — Halfpenny, 1897.

O. — Similar to the obverse of Type 5.

R. — Similar to the reverse of Type 5, except that 1897 is in the exergue.

LI. — Halfpenny, 1898.

O. — Similar to the obverse of Type 5.

R. — Similar to the reverse of Type 5, except that 1898 is in the exergue.

LII. — Halfpenny, 1899.

O. — Similar to the obverse of Type 5.

R. — Similar to the reverse of Type 5, except that 1899 is in the exergue.

LIII. — Halfpenny, 1900.

O. — Similar to the obverse of Type 5.

R. — Similar to the reverse of Type 5, except that 1900 is in the exergue.

- LIV. — Halfpenny, 1901.
 O. — Similar to the obverse of Type 5.
 R. — Similar to the reverse of Type 5, except that 1901 is in the exergue.

KING EDWARD VII.
 BRONZE HALFPENCE.
 TYPE I.

- LV. — Halfpenny, 1902.
 O. — Legend : — EDWARDVS VII DEI GRA : BRITT : OMN : REX FID : DEF : IND : IMP : Bare head of the King and Emperor in profile, looking to the right, encircled by an ornamented rim. Below the truncation of the neck : — DES.

R. — Legend : — HALF PENNY. — Emblem of Britannia looking to the right, encircled by an ornamented rim. The figure is represented draped, wearing a helmet adorned with plumes, and seated upon a rock in the sea. Her right hand holds an oval shield, which rests against the rock. The shield bears the cross of Saint George and the saltires of Saint Andrew and Saint Patrick, united. The colours are not heraldically represented. Her left hand firmly grasps an unornamented trident. On her right foot, a sandal. The rock on which she is seated is cut off by a straight line, forming an exergue in which is placed the date, 1902.

- LVI. — Halfpenny, 1903.
 O. — Similar to the obverse of Type 1.
 R. — Similar to the reverse of Type 1, except that 1903 is in the exergue.

- LVII. — Halfpenny, 1904.
 O. — Similar to the reverse of Type 1.
 R. — Similar to the reverse of Type 1, except that 1904 is in the exergue.

- LVIII. — Halfpenny, 1905.
 O. — Similar to the obverse of Type 1.
 R. — Similar to the reverse of Type 1, except that 1905 is in the exergue.

- LIX. — Halfpenny, 1906.
 O. — Similar to the obverse of Type 1.
 R. — Similar to the reverse of Type 1, except that 1906 is in the exergue.

- LX. — Halfpenny, 1907.
 O. — Similar to the obverse of Type 1.
 R. — Similar to the reverse of Type 1, except that 1907 is in the exergue.

Henry Garside.

BRITISH MASONIC MEDALS, BADGES & JEWELS

[1717-1817]

THREE INTERESTING EXAMPLES

The prices of these curious relics of the rise and progress of Speculative Freemasonry in England, Scotland and Ireland have certainly quadrupled during the past few years, and they are at present eagerly sought for by quite a number of private collectors. A fine, but by no means complete, series of them may be seen at the Museum, now attached to Freemasons Hall, Great Queen Street, where they have been carefully arranged by the zealous curator Mr H. Sadler, a notable authority in all matters relating to the antiquities of the Masonic Brotherhood. During the Sale-season of 1907, several notable specimens came into the market, attracting buyers not only from various parts of England, but from both the Continent and the United States. The most interesting and possibly the most valuable of them all was the large silver medal which figured as lot No 47 in the collection of the late Dr D. Buick, of Larne, Ireland, the sale of which by Messrs Sotheby took place on the 27th, 28th and 29th of November last. It is described by the catalogue in the following terms; "A large engraved Badge; on one side is engraved the Royal arms, and the legend : "The gift of his

Royal Highness W. D. of Cumberland to the Famous Mr. Allen, 4 Dec. 1752", the reverse has a number of Masonic emblems, and the name of John Campbell, Armagh. In endeavouring to elucidate the history of this unique medal, of which I am now the owner, I have had the advantage of assistance readily given by Mr W. Hughan, Past Grand Deacon of England, Dr J. Chetwode-Crawley, Grand Treasurer of the Grand Lodge of Ireland and Mr Henry Sadler of Freemasons Hall, Great Queen Street, all of them holding



the highest rank amongst Masonic experts and writers, as well as that of Mr Sydney Sydenham, whose knowledge of the medallic aspect of Bath history is certainly unrivalled. The subject will doubtless attract special attention amongst collectors on both sides of the Atlantic when it is known that Mr W. J. Hughan, after an inspection of the illustrations now given, writes that "he looks upon the Cumberland badge as one of the most curious and valuable of any I know of the period, and I have the particulars of many".

The names of two persons figure on the obverse of the medal which also bears the Royal Arms and the date of Dec. 4 1752, viz., William Duke of Cumberland the donor and "the famous Mr Allen" the recipient. The victor of Culloden was born in 1721 and died in 1765. Ralph Allen, the prototype of "Squire Allworthy", the friend of Pope, Garrick and Fielding, the uncle by marriage of Bishop



Warburton, the wealthy organizer of cross-posts and the princely host at Prior Park, was his senior by 24 years, and expired at Bath, the fair city he had so materially helped to make famous, on June 29th 1764. The great achievement of "Duke William's",

military career was the defeat of the "Young Pretender" in the troublous days of 1745, when Bath, under the auspices of Ralph Allen (*vide* "Napoleon and the Invasion of England — the Story of the great Terror". Introduction p. 11) became the cradle of the first British national volunteer movement. In the *Bath Journal* of February 3 1745-46 we read: "We hear that Ralph Allen Esq of Widcomb near this City, intends to raise One Hundred Men, at his own Charge for the Service of his Majesty and the Nation, at this critical Juncture, when we are threatened with a powerful Invasion from abroad, and disturbed by a Rebellion at home. On Wednesday last Sixty Men (for the Purpose above mention'd) were sworn before John Cogswell, Esq: our present Mayor; and we are credibly informed that several Young Men in the neighbourhood intend to offer themselves, voluntarily, to compleat the body of Men the said Gentleman proposes to raise: They will be cloath'd, arm'd, and maintain'd at Mr. Allen's own Expencc; their Cloath's to be Blue, turn'd up with Red, and they are now learning their Exercise; a Person of Experience, being lately come from London for that purpose". And again a week later,

"On receiving the News Yesterday Morning of the precipitate retreat of the Rebels from Stirling, on the Approach of the Army under his Royal Highness the Duke of Cumberland the Mayor order'd the Bells to be immediately rung; about One-o'clock our Cannon were fir'd, and in the Evening some curious Fire Works were play'd off, on the Parade, by order of Mr. Nash, amidst a very great Concourse of People. The Corporation assembl'd in the Evening at the Guildhall (which was illuminated) and drank several Loyal Healths. There was likewise a Ball at Mrs Wiltshire's for the Ladies and Gentlemen, and the Night concluded with great Joy among all Degrees of People. Mr. Allen's House a Widcomb was finely illuminat'd, a large Bonfire was made near it; and his Men, lately rais'd, fir'd several Vollies on the above Occasion." May these circumstances have brought about the first beginning of a friendship between the Duke of Cumberland and the truly patriotic as well as the justly famous Mr Allen? In any case we know that in November 1751 the Duke's life was endangered by a fall from his horse, but that in the following May (1752) he was elected Chancellor of the University of Dublin in succession to his late brother Frederick Prince of Wales, who was an active and prominent Freemason. In a contemporary volume "The Complete Freemason or Multa Paucis for Lovers of Secrecy (1763) we read that "On the 5th November 1737 H.R.H. Frederick Prince of Wales was made a Freemason, and soon after his Royal brother W^m Duke of Cumberland was likewise initiated: " This assertion, hitherto unsupported, certainly receives corroboration from the discovery of the Cumberland-Allen medal in 1890 by the late Dr Buick at the shop of a Belfast pawnbroker! Mr Sydenham has ascertained that the Duke of Cumberland was at Bath from the 24th to the 28th September 1752, and that during his stay there he gave a donation of 100 guineas to the General Hospital. His favourite sister, the Princess Amelia (one of Bath's most faithful *habituées*) had arrived there on 7th August and prolonged her visit until Nov^r 9th. Both brother and sister received great attention and hospitality from "the famous Mr Allen" and the return of the latter to London was followed by the presentation of the medal, the character of which would naturally lead one to expect that the recipient as well as the donor must have belonged to the Masonic Order. Mr. C. F. Callaway of Bath also informs me that the engraving of the name of M. Allen on the medal is almost a facsimile of the inscription on his portrait at Bath. He also says that in 1752 Ralph Allen placed his whole establishment at Prior Park at the disposal of the Duke of Cumberland and his sister, who stayed there as his guests. There is, however, no mention of Mr. Allen as a Freemason in the minutes of the oldest Bath Lodge No 41, which possesses records dating to 28 December 1732 and then, as in 1752, held its meetings at the "White Bear". By a strange coincidence it is now known as the "Royal Cumberland", but this name was not assumed until 1786, when the nephew of "Duke William", who bore the same title, was a leading Freemason and for some years Grand Master. Mr Henry Sadler thinks the designation of the "Cumberland" Lodges both in London and the Provinces must be attributed to Duke Henry Frederick (1745-1790) and not

to his uncle Duke William, better known as a soldier and statesman than as a Freemason.

The sale of the effects of Ralph Allen did not take place until August 17 1769, but if the obverse may be trusted, the medal (or



badge, for it has a loop at the top), had travelled to Armagh in Ireland, where on the 1st Dec. 1763 a lodge of Freemasons had been warranted under the number 409. Below the Latin motto "Amor Honor Justitia" surmounted by 20 more Masonic emblems, we read the name "John Campbell, Armagh N^o 409." The original members of the Armagh Lodge (still in honoured existence and activity) were William Marshall, Arthur Quin, William Reilly, John Stephenson and John Campbell. The inscription on the reverse is certainly posterior to that on the obverse by at least eleven years, and Mr Hughan is of opinion that the emblems themselves are of the 1752 period if not earlier. Mr Sadler says the postdating of Mason medals is of frequent occurrence, and several examples of it occur in the collection which owe so much to his knowledge and enthusiasm. Possibly Ralph Allen, not being a Freemason, may have given the medal to John Campbell who belonged to the Craft, for the genial owner of Prior Park lived quite six months after the formation of the Lodge at Armagh. It may be that the relic came to him through Allen's heir, and that the second inscription is older than 1763 or 1764. The only one of the numerous John Campbells in the D. N. B. whose dates coincide with it on the medal, is a gallant sailor who went round the world with Anson. Admiral Campbell was born in 1720 and died in 1790.

Mr Hughan and Mr Sadler place the date of the second engraved badge as about 1780 — possibly 1770. It is also of no small interest



to Masonic students as it bears on the obverse the emblems of the Royal Arch and the Knights Templars Degrees, while on the

reverse you have a repetition, in slightly more modern form as regards some of the details, of the symbolism on the reverse of the Cumberland badge. The writer has in his possession several other badges of about the same period, similarly ornamented, but frequently with variations of arrangement.

The third specimen I propose to deal with is a Silver Jewel, once the property of the famous actor Edmund Kean, which was acquired by the writer at the sale of the personal property of Sir Henry Irving. Dr Chetwode Crawley informs me that Lodge 230 at Waterford was constituted in 1752, but finally ceased in 1814. The same number has since been accorded to other Lodges and is now owned by one at Auchnacloy, County Tyrone.



Kean had been playing with great success at Waterford in 1810 and 1811. His son Charles was born there on the 18th January of the latter year. Mrs Kean, *née* Mary Chambers, was connected with the Waterford family of Cuffe, and the young couple were the object of much polite attention in the "unconquered city", where Henry Grattan and Sheridan Knowles were amongst their earliest friends. In all probability John Latrobe Wright was also of the number, and it is by no means unlikely that Kean joined the Masonic Order under his auspices. In any case he was the

donor and Kean the recipient of the Jewel now illustrated. This must obviously have been before the Surrender of the old warrant of Lodge No 230, for, on 3^d March 1814, the name of John Latrobe Wright, figures as first Master of the still existing Lodge No 5, which until this day has a Latrobe Wright on its muster roll. We know at any rate that Edmund Kean was a Freemason in the winter of 1813. Evil times had fallen on him since those halcyon days at Waterford, and when the great actor's chance came at last, it was a benefit organized by his "brethren" of the Durnovarian Lodge at Dorchester in Dorset which helped him on his way to fame and fortune at Drury Lane. The interest centred in the Kean jewel is many sided, altho' it cannot claim the extreme rarity which belongs in Mr Hughan's opinion to the badge so happily rescued by the late Dr Buick from oblivion or destruction.

A. M. BROADLEY.

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto Unpublished Artists.)

One hundred and twelfth Article.

(Continued from col. 10263.)

NEUDECK, ANDREAS (*Austr.*). Contemporary Sculptor, Medallist, and Mint-engraver at Vienna. He was born on 18. October 1849, and entered the Mint as Assistant-engraver, *circ.* 1870. On F. Gaul's death in 1874, he was promoted to the rank of Engraver, and in 1903 he became Director of the Engraving Department at the Mint, which office he still holds.

Neudeck is a clever Die-sinker, and for many years worked under the great Master A. Scharff, for whom he cut many reverses of medals, being especially successful in decorative work and the carrying out of minute details.

Amongst this artist's best known medallic productions are : Fourth Austrian Federal Rifle Meeting at Brünn, 1892 ; — Visits of the "Klub der Münz- und Medaillenfreunde" of Vienna to the St. Florian Institute, May 1894, and Klosterneuburg, 1896 (in conjunction with F.X. Pawlik) ; — Double Gulden of 1873, struck as a Prize for the Vienna Rifle Meeting of that year (engraved in conjunction with F. Gaul, and Friedrich Leisek) ; — Prize Medal of the Horticultural Society of Krakau ; — Mining Double Gulden of Kutteneberg, 1887 (obv. by Friedr. Leisek) ; — *℞.* of *A.* 20 Kronenpiece of 1892 (obv. by A. Scharff) ; — *℞.* of One Krone, 1892 (obv. by Scharff) ; — Nickel 20 Heller piece, 1892 (obv. only) ; — *Æ.* One Heller, 1892 (both sides) ; — Prize Medal for successful pupils of the Theresianum at Vienna, 1883 ; — Prize Medal for Pupils of the Oriental Academy of Vienna, 1884 ; — Prize Medal for the International "Concurrenzsdörren" of Vienna, 1888 ; — Visit of the Emperor to the Mint, 1899 (in conjunction with A. Scharff) ; — Prize Medal for Pupils of the Consular Academy at Vienna, 1899 ; — Jubilee of the Lower-Austrian Choral Society, 1885 ; — Medals of the Vienna Touring Club, 1888 ; — Medal of the Moravian Agricultural Society, 1895 ; — Paul Constantin Fiala von Feigelsfeld, † 1685, Memorial Medal, 1898 ; — Horticultural Show at Prague, 1898 ; — Marriage Medal of Alfonso Count Paar with Eleonora, Princess Windischgraetz, 1901 ; — Birth of Maria Alexandra, Princess of Baden, 1902 ; — Prize Medal of the I. Corinthian Ornithological Society, 1896 ; — Ticket of the Berndorf Metallwaaren fabrik, 1897 ; — Inauguration by Francis Joseph I. of the Institution built (1886) on the site of the Ring-theater, which was burnt down, 8. December 1881 ; — Centenary of the Accession of Leopold the Saint, 1896 (in conjunction with F. X. Pawlik) ; — Second Centenary of the Preservation from plague of the Vienna Mint officials, 1879 ; — Commemorative Jeton of the Marriage of H. I. H. Archduchess Elizabeth with Prince Otto zu Windischgraetz, 1902 ; — Mining Medal of Littai,

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1886; — 5 Kronenpiece, 1900 (designed by A. Scharff); — The German Theater at Prague; — Hans Makart, 1884; — Frankfort-on-M. cathedral (R.), 1886; — Antwerp cathedral; — Arkadenhof at the Vienna Town House; — Russian Church at Vienna; — Count Enzenberg, 1900; — Finance Minister Böhm-Bawerk, 1905; — Technological Museum, 1905; — Plaquettes, Castles Bachofen and Echt.

At the Frankfort-on-M. 1900 Exhibition of Modern Medals, this artist was represented by fifteen medals.

BIBLIOGRAPHY. — *Mittheilungen des Klubs der Münz- und Medaillenfrennde in Wien*, 1890-1905.

NEUDORF, S. M. (Germ.). Mint-warden and Engraver at Oldenburg, 1761-1765; then in the service of Simon Augustus, Count and Lord of Lippe, for whom he engraved a Conventions-thaler, 1767, struck to commemorate his 41st birthday. The artist's initials: **S. M. N.** occur on the truncation of the Prince's bust.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Ad. Hess Nachf., *Reimann Sale Catalogue*, 1892. — C. T. Jorgensen, *Beskrivelse over Danske Monter 1448-1888*, Copenhagen, 1888.

NEUDORFER, HANS (Germ.). A Nuremberg patrician and famous mathematician, born 1497, † 1563. He designed various medals for contemporaneous Nuremberg Medallists, in particular for Valentin Maler, who modelled his Portrait-medallion.

NEUDLINGER. *Vide JOSEPH FRANZ NEIDINGER supra.* German Medallist, who resided at Venice, during the second half of the seventeenth century, and engraved a series of Portrait-medals of the Barbarigo family, and other patricians. Ammon calls him Neudlinger in error.

NEUFARER, also NEIFARER, LUDWIG (Aust.). Medallist, and Coin-engraver of the first half of the sixteenth century. The date and locality of his birth are not known, but he died at Prague in the spring of 1563.

From the place of origin of his earliest works, we may surmise that he was a native of Tyrol or Lower Austria. In 1541-42, he is mentioned as Court Goldsmith to Ferdinand I. of Germany, Hungary, etc., and Mint-medallist and Engraver at Joachimsthal. Later (1550) he was Mint-warden at Prague, until about 1546. On 13. August 1547 he was appointed Mint-warden at Vienna, and on 1. May 1557, Mint-master at Prague. After August 1560, being unable to attend to his duties on account of ill-health, a substitute was procured in the person of Hans Harder, who ultimately succeeded him, 18. May 1562, when Neufarer was pensioned off. At Prague, the medallist Michael Hohenauer acted as Mint-warden and Engraver under him, which accounts for various productions on which we find the signatures of both artists. On one of his



Heinrich Treusch von Butler.

pension receipts, Neufarer styles himself *ehemaliger Hofgoldschmied und Quardein in Wien und dann zu Prag Münzmeister*. He died in April or May 1563, presumably at an advanced age.

The following medals bear Neufarer's signature, which occurs in various forms: **LVDNEIFA**; — **LN : F**; — **L. N**; — **L. NF**; — **LV NE**; — **LVD. NEV**; — **LVD. NEVF. FEC**; — **LVDWIG NEIFARRER**; — **NF**; — a rosette on coins, etc.: Hieronymus Apfelbeck, 1532, 32 mill.; — Peter Hoffmandl, 1535; — Leonhard II Colonna, baron von Vels, privy councillor to King Ferdinand I., burgraf of Tyrol,

and fieldmarshal, 1536 (Bergman, Pl. xiv, 65); — Wolfgang von Roggendorf (1536) (Berg., Pl. xiii, 64); — Arnold von Bruck (Berg., Pl. vii, 30); — Sebastian Kunz von Senftenau of Innsbruck, 1536 (Böhm. Privm., Pl. xxvi, 220); — Leonhard, Baron von Vels, 1536; 39 mill.; — Christoph, baron von Madruzzo, cardinal bishop of Trento, 1540 (Berg., Pl. ii, 6); — Conrad von Bemmelberg ("der kleine Hess"), general, 1540; — Heinrich Treusch von Butler ("der lange Hess"), 1540 (*illustrated*); — Prince Elector Johann Friedrich, 1542; — Johann Freiherr von Wolkenstein, 1541; — Leonhard II. Colonna, 1543; — Johann Hartting, 1542-1543, 36 mill.; — Christoph von Madruzzo, 1548 (Berg., Pl. ii, 7). All these medals bear the monogram **NF**; — Charles V., on the double Betrothal of Philip II. with Princess Mary of Portugal, and of his sister Joan with Prince John of Portugal; this medal is signed: **LVD. NEVFA.** (or **NEIFA**) **F** on obv. and **LV. NE** on R.;



Portrait-medal of Charles V., by Ludwig Neufarer.

— John George of Saxony; R. Prophet Elias (signed: **LVD ° NEV ° FE °**); — Hieronymus Schlick (Böhm. Privm., Pl. LI, 431); John Frederick of Saxony, 1542; — Stephan Schlick (R. by Michael Hohenauer; Böhm. Privm. Pl. XLIX, 413); — Chairedin Barbarossa (two varieties of Portrait-medals, signed: **LVD. NEV. F.**, and **L. N. F.**); — John Huss, the reformer (several varieties, one of which represents on obv. a scene out of Sodoma, and is signed: **L. N. F.**; the R. by Hohenauer represents Huss at the stake; — Religious medals, depicting: Story of Samson; — Prophet Jona; R. Christ's Resurrection (1557; signed: **LVNA**); — Abraham offering Isaac; R. Christ on the cross, etc.; — Historical medals: Story of Curtius; — Croesus and Solon, etc.; — Allegorical medals: One, dated 1541; another, of 1533 has on obv. **HEINTE + AN + MIR + MVRGEN + AN + DIR + I 5 33** Youth to l.; R. **ES IST DI AX SCHON DEM BAVM AN DI WV MAT 3**. Male figure leaning against a tree (signed: **LVD. NEVF. FEC.**), etc.; — King Ferdinand I. and consort



Francis I., King of France.

Anna; R. Eagle, 1536 (Domanig suggests Neufarer as the author of this medal); — Portrait-medallion of Ferdinand I.; R. plain; signed: **NF** (Dom., n° 74); — Medal of Francis I. or Louis XII. of France; R. Salamander (signed: **L. N.**) probably a copy of Thévenot's medal of Francis I. of same type, 1533 (*illustrated*); — Giambattista Pisani; R. Milon of Croton (signed: **L. N. F.**); — Medal of Barbarossa, a famous corsair, † 1546; signed: **NE** (cast supplied by Mr. Max Rosenheim); — Georg and Magdalena Gienger, undated; 36 mill.; — Nikolaus Schindel, 1544; 33 mill., &c.

Of striking analogy of treatment and work with Neufarer's medal of Sebastian Kurcz von Senftenau is a Portrait-medal of Lienhart Main, 1555 (*illustrated*) which has been ascribed to the Medallist who signs: **M. S.**

Dr Domanig mentions a medal of Bartholomaeus Schenleb, abbot of Göttweig, 1533, which is in the art of Neufahrer, although unsigned.



Lienhart Main, 1555.

Prof. Dr B. Pick, in his Catalogue of German medals exhibited at the Kunstgewerbe-Ausstellung, Dresden, 1906, describes two medals by Ludwig Neufahrer: Karl V., 1542 (AR) and John Frederick, Prince-Elector of Saxony (1542?; lead. Gotha). Also the following, signed NF, on which he expresses doubts as to the correct attribution to Neufahrer: Christoph von Madrutsch, bishop of Trent, 1540 (AR.); — Wilhelm Prandt zu Prandthausen, 1536 (AR. gilt); — Frederick, Duke of Saxony, son of George the bearded, 1539 (AR. uniface).

The coins engraved or issued by Neufahrer bear his privy mark, a rosette.

Erbstein has suggested that the artist may have worked for Valentin Maler, of Nuremberg, some of which medals bear the monogram NF on the portrait sides.

BIBLIOGRAPHY. — E. Fiala, *Ludwig Neufahrer*, Num. Zeits. 1890. — Erman, *Deutsche Medailleure*, 1884. — Schlickeysen-Pallmann, *op. cit.*, p. 327. — Hamburger, *Raritäten-Cabinet*, IV. — Domanig, *op. cit.* — E. Fiala, *Beschreibung*, etc. — R. Weil, *Die Medaille auf Johannes Huss*, Zeits. für Num., 1886, p. 225. — Ammon, *op. cit.* — C. Oesterreicher, *Regesten aus J. Neuwald's Publicationen über österreichische Münzprägungen*, 1890. — J. und A. Erbstein, *Nachrichten über den Goldschmied, Medailleur und Münzmeister Ludwig Neufahrer*, etc., *Blätter für Münzfreunde*, 1886. — *Mittheilungen des Klubs*, etc., 1900, 97. — Dr Merzbacher, *Kunst-Medaillen-Katalog*, 1900. — Armand, *op. cit.* — Domanig, *Die Deutsche Medaille*, 1907.

NEUGEBAUER, EHRENFRIED (Germ.). Comptroller of the Imperial Mint of Breslau, † 1677.

NEUGEBAUER, HANS (Germ.). Mint-engraver at Brieg, 1622.

NEUHAUS, HANS FRANZ VON (Aust.). Mint-director at Gratz, 1577.

NEUMANN, CASPAR (Germ.). He designed many of the medals engraved by the Kittels, which bear his signature C. N. with the initials of the artist.

NEUMANN, GEORG CASPAR (Germ.). Medallist of the second quarter of the eighteenth century. Nagler states that he issued, between 1730 and 1740, a series of Portrait-medals of celebrated men.

NEUMANN, HANS (Germ.). Mint-master at Schleussingen (Henneberg), *circ.* 1550-1553 and 1555-1569. Nagler states that between 1554 and 1555, he was Mint-master at Eisleben, and that his monogram HN or initials H. N. occur on Saxon currency. I have met with the signature H. N. on a Thaler of 1558 of William VII., prince and count of Henneberg, as well as on Thalers of 1564 and 1565 of George Ernest.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Nagler, *op. cit.*

NEUMANN, HEINRICH. *Vide HANS NEUMANN*. Nagler, *Allgem. Künstlerlexikon*, mentions a Heinrich Neumann as Medallist at Schleussingen, in the service of the Counts of Henneberg, 1564. He no doubt refers to the Mint-master above-named, who probably engraved dies for the coinage, and may have executed medals also.

NEUMANN, JOHANN GEORG (Germ.). Medallist of the latter end of the seventeenth century, whose initials J. G. N. occur on a Portrait-medal of Dr Johann Juncker, of Halle, 1680.

NEUMANN, LEOPOLD WILHELM (Germ.). Contractor of the Breslau Mint, 1657.

NEUMANN, LORENZ (Aust.). Provisional Mint-master at Kutenberg, 1635-1636. The Groschen issued under him are distinguished by a circle.

NEUMANN, LUDWIG (Germ.). Medallist of the sixteenth century. By him are very fine Portrait-medals of Princes of the Ernestine House of Saxony (Singer, *Allgemeines Künstler-Lexikon*, 1898).

NEUMEISTER, HEINRICH (Germ.). Moneyer at Ratisbon, 1345.

NEUMEISTER, JOHANN GEORG (Germ.). Mint-master at Würzburg, 1746-1761. On some of the currency of that period we find the initials B. N., which stand for **BISCHOF**, Mint-warden, and **NEUMEISTER**. Schlickeysen describes him as Mint-warden at Würzburg, 1754-1762, and at Frankfort-on-M., 1763-1777. Joseph states that Neumeister was appointed at Frankfort on 19. April 1763. His initials G. N. occur on the currency of that mint, in conjunction with those of Philip Christian Bunsen (C. B.) Mint-master, from 1764 to 1789. Neumeister died in 1790.

BIBLIOGRAPHY. — Joseph u. Fellner, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

NEUNER, HANS (Germ.). Mint-warden to the Franconian Circle, probably at Nuremberg, 1588.

NEUSS, AUGUST (Germ.). Son of Johann Jakob Neuss, and also a Medallist, who worked at Augsburg, *circ.* 1840-1870. On his father's death, he became the owner of the Die-sinking establishment, founded by him towards the end of the eighteenth century. A commemorative medal of the First German Parliament, dated 1848, still bears the signature of J. J. Neuss as Director, and of A. Neuss as the Engraver. The artists, Sebald, R. Däufler, Rabausch, and others worked for A. Neuss, whose name then appears as Director, as on the Portrait-medal of Archduke John of Austria, 1848 (A. NEUSS DIR. — SEBALD F.). Amongst other medallic productions of A. Neuss, I may mention the following: Archduke John Baptist of Austria, 1848; — Field Marshal Count J. J. W. Radetzky, on his Victories at Somma Campagna and Custoza, 1848; — Cathedral of Frankfort-on-M., 1867; — The German Confederation, 1840; — Austro-Hungarian Constitution, 1849 (engraved by Rabausch); — Swiss Federal Choral Festival at St. Gall, 1856 (engr. by C. OH); — Prince Charles Egon of Fürstenberg, and consort Amalie, 1848 (engr. by Rabausch); — Clemens August, archbishop of Cologne; R. IMMOTA RESISTIT; — Dr Georg Anton von Strahl, 1843; — Inauguration of the Railway from Munich to Augsburg, 1840, &c.

NEUSS, JAKOB (Germ.). Assayer, and Mint-engraver at Augsburg; died in 1775.

NEUSS, JOHANN GEORG (Germ.). Mint-warden at Presburg, 16. June 1695 to 1709.

NEUSS, JOHANN JAKOB (Germ.). Medallist and Mint-Engraver at Augsburg, *circ.* 1765-1800. By him are various medals, amongst which I have noted: 50th Birthday of Prince Elector Carl Theodor of Bavaria, 1780; — Coronation of Leopold I., 1890; — Visit of Francis I. to Augsburg, 1792; — Medal of the French Revolution; — Carl von Mühlbach, 1793; — Peace of Luneville, 1801, &c.

NEUSS, JOHANN JAKOB (Germ.). Son of J. J. Neuss Senr.; Medallist, and Gem-engraver, and owner of a private mint at Augsburg; born in 1770; died in 1847 or 1848. He was apprenticed to J. M. Bückle, on whose appointment as "Hofmedailleur" to the Court of Baden, he became Medallist to the city of Augsburg. After the incorporation of that town in the kingdom of Bavaria, he obtained the title of K. B. Hofgraveur.

The medals by Neuss, says Nagler, are of tasteful treatment, and of very careful and clean execution. His gems, seals, works in precious stones, crystal, &c. have a certain merit. At any rate, we cannot deny the Engraver, as Bolzenthal notices, the merit of having been an industrious artist.

The list of Neuss's productions is a very extensive one, but I only know of the following: Sede Vacante of Brixen, 1791; — The French Revolution; — Peace of Luneville, 1801 (three types); —

Peace of Amiens, 1802 (two types); — Hans Adam, Marquard, Carl and Aloys, Counts of Reisach, 1805; — Ben. Adam von Liebert, 1808; — Prize Medal of the Augsburg Academy; — Empress Josephine; — Queen Hortense, of Holland; — King Maximilian, of Bavaria; — Duke Eugene of Leuchtenberg; — Medal on the Constitution of 1816 granted by Maximilian to Bavaria; — Commemoration of the Augsburg Confession, 1820; — Castle Gailenbach, the property for 200 years of the families von Koch and von Paris, 1822; — Visit of King Maximilian of Bavaria and Queen Caroline, to Augsburg, 1824; — 25th Anniversary of Maximilian's Reign, 1824; — Accession of Ludwig I. of Bavaria, 1825; — Johann Lorenz, Baron von Schaezler, 1826; — Pope Leo XII., 1827; — Albrecht Dürer, Third Centenary, 1828; — Dr Georg Pickel, Würzburg, 1828; — Inauguration of a Monument to King Maximilian, at Passau, 1829; — Dome of Ulm, 1830; — St. Martin's Church at Landshut, 1831; — St. George's Church at Nördlingen. — Dedication of the Evangelical Church at Munich, 1832; — Dr Carl von Rotteck, 1832; — Dr Franz Xavier von Haebler, 1834; — Dr Joseph Hoerger, Augsburg, 1834; — Death of Emperor Francis I., 1835; — Accession of Emperor Ferdinand I., 1835; — Visit of Ludwig I. of Bavaria to Augsburg; — Return of Ludwig I. from Greece, 1838; — Bishop Wittman, of Ratisbon; — Inauguration of the Gutenberg Monument by Thorwaldsen, at Mayence, 1837; — Centenary of the Diocese of Ratisbon, 1840; — Inauguration of the Railway line from Munich to Augsburg, 1840; — 4th Centenary of Printing, 1840; — Federation of German States, 1840; — Dome of Cologne, 1842; — Kissingen Spa, 1842; — First German Parliament, at Frankfort-on-M., 1848 (engraved by A. Neuss); — Weakness of the Frankfort Diet in connection with Christian VIII. of Denmark's open letter, 1846; — Clemens August, archbishop of Cologne, undated (engr. by A. Neuss); — Dr Georg Anton von Strahl, 1843 (engr. by A. Neuss); — The Reisacher, † 1511, 1805.

Besides the above, Neuss has executed a series of Portrait-medals, and Historical, Religious, Prize medals, &c.; also figures in precious stone copied from antique seals, and gems, amongst which I will only mention a Portrait in carnelian of Prince Charles of Bavaria, 1824, seals, armorial bearings, and other works in die-sinking and decorative art.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Nagler, *Allgemeines Künstler-Lexikon* — *Various Sale Catalogues*, &c. — Singer, *op. cit.*

NEUSS, MATHIAS VON (*Germ.*). Mint-master at Taucha, near Leipzig, 1621-1623.

NEUSS, PETER (*Germ.*). Mint-master at Augsburg, 1775-1782. According to Schlickeysen, he was also a Medallist. His initials **P. N.** are said to occur on the currency issued by him.

NEUTHALER, PHILIPP (*Austr.*). Mint-master at Kremnitz, 1598-1615; died in May 1616.

NEUVILLE, JULIEN (*French*). Contemporary Sculptor and Medallist; born at Paris; pupil of the Ecole des Arts décoratifs. He is the author of some Portrait-medallions.

NEUWALDT, ANTON (*Germ.*). Mint-master at Gundelfingen, 1623.

NEVILLE, GEORGE (*Brit.*). Archbishop of York, 1465-1476. His privy-mark, **Ϟ**, occurs on York coins of Henry VI., and Edward IV.

BIBLIOGRAPHY. — Grueber, *Handbook*, &c. — Hawkins, *op. cit.*

NEVILLE, ROBERT (*Brit.*). Bishop of Durham, 1437-1457. His privy-mark, interlaced rings, occurs on Pennies of Henry VI., struck at Durham. Bishop Booth, who succeeded Neville, continued to use the Neville rings as mint-mark.

BIBLIOGRAPHY. — Hawkins, *op. cit.*

NEWER, PETER (*Germ.*). Mint-master at Cologne, 1680-1693. His issues are signed: **P. N.**

NEWMANN, MRS FLORENCE (*Brit.*). Contemporary Sculptor and Medallist, born in London; pupil of a Legros, George Frampton, George Hampton, and others.

At the Salon of 1897, this artist exhibited a Portrait-medallion of a Child, and in 1904 two Plaquettes in metal representing the one a Male head, and the other a Female head. Later, I noticed at the Royal Academy Exhibition, 1906, a Portrait-medallion in bronze by her of W. A. Geare, Esq., and in 1907, another of Dr Waterhouse, in pewter.

NEWTON, SIR ISAAC (*Brit.*). A famous natural philosopher, born in Woolsthorpe, near Grantham, in Lincolnshire, 25. December 1642, died in London, 20. March, 1727; buried in Westminster Abbey. He entered Trinity College, Cambridge, in 1661, where he applied himself to the study of mathematics, becoming professor in 1669. He invented the method of fluxions, established the theory of gravitation, discovered the composition of light, &c. In 1687, encouraged by Halley, he published his "*Principia*".

In 1695, on the recommendation of Lord Halifax, Newton was appointed Warden of the Mint by William III., and in the following year he directed the important operation of recalling and remelting defaced and clipped currency, &c. Two years later, in 1699, he became Mint-master, a post which he held, with short interruptions, till his death.



Portrait-medal of Sir Isaac Newton, by James Roettiers.

We have, from his pen, a "Report on the Gold and Silver Coin of 1717" (*Numismatic Chronicle* 1849, p. 181, sqq.; *Revue de la numismatique belge*, 1899, p. 439, sqq.) which is still of great interest and importance as a numismatic document.

In 1724, he was called upon to report on an assay of Wood's copper coinage for Ireland.

Queen Anne raised him to the peerage in 1705.

BIBLIOGRAPHY. — Kenyon, *op. cit.* — Ruding, *op. cit.*

NEWTON (*Brit.*). Silversmith and Jeweller of Norwich, who in 1811 issued Halfpenny tokens. *Vide* Davis, *Nineteenth Century Token Coinage*, p. 83.

NEYMANN, HENRY (*French*). Contemporary Gem-engraver, residing at Paris; pupil of W. Ritzer.

At the Salon of 1896, he exhibited a stone representing Bacchus, which is the only work I have seen of this artist.

N. F. *Vide* **LVDWIG NEUFARER**. Medallist and Mint-master at Prague, † 1563.

N. F. *Vide* **NICOLO FRANCHINI**. Mint-master at Ferrara, 1621.

NF (*Germ.*). Erman mentions under this monogram several medals, which most certainly belong to Ludwig Neufarer (*q. v.*). He states that the Medallist who signed thus was in the service of Ferdinand I., which corresponds to what we know of Neufarer, and the comparison of the medal of Heinrich Treusch von Butler, signed **NF**, with that of Charles V., signed **LVD. NEIFA**, will prove beyond doubt the identity of this artist.

N. G. *Vide* **NICOLAS GATTEAUX**. 1751-† 1832. Medallist at Paris.

N. G. I. F. (*French*). Signature of a Medallist, on a Portrait-piece of Pomponne de Bellievre, French chancellor, 1601 (*Trésor*, I, Pl. 53, 4). *Vide* **NICOLAS GABRIEL JAQUET**.

N. G. & N. (Amer.). Initials of a firm of San Francisco, who in 1840 issued private currency, in the form of Five Dollar pieces, with obv. Eagle and \mathcal{R} . inscription.

N. H. Vide NIKOLAUS HÖVEL VON KOLPINO. Administrator of the Mint at Olkusz in Poland, 1583-5. He was born at Dantzig.

N. N. Vide NIKOLAUS HENNIG. Mint-master at Elbing, 1652-1662.

NI... (Greek). Possibly an Engraver's signature on coins of Velia, of the second half of the fourth century B.C.

\mathcal{R} . Didrachm. Obv. Head of Pallas, to l., wearing helmet adorned with griffin; on the flap, the letter Φ , which is supposed to be the initial of the engraver Philistion; behind, monogram \mathcal{R} .

\mathcal{R} . **YEAHTON.** Lion to r.; above, caduceus suspended from a chain, beginning with the two letters NI...



Didrachm of Velia.



Enlargement of the reverse.

Var. med. Carelli, Pl. CXXXVIII, n° 39. — Franz von Wotoch Sale Catalogue *Numismatic Circular*, January 1902. — *Bulletin de Numismatique*, 1902, 1.

The coins of Velia described under n°s 105-107 in Brit. Mus. Cat., *Italy*, bear similar obv. and \mathcal{R} . types; symbol, caduceus, with or without fillet. The specimen reproduced here offers a distinct variety from these in the curious little chain bound to a caduceus, and artist's signature NI... Two didrachms of Velia in the National Collection signed N on \mathcal{R} . may be by the same engraver.

The coins of Velia are of the highest interest as showing various forms of the same engraver's signature; thus a didrachm (B. M. Cat., n° 88) is signed on the band beneath crest of helmet of Pallas, $\Phi\Lambda\iota\sigma\tau\iota\omega\nu\sigma$, and on \mathcal{R} . $\Phi\iota$; another, with $\Phi\Lambda\iota\sigma\tau\iota\omega\nu$ on obv. as Φ on \mathcal{R} .; B. M. Cat., n° 70 describes a coin with the obv. signature, $\kappa\lambda\epsilon\upsilon\delta\omicron\rho\omicron\upsilon$ and \mathcal{R} . Σ ; others bear the monogram of Kleodoros on both Obv. and \mathcal{R} .

Most of the letters of the Greek alphabet occur on Velian coins, and it is of course impossible to ascertain their signification; some may be magistrates' initials, others those of engravers; others still may represent special issues, and so on.

The following signatures occurs on Didrachms of Velia; those indicated in italics undoubtedly refer to Engravers.

A.....	(A; A)
Ar.....	(AP; \mathcal{R})
B.....	(B)
G.....	(Γ; γ)
D.....	(Δ)
E.....	(E)
Herakleidas.....	(HPA; H)
Th.....	(Θ)
Ie.....	(IE)
K.....	(K)
Kleodoros.....	($\kappa\lambda\epsilon\upsilon\delta\omicron\rho\omicron\upsilon$; Σ ; Ξ ; Υ)
Ni.....	(NI; N)
Thr.....	P; Θ; $\hat{\Theta}$
S.....	(Σ; \mathcal{C} ?)

T.....	(T)
Pha.....	(ΦA)
Philistion.....	(ΦΙΛΙΣΤΙΩΝΟΣ; ΦΙΛΙΣΤΙΩΝ; Φ; ΦΙ; ΙΦ)
Ch.....	(X)

NICANDROS Vide **NIKANDROS**.

NICCOLO DI FROSINO. Vide Vol. II, p. 164. A Goldsmith of Pisa, who executed in 1560 a Portrait-medal of Charles the Bold, duke of Burgundy, in commission for Cardinal Giovanni de' Medici, second son of Cosimo I.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, III, p. 94.

NICCOLO DI GIOVANNI BARONCELLI (Ital.). Sculptor and Chaser of Ferrara, sixteenth century. He collaborated to the monument ordered by Lionello d'Este in memory of his father Nicolo, and executed relief work, and panels.

NICCOLO SPINELLI Vide **SPINELLI**.

NICEPHORUS. Probably a fictitious signature on a modern gem in onyx, representing Mercury with his usual attributes, carrying in his r. hand the eagle of Jupiter. This stone which is described by King as belonging to the Landgrave of Hesse's collection, is signed: **NIKHΦ**. King describes a second gem bearing this signature: Vulcan seated forging a helmet; sard, in the Florence Museum.

BIBLIOGRAPHY. — King, *op. cit.* — Nagler, *op. cit.* — Raspe, *Tassie Gems*.

NICHINUS. Armand states that the signature **L:NF** might be translated into: **LUDOVICUS NICHINUS FECIT**, and would thus represent **LUIGI ANICHINI** (q. v. Vol. I), a famous Gem-engraver of Ferrara, *circ.* 1550. I have personally no doubt that **L:NF** represents **LUDWIG NEUFARER**, and that the Portrait-medal of Giovanni Battista Pisani, thus signed, is by the Austrian medallist, who executed other Italian Portrait-pieces. Vide also Mariette, *op. cit.*, p. 117.

NICHOLLS, SUTTON (Brit.). Line-engraver and Medallist of the first half of the eighteenth century. He engraved views of London for Stowe's "Survey", published in 1725, and for other works, says Mr. Grueber. By him is an imitation or copy of the Phoenix Badge (1574) of Queen Elizabeth, signed: *Nicholls*.

BIBLIOGRAPHY. — Franks & Grueber, *op. cit.*

NICHOLS, T. (Brit.). Contemporary Sculptor and Chaser in bronze. By him is a Panel, representing the Virgin and Child, after Donatello, which was executed in 1867 for the Society of Arts' Competition, and which is now in the Victoria and Albert Museum, South Kensington.

BIBLIOGRAPHY. — Fortnum, *Bronzes in the South Kensington Museum*.

NICHOLYN, LUKE (Brit.). Mint-master at the Tower of London, from the 17th to the 24th year of Edward III., in conjunction with others. He was a native of Florence, and his name appears in various forms: **LOTTO NICHOLYN, JOHN LOTTE NICOLE, LOTTE NICOLI**, etc.

In a document of 1344, we read: "In the eighteenth year of the king, George Kirkyn and Lotto Nicholyn, of Florence, late masters and workers, were commanded to deliver to Percival de Porche de Lucca, then appointed master and worker, all things belonging to the said office." The same persons were reappointed about two years afterwards.

BIBLIOGRAPHY. — Ruding, *op. cit.*

NICKEL, BALTHASAR (Germ.). Mint-master at Erlangen, 1549.

NICLAS (or NICHLAS) VON ESLARN (Aust.). Mint-master at Vienna, 1326-1327.

NICLAS (or NIKLAS) DER MAESERLEIN (Aust.). Mint-master at Vienna, 1336.

NICLAS DER MÜNSER (Aust.). Moneyer at Vienna, 1449.

NICLAS UNDERM HIMMEL (Aust.). Mint-master at Vienna, 1427-1430, 1433-1436, 1437-1439, 1440, 1441, 1443-1446.

BIBLIOGRAPHY. — Arnold Luschn von Ebengreuth, *Wiens Münzwesen, Handel und Verkehr im späteren Mittelalter*, Wien, 1902.

NICLAUSSE, PAUL FRANÇOIS (*French*). Contemporary Medallist and Sculptor, born at Metz (Lorraine); pupil of Thomas, Ponscarne, and others.

He has exhibited at the Paris Salon since 1896: Two Portrait-medallions; — 1897. Two bronze medals and Four Portrait-medallions in clay; — 1898. *Musique guerrière*, medal (*illustrated*);



Musique guerrière, by Niclausse.

— Four Portrait-medallions in bronze: M^{me} Dupont; — M. Dupont; — M. Walter Dailey; — Dr Henri Bonnet; — 1900. Montyon Prize Medal (59 mill.); — 1901. Medal for the "Club d'Union et de Persévérance de Belma", 1901 (with bust of Antonio José de Lemos (30 mill.)); — Medal of the "Société des Sauveteurs du Puy-de-Dôme"; — M. Jachiet; — La Femme au Chat; — Maternité; — Agriculture; — Portrait of M^{me} C***; — 1903. M^{me} George Peyrebrune. At the Salon of the Société des artistes français, 1907, he exhibited eleven models for Medals and Plaquettes.

Musique guerrière, and "Maternité" (*Mes enfants sont mes bijoux*) were executed in commission for the *Société des Amis de la Médaille d'Art*.

BIBLIOGRAPHY. — *Catalogues du Salon*, 1896-1903. — Roger Marx, *Médailleur contemporains*. — *Moderne Médaille*, 1900.

NICLÉ. *Vide* **BALTHASAR NIELE**. Mint-master at Erlangen, 1548.

NICOLAI. *Vide* **JEAN SECOND**.

NICOLAS, JEAN (*French*). A native of Anjou, who is mentioned as Seal-engraver to Jeanne de Laval, second wife of king René II. of Sicily, † 1480. He is called *Gravator sigillorum*. By him is a signet, in gold and enamel, which he executed for the Queen, with her consort's portrait; for this work he was paid 11 livres.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, 1889.

NICOLAS (*French*). Gilder of Lyons, *circ.* 1306-1310, who was employed as Mint-engraver there.

NICOLAS (*French*). Goldsmith, and Mint-engraver at Paris, *circ.* 1526-1528.

NICOLAS DE FLORENCE. *Vide* **NICOLO FIORENTINO**. Vol. II, p. 91. This artist, whose name occurs as *Nicolas de Florence*, *de Fleurance*, *Florence*, *Florentin*, or *le Florentin* was evidently a native of Florence.



Medal of Charles VIII. and Anne of Brittany, 1499.

He was a Master-gilder at Lyons, from about 1493 till his death in 1499. There he married Guillerminé Le Père, daughter of Louis

Le Père, in collaboration with whom he executed in 1499 the dies of the medal with the portraits of Charles VIII. and Anne of Brittany, struck on their Visit to Lyons.

BIBLIOGRAPHY. — Armand, *op. cit.* — Rondot, *op. cit.*

NICOLAS DE LAUSANNE (*Swiss*). Mint-engraver at Paris, 1308-1313. His name occurs in an enquiry of that period relating to the fabrication of false money. He may have been employed at the Mint of Lausanne, before going to Paris, whence his name.

BIBLIOGRAPHY. — A. Morel-Fatio, *Histoire monétaire de Lausanne*.

NICOLAS, FORTUNÉ LÉON FRANÇOIS (*French*). Contemporary Sculptor, and Medallist, born at La Crau (Var); pupil of Falguière, and Paris. By him are various Portrait-medallions, amongst which I have noticed: 1886. M. Dollenc; — 1889. Horace Vernet; — 1893. M^{lle} V***, etc.

NICOLAS, HIPPOLYTE (*French*). Contemporary Sculptor, born at Limoges; pupil of Paul Comoléra, and of the Fine Arts School of Lyons. At the Salon of 1892 he exhibited a bronze Portrait-medallion of his grandfather.

NICOLAUS (*Germ.*). Moneyer at Lübeck, 1349.

NICOLE, BON ANATHOLE (*French*). Mint-engraver at Besançon, *circ.* 1699-1703.

NICOLE, CLAUDE FRANÇOIS (*French*). Medallist; son of a Mint-official of Besançon, born in that city about 1700, but resided at Nancy from 1726, and died there in 1783. He filled the post of Mint-engraver at Nancy for several years, and engraved a number of medals, some of which are described by Lepage. The first in chronological order is dated 1734, and bears a portrait of Count Palatine, Christian III., duke of Zweibrücken. Saint-Urbain had originally been entrusted with the execution of this piece. In 1748, he engraved a jetton "du cabinet du Roy de Pologne", with R. Castle of Chanteleux. By him are further: Portrait-medal of Stanislaus I., duke of Lorraine and Bar, 1765; — Charles Alexander, of Lorraine; R. Anne Charlotte, abbess of Remiremont; — Enthronization of De La Tour du Pin, first bishop of Nancy, 1777; — Model for a Commemorative medal on the Inauguration of a statue of Louis XV. on the Place Royale at Nancy, etc.

Nicole is said to have executed also medals for chaplets, seals, religious badges, and other medallic productions.

BIBLIOGRAPHY. — Rondot, *op. cit.* — H. Lepage, *Notes et Documents sur les Graveurs de Monnaies et Médailles et la fabrication des Monnaies des Ducs de Lorraine*, Nancy, 1875. — Beaupré, *op. cit.* — Piot, *op. cit.* — *Revue belge*, &c., 1855, p. 314.

NICOLE (*French*). Son of the last; Medallist at Nancy, during the second half of the eighteenth century. *Vide* Rondot & De La Tour, *op. cit.*, p. 358. In the early part of the nineteenth century, a Seal-engraver of that name was residing at Brussels, and may have been the same person (*Revue de la numismatique belge*, 1855, p. 315).

NICOLET, M^{me} FINA (*French*). Contemporary Sculptor, born at Paris; pupil of Ottin and Caudron. By this artist are numerous Portrait-medallions in marble, terra-cotta, bronze, etc., some of which were exhibited at the Paris Salon: 1869. M^{lle} B***; — 1873. M^{lle} M. L. R***; — 1874. M. O. de V***; — F. Planté; — 1878. M. G. N***, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

NICOLET, FRANÇOIS (*French*). Goldsmith of Lyons, and Mint-engraver there from 1503 to 1523. He was surnamed *De Montpancier* or *Montpancier*.

BIBLIOGRAPHY. — Rondot, *op. cit.*

NICOLO FIORENTINO. Vol. II, p. 91.

NICOLINI, FRANCESCO (*Ital.*). Sculptor, and Medallist, of the second half of the seventeenth century. He was a pupil of Gaspare Mola.

NICOMACHOS (*Greek*). The inscription **NICONAC** occurs on a gem of the former Marlborough Collection, representing a Faun seated on the ground upon his spread leopard's skin; black jasper (*illustrated*).

BIBLIOGRAPHY. — *Catalogues du Salon*, 1889 sqq. — *Revue suisse de numismatique*, 1892.

Brunn, *Die Münzstempelschneider*, p. 296, gives, after Friedländer, his reasons for considering the signature **NIKANDPO** as that of an Engraver: "Molossos und Nikandros sind wohl gewiss Künstlernamen; die Klarheit der Buchstaben, die Stelle, wo die Namen wenig in die Augen fallend stehen, sprechen dafür. Ein anderer Grund, dass es Namen von Künstlern, nicht von Magistraten sind, ist folgender: die obersten Magistrate wechselten häufig; wenn sie das

Recht halten, ihre Namen auf die Münzen zu setzen, so übten sie es all nach einander aus, es findet sich dann eine ganze Reihe wechselnder Namen auf den Münzen einer Stadt. Auf den Silbermünzen von Thurium sind aber nur die beiden Namen Molossos und Nikandros ausgeschrieben, die Namen der Magistrate dagegen nur durch Anfangsbuchstaben bezeichnet, welche jedoch an bedeutenderer Stelle, zum Beispiel unter dem Stadtnamen stehen."

A Gem-engraver of the name of Nikandros, who flourished *cir.* B.C. 300, engraved intagli signed: **ΝΙΚΑΝΔΡΟΣ ΕΠΟΕΙ**, amongst which is a bust on sard of an Egyptian queen (Berenice I. or Arsinoë II.), but there is no connection between the coin and the Gem-engraver.

BIBLIOGRAPHY. — L. Forrer, *Les signatures de graveurs sur les monnaies grecques*, Bruxelles, 1906. — Imhoof-Blumer, *Monnaies grecques*, p. 7. — Head, *Historia Numorum*, 1887. — Nagler, *op. cit.*

NIKANDROS (*Greek*). Gem-engraver of the hellenistic period, third century B.C. His signature: **ΝΙΚΑΝΔΡΟΣ ΕΠΟΕΙ** occurs on an amethyst of the old Marlborough collection, representing a female bust, the style of which and arrangement of hair permits us to assign it to the Ptolemaic period. King describes it as a head of Julia Titi.

"Greatly abused", says King "by Köhler: The portrait without resemblance, executed utterly without taste, and legend and all of modern origin, &c. Dr B. though far from praising the



work, says it has something harsh and unfinished, yet gives the effect of genuineness, and is quite different from the style of the forgeries of the last century. The same holds good for the signature cut in with a certain hastiness, where angular forms of the letters and dots replace the usual curves and circles, so troublesome to execute" (King, *Handbook*, &c., p. 254).

In the Marlborough Sale Catalogue, 1889, p. 79, lot 447, this gem is described as representing the daughter of Titus, and the cataloguer adds: "The inscription is beyond all suspicion genuine, and might be of Ptolemaic date. It is retrograde.

**ΝΙΚΑΝΔΡ<
ΕΠ.ΕΙ**

"The portrait is to the left, and the signature behind the neck. The original height of the gem must have been $1\frac{1}{8}$ inch, its width $\frac{5}{8}$ nearly. The work is bold and doubtless contemporary with the personage it represents.

"It was formerly in the Deringh Collection."

This very gem was exhibited at the Burlington Fine Arts Club Exhibition in 1904, and it thus described in the Catalogue by Mr. Cecil Smith: "HEAD AND BUST, perhaps of a Ptolemaic Queen (c. 300 B.C.), Berenice I. or Arsinoë II. She wears a bead necklace. Once a Marlborough gem and wrongly restored as Julia Titi. Signed **ΝΙΚΑΝΔΡΟΣ ΕΠΟΕΙ**."

"Frische, lebenswahre, weiche und saftige Formgebung (Furtwängler, "*Antike Gemmen*", ii, 159/. Hyacinthine sard."

"Ein Vergleich mit der Julia des Euodos, die eine gewisse äusserliche Verwandtschaft hat, lehrt am besten die Vorzüge unseres Steines vor jener an sich vortrefflichen Arbeit der Kaiserzeit kennen. Wie viel frischer, lebendiger und wahrer ist das Werk des Nikandros als jenes des Euodos! Das ist derselbe, uns auch sonst bekannte Unterschied der Kunst des hellenistischen Zeitalters von der des kaiserlichen."

(Furtwängler, *Gemmen mit Künstlerinschriften*, Jahrbuch des K. k. Archäol. Inst., 1888, p. 211).

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, p. 132. — King, *op. cit.* — H. Brunn, *op. cit.*, II, 518. — Furtwängler, *op. cit.* — *Marlborough Sale Catalogue*. — Köhler, *op. cit.* — Raspe, *Tassie Gems*. — *Catalogue of the Burlington Fine Arts Club Exhibition of Greek Art*, 1903. — Daremberg and Saglio, *Dictionnaire des Antiquités grecques et romaines*, art. *Gemmae*, by E. Babelon, IV, p. 1457.

NIKLAS (*Germ.*). Mint-master at Wasserburg on Inn, 1415-1439.

NIKLAS (*Germ.*). Goldsmith, and Mint-engraver at Straubing, 1459.

NIKLAS VON DER NEISSE (*Germ.*). Mint-master at Landshut, 1457.

NIKOLAI. *Vide* **NICOLAI SCHWABE**. Mint-master at Copenhagen, 1602-1629.

NILIS, JACQUES (*French*). Medallist of the last quarter of the seventeenth century, about whom little is known, beyond that he engraved several medals of the series of Louis XIV., some of which are signed. His name occurs in documents of the Paris Mint archives, from 1688 to 1693. As Guiffrey suggests, it is possible that Nilis was a relative, and perhaps a brother-in-law of Joseph Roettiers, whose first wife's name was Elizabeth Nilis.

This artist's usual signature was **N**, but it also occurs in other forms: **J. NILIS**; — **J. NILIS F.**; — **I. NILIS**; — **NILIS**, &c.

By him are the following productions: Head of Louis XIV. (1688); — Battle of Cassel (1688); — Carousal on the King's Marriage (1693); — Nice and Mons captured on the same day; — Laur. head of Louis XIV.; signed: **J. NILIS F.** (sev. var.); — Hercules breaking fasces; legend: **VINCIT CONCORDIA FRATRV** (copied from a puncheon by Warin); — Portrait of Louis XIV.; signed: **NILIS**; — New Pavement of Paris (1669); — Capture of Bouchain; — Bust of Louis XIV., with cloak fastened on shoulder; — Recovery of Louis XIV., 1687; — Portrait of the King, wearing laurel-wreath; signed: **J. NILIS**; — Taking of Bergen; obv. by De La Haye; R. by Nilis, &c.

The Mint inventory of 1698 mentions further about twenty Jetons, all signed **N**, with the interesting indication: *Et cette lettre N qui désigne le graveur NILIS*: Victory of the Downs; *Victoria pacifera* (1659); — Portrait of the Dauphiness; — R. of a Jeton, showing a Tree; *Chara Jovi natoque Jovis* 1689; — Laureated head of King; *Lud. magnus rex*; — Another (1690); — Head of the Dauphiness; — Laur. head of King (14 varieties), &c.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1889, pp. 442-446. — Blanchet, *op. cit.* — *Catalogus*, &c. — Rondot et De La Tour, *op. cit.* — Jules Chautard, *Notes relatives aux graveurs de Jetons de Galères de Louis Georges, duc de Vendôme*.

NILLSON, SVANTE EDWIN (*Swed.*). Contemporary Sculptor and Medallist, born at Stockholm; pupil of Adolph Lindberg, the Academy of Fine Arts of Stockholm; also of the Paris sculptors, F. Lasserre, and Henri Dubois.

At the salon of 1898, he exhibited a Portrait-plaquette; at the Universal Exhibition, Paris, 1900, several medals and plaquettes; 1901. M. et M^{me} B***; — President Kruger; — 1902, and 1903. Various Portrait-medallions and Plaquettes.

The works of this young artist are in very good taste.

BIBLIOGRAPHY. — *Tijdschrift*, &c. — *Catalogues du Salon*, 1808-1904.

NILUS (ΝΕΙΛΟΝ) This signature occurs on a gem, described by Raspe, with a head of Hadrian.

BIBLIOGRAPHY. — King, *op. cit.*

NIMÈGUE, JEAN DE (*French*). Mint-engraver at Rouen, September 1393 to 28. June 1396. In 1397 he was Engraver at the Ecclesiastical Mint of Lyons.

BIBLIOGRAPHY. — Rondot, *Les graveurs de Lyon*. — Rondot et De La Tour, *Les Médailleurs et les graveurs de Monnaies*, 1904.

NIMPTSCH, KASPAR (*Germ.*). Mint-master at Brieg, under Johann Christian, 1622. Friedensburg, in *Schlesiens neuere Münzgeschichte* fully describes the various issues of this Mint-master.

NIMWEGEN, HENDRICK VAN. *Vide* **HENRICK NOSTER** *infra*.

NINET, AUGUSTE (*French*). Contemporary Sculptor, residing at Paris; pupil of Dumont, and Bonassieux. At the Salon of 1892, he exhibited a Portrait-medallion of M. Cuvelier.

(To be continued.)

NUMISMATIC SOCIETIES, MUSEUMS, &c.

ROYAL NUMISMATIC SOCIETY.

Nov. 21. — Sir John Evans, President, in the chair. — The Rev. Andrew B. Baird and Messrs. T. L. Elder, Hilton Fulcher, R. C. Lockett, and C. T. Seltman, were elected Fellows. — The President exhibited a blundered coin of Carausius, with the reverse type a figure of Tutela sacrificing at an altar and the legend LATEVT XI (= TVTELA XXI). It is an ancient forgery. — Mr. L. A. Lawrence showed a noble of Richard II. with a slipped trefoil on the obverse near the royal shield; a half-groat of Edward III. reading DI. GRA; and a heavy penny, struck at York, of Henry VI., with the mint-mark a cross pattée with annulet in the centre. — Mr. Hilton Price exhibited a specimen in gold of the obverse of the medal of Cromwell as Lord Protector struck in 1650 by Thomas Simon. This medal in gold is unique. — Sir Augustus Prevost showed a bronze medal of Prince James, the "Elder Pretender," struck in 1697 at the time of the Treaty of Ryswick (*rev.* ship in a storm), and another of Prince Charles, commemorating his arrival in England in 1745; and Mr. John Pinches a medal in bronze commemorating the 700th anniversary of the foundation of Liverpool. — Mr. F. A. Walters read a paper on a recent find of groats, half-groats, &c., in Hampshire. They numbered about 230, and consisted mainly of groats with a few half-groats, ranging from the earliest issue of groats of Edward III. to the "Pine-cone coinage" of Henry VI., showing that the hoard was concealed *circa* 1435. The only exceptional pieces in the find were a groat of Richard II. and two light groats of Henry IV., the others being of the usual varieties. The coins described formed only a portion of the hoard, about one-half the remainder having been disposed of by the finders. — Mr. T. H. B. Graham read a paper on the silver coinage of Cromwell, describing minutely not only those pieces which were struck by Thomas Simon, but also those which are attributed to John Sigismund Tanner, which are copies of Simon's pieces, and for which Tanner is said to have made dies in 1738. Mr. Graham was of opinion that Tanner did not execute the dies, but that he used copies which had been made at the Mint during the Commonwealth, the makers of them using Simon's as models. In a discussion which followed Mr. Hocking, of the Royal Mint, said that as Simon did not keep his dies at the Mint, and that such as are there now were not obtained till early in the eighteenth century, copies could not have been made in the middle of the seventeenth century. Moreover, the dies which are attributed to Tanner bear a privy mark, which is found in others which he executed in connexion with the English coinage during his appointment as engraver to the Mint.

(Athenæum.)

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FRANKFURTER NUMISMAT. GESELLSCHAFT

Am 19. November fand in der Frankfurter Numismat. Gesellschaft die Monatssitzung statt.

Der II. Vorsitzende Herr Geh. Baurat Kahl eröffnete die Sitzung mit der Erwähnung dass der Verein in den nächsten Tagen dem Jahrestag seiner Gründung entgegenstehe, warf sodann einen kurzen Rückblick auf das, was der Verein bisher geleistet habe und wies auf die weiteren dem Verein zu stellenden Aufgaben hin, woran sich eine kurze Debatte schloss.

Sodann hielt Herr Geh. Baurat Kahl seinen Vortrag über die Münztypen Alexander d. Grossen. Redner beleuchtete die damalige politische Situation und die Bedeutung Makedoniens. Er führte aus, dass es eine Art politischen Unternehmens war, wenn Alexander für sein ganzes Reich neue einheitliche Münztypen einführt und erklärte die mutmasslichen Gründe für die Wahl derselben aus den geschichtlichen Verhältnissen jener Zeit. Für die Prägungen in Silber und Kupfer wählte Alexander den in ein Löwenfell gehüllten Kopf des Herakles und den thronenden Zeus; für die Goldmünzen den Kopf der Pallas Athene und die Nike. Der Vortrag war erläutert durch Vorzeigung einer Anzahl Silber, Gold und Kupfermünzen die alle den Alexandertypus zeigten.

J. H.

SALES

Bei der durch den Münzexperten Joseph Hamburger stattgehabten Versteigerung der IV. Serie der berühmten Wilmersdörffchen Sammlung, sowie der I. Abteilung der Dr. Antoine Feill'schen Sammlung, die unter reger Beteiligung speciell aus Dänemark und Skandinavien abgehalten ward, wurden recht hohe Preise erzielt.

Russland. Alexis Michaelowitsch. Rubel 1564	M. 1125.
Russland Alexander I. Proberubel 1801	480.
Polen. Stephan Batory. Goldabschlag des Danziger Denars 1579	285.
Polen. Sigismund III. 2 Halbtaler 1630	405.
Polen. Sigismund III. Rigaer Ducat 1588	380.
Polen. Vladislaus IV. Danziger Doppelducat 1642	260.
Polen. Johann Sobiesky. Medaille von Bowers auf Entsatz von Wien 1683	365.
Lievländ. Gotthard von Kettler. Doppeltalerklippe 1559	1025.
Riga. Caspar v. der Linden. Halbtaler 1516	1550.
Schweden. Johann III. Halbportugalöser 13	1375.
Schweden. Gustav Adolph Augsburger Medaillon 1632	235.
Wismar Taler 1647	300.
Riga. Carl Gustav. 5facher Ducat 1645	225.
Schweden. Carl Gustav Ovale Medaille	240.
Riga. Carl XI. Doppelducat 1667	270.
Schweden. Friedrich I. Ducat 1728	310.
Schweden. Friedrich I. Ducat 1743	210.
Schweden. Adolph Friedrich. Ducat 1753	185.
Dänemark. Friedrich I und Sophia. Halbtaler 1516.	535.
Dänemark. Christian IV. Ducat 1604.	325.
Dänemark. Christian IV. Doppeltaler 1600	450.
Dänemark. Christian IV. Halbportugalöser 1592	630.
Dänemark. Christian IV. 4faches Taler o. J.	440.
Dänemark. Doppeltaler 1597	260.
Dänemark. Christian IV. Taler 1624	225.
Dänemark. Christian IV. Medaille 1596 (von Nic. Schauben)	230.
Dänemark. Friedrich III. 3facher Taler für Norwegen 1649	290.
Dänemark. Desgleichen 1652	375.
Dänemark. Friedrich III. Siegelmedaillon	305.
Dänemark. Christian V. Medaillon auf Seesieg des Admirals Niels Juels über die Schweden 1676	705.
Dänemark. Friedrich III. Medaille auf Eroberung Tönning.	2351.

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Blätter für Münzfreunde. No 10, 1907.

H. Buchenau u. V. Hohlfeld, *Nekrolog auf J. Erbstein*. — Th. Kirsch, *Die märkischen Münzen des Fundes von Bockum*. — Berthold Schmidt und Karl Knab, *Reussische Münzgeschichte*. — Ein Groschen- und Hohlpfenningsfund aus der Zeit des Sächsischen Bruderkrieges. — B. Harms, *Baseler Münzpolitik*.

Anzeiger (No 80) des Antiquarischen Bücherlagers, von Experten Gilhofer und Ranschburg, Wien I. Lots 13780-14661.

Bollettino Italiano di Numismatica, Ottobre 1907.

Isaia Volontè, *La carta moneta in Italia*. — G. Donati, *Dizionario dei molti e leggende delle monete italiane*. — Serafino Ricci, *La medaglia nella storia del Risorgimento italiano*. — La medaglia dell'Esposizione di antica arte umbra a Perugia.

Catalogue d'une collection de Monnaies antiques. Grande Grèce et Sicile, en vente aux enchères publiques par les experts C. and E. Canessa, Paris, le 19 décembre et jours suivants. 527 Lots.

Frankfurter Münzzeitung. 1 November 1907.

X. Nessel, *Willstett in Baden, eine hanau-lichsenbergsche Münzstätte*.

Katalog einer Sammlung von Kunstmedaillen des 15. bis 17. Jahrhunderts, von frühesten deutschen Talern (Inkunabein) sowie einer Serie preussischer Taler und deutschen Reichsgelds aus dem Besitze eines Norddeutschen Sammlers. Versteigerung am 5. und 6. Dezember 1907 unter Leitung des Experten Adolph E. Cahn. Frankfurt a/Main. 488 Lots.

Auktions-Katalog Griechischer Münzen aus dem Besitze Sr. Durchlaucht des Fürsten Ch. u. A. Versteigerung den 7. Jänner 1908 und folgenden Tages unter Leitung der Experten Brüder Egger, Wien. 693 Lots.

Catalogue de Monnaies antiques, grecques et romaines, Monnaies françaises (Collection Henri Martin) en vente aux enchères publiques, les 5 et 6 Décembre 1907, sous la direction de l'expert, Étienne Bourgey, Paris. 640 Lots.

Catalogue (N° XLVII) de Monnaies et Médailles de l'Asie et de l'Afrique et des colonies néerlandaises, anglaises, portugaises, françaises, etc., dans ces pays d'Outremer, en vente aux prix marqués chez l'expert J. Schulman. Amsterdam, 1206 Lots.

Sammlung antiker Münzen des Herrn Professor Dr Curtius in Bonn (Griechen und Römer) Consignationen aus Palästina u. a. O. enthaltend eine besonders reiche Serie jüdischer Münzen. Auction am 16 Dezember 1907 unter Leitung des Experten Leo Hamburger. Frankfurt a/M.

La Gazette numismatique. Juin et Juillet 1907.

A. de Witte, *Le graveur Théodore-Victor van Berckel (suite)*. — Nicolas François Minion. — Vernon, graveur en Médailles. — Fréd. Alvin. Note sur une petite monnaie grecque de la collection de Hirsch.

La carta moneta in Italia (Isaia Volontè). Milano, 1907.

Hommage de l'auteur.

Le Musée. Octobre 1907.

Arthur Sambon, *La gravure monétaire en Sicile*.

Les médailles des États généraux de Languedoc (Émile Bonnet). Paris, 1907.

Hommage de l'auteur.

Mitteilungen der Oesterr. Gesellschaft für Münz- u. Medaillenkunde. September 1907.

Franz J. Kaiser, *Ueber moderne französische Medaillen*. — R. V. Höfken, *Mariazeller Jubiläumsmedaillen 1907*.

Mitteilungen der Oesterr. Gesellschaft für Münz- u. Medaillenkunde. Oktober 1907.

V. v. Renner, *Welchen Zwecken soll die Vereinigung der deutschen numismatischen Gesellschaften in der IV. Abteilung des Gesamtvereines der deutschen Geschichts- und Altertumsvereine dienen?* — M. Landwehr v. Pragenau, *Uebersicht der an den österreichischen Mittelschulen bestehenden Münzensammlungen*.

Numismatische Mitteilungen. November 1907.

The Numismatist. October-November 1907.

Howland Wood, *American Numismatic Association*. — *The official story of the Columbus Convention*. — Farran Zerbe, *Mc Kinley Memorial Medal*.

The Numismatic Chronicle. Part. III 1907.

M. P. Vlasto, *Rare or unpublished coins of Taras*. — Percy H. Webb, *The coinage of Carausius (continuation)*. — T. Bliss, *Anglo-Saxon Coins found in Croydon*. — Arthur St. Yeames, *Romney Penny of Henry I*. — H. A. Grueber, *William Hole, on Holle, Cuneator of the mint*.

Berliner Münzblätter. Dezember 1907.

Emil Bahrfeldt, *Ein Bracteat der Herren von Strebe in Beeskow*. — Hildegard L. u. C. v. Kühlewein, *Der Bildhauer und Modelleur Leonard Posch*.

Numismatische Correspondenz. November 1907. 1605 Lots.

Monatsblatt der Numismatischen Gesellschaft in Wien. November 1907.

American Journal of Numismatics. 1907-8. N° 198.

The recent Development of Medallion Art. — *Countermarks on Roman Coins*. — *The Coins of Tibet*. — *The Stock of Gold in the United States*. — *An early Danish Coin relating to America*. — *A new Papal Medal*. — *Unusual demand for Silver Coins*. — *Coins as advertising Mediums*. — *Notes on Ecuador and its Coinage*. — Dr F. Parkes Weber: *Platinum Forgeries of Gold Coins*. — Dr Horatio R. Storer: *The Medals, Jetons and Tokens illustrative of the Science of Medicine*. — *The new United States Coins*. — *The Eagle's Nest*. — *A Royal Collector*. — *The "Three Monetae" on Roman Coins*. — *A Nickel Coinage for Canada*.

Blätter für Münzfreunde. N° 11. 1907.

Th. Kirsch: *Die märkischen Münzen des Fundes von Bockum*. — H. Buchenau: *Groschen- und Hohlpfennigfund aus der Zeit des sächsischen Bader-Krieges*.

Bollettino Italiano di Numismatica. Novembre 1907.

Recenti studi sulle monete dell' Impero Romano. — A. Cunietti-Cunietti: *Alcune varianti di monete di zecca italiane*. — Serafino Ricci: *La medaglia nella Storia del Risorgimento Italiano*. — *La medaglia in onore di Serafino Broggi*.

Catalogue d'une collection (X) de Monnaies Grecques, Romaines, Françaises et Étrangères, Médailles et Jetons en vente aux enchères publiques les 16 et 17 décembre 1907 par l'expert J. Florange, Paris. 714 Lots.

Catalogue of a Private Collection of valuable Coins to be sold by auction on the 20th December 1907 by the Anderson Auction Co., New-York. 855 Lots.

Frankfurter Münzzeitung. 1 Dezember 1907.

Th. Kirsch: *Eigentums- und andere Rechtsfragen bei Münzfunden*.

Gazette numismatique française. 3^e et 4^e livraisons 1906.

H. Fournié: *Les jetons des doyens de l'ancienne Faculté de Médecine de Paris*. — Comte de Castellane: *Le gros toulousain d'Alfonse de Poitiers et le toulousain du roi de France*. — H. Denise: *Des rejets de monnaies sous l'ancien régime*. — Adr. Planchenault: *Les jetons angevins*. — E. Delorme: *Jeton satirique contre les femmes*. — *Vente de l'hôtel de Mantoue au roi, en 1705, pour l'agrandissement de l'Hôtel des Monnaies de Paris*.

Numizmatikai Közöny. VI Évfolyam 1907.

Edmond Gohl: *Monnaies romaines impériales du musée national hongrois, non connues dans la deuxième édition de Cohen*. — *La trouvaille de monnaies médiévales de Korpona*. — Zoltán Daróczy de Királydaróc: *Supplém. à la liste des monnaies de François II. Riköci*.

The Numismatist. December 1907.

A. C. Heaton: *California Private Mint Gold Dollars*. — Farran Zerbe: *A monument to the Father of advanced Collectors in America, Matthew Adam Stickney*. — *The sale of the Strozzi Collection*. — F. A. Hassler: *Side Lights on German Pfennings (continuation)*. — *The new Eagle*. — *The Portland Award Medal*. — *Spain's new Coins*.

CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

Collectors will also kindly note that every care is taken when compiling the catalogues not to overrate the condition of the pieces but to faithfully represent them according to their merits.

All orders should be sent to our West-End House, 17 and 18, Piccadilly, London, W.

(For further particulars see first page of this Circular.)

ABBREVIATIONS

N. = Gold. — **R.** = Silver. — **Æ.** = Bronze & Potin. — **Mm.** = Mint-mark — **Mill.** = Millimeter. — **Gr.** = Grains troy. — **Obv.** = Obverse. — **R.** = Reverse. — **F. D. C.** = Fleur de coin. = Mint state. — **E. F.** = Extremely fine. — **V. F.** = Very fine. — **F.** = Fine. — **M.** = Mediocre. — **P.** = Poor. — **S.** = Scarce. — **R.** = Rare. — **RR.** = Very rare. — **RRR.** = Extremely rare. — **H.** = Head, *Historia Numorum*. — **B.** = Babelon, *Monnaies consulaires*. — **C.** = Cohen, *Monnaies impériales*, 2^e édition. — **M.** = Mionnet, *Monnaies grecques et romaines*. — **Ev.** = Evans, *Ancient British coins*. — **K.** = Kenyon, *Gold coins of England*. — **Hks.** = Hawkins, *Silver Coins of England*. — **Rud.** = Ruding, *Annals of the Coinage*. Ed. 1840. — **A.** = Atkins, *British Colonial coins*. — **T.** = Tancred, *Historical Record of War Medals*. — **M.I.** = *Medallion Illustrations of English History*, Franks and Grueber. — **Mad.** = Madai, *Münzcabinet*. — **S. R.** = Schulthess-Rechberg *Thaler-cabinet*. — **Rm.** = Reimmann, *Sale Catalogue*. — **B. M. Cat.** = British Museum Catalogue.

GREEK COINS

(Continued from col. 10271.)

EUBOEA

CARYSTUS

- 48226 **Æ.** Stater (Circ. B. C. 313-265). Obv. Cow to r., with head turned back suckling calf. **R.** **KAPYZ.** Cock to r. Wt.: 115 grs. Var. B. M. C. 13. From the Rhousopoulos sale. R. V. F. 15 " "
- 48227 **Æ.** (Circ. B. C. 196-146). Obv. Head of young Herakles to r., wearing lion's skin. **R.** **KA.** Head and neck of bull, three-quarter face towards r., bound with sacrificial fillet; to r., monogram. B. M. Cat., Pl. xix, 3. E. F. 1 5 "

CHALCIS

- 48228 **Æ.** Drachm (Circ. B. C. 700-480). Obv. Wheel of four spokes. **R.** Incuse square divided diagonally into four parts. Wt.: 65 grs. B. M. C. 10. V. F. 1 10 "
- 48229 **Æ.** Obol. Same type. Wt.: 9 grs. B. M. C. 19. V. F. " 10 "
- 48230 **Æ.** Drachm (Circ. B. C. 369-336). Obv. Female head to r., of fine style, wearing earring and necklace, hair rolled. **R.** Eagle flying to r., holding serpent in beak and claws; around **XAA**; in field to r., a trophy. Wt.: 55 grs. B. M. C. 50. Pl. xx, 11. An extremely fine specimen, from the Delbecke collection. F. D. C. 7 10 "
- 48231 **Æ.** Drachm. Similar; symbol, caduceus. B. M. Cat. 53. F. " 10 "
- 48232 **Æ.** Drachm. Similar; symbol, trident. B. M. C. 47. F. " 9 "
- 48233 **Æ.** Drachm. Similar; symbol, trophy. B. M. C. 50. F. " 12 6 "
- 48234 **Æ.** Drachm. Similar; symbol, caduceus. B. M. C. 53. F. " 8 "
- 48235 **Æ.** Drachm. Similar; symbol, kantharos. B. M. C. 48. F. " 12 6 "
- 48236 **Æ.** Drachm. Similar; symbol, caduceus. B. M. C. 53. V. F. " 15 "
- 48237 **Æ.** Drachm. Similar; no symbol. F. " 10 6 "
- 48238 **Æ.** Hemidrachm. Obv. Female head to r., wearing earring and necklace, hair rolled. **R.** **XA.** Eagle flying to r. devouring hare; to l., crescent. Wt.: 27 grs. B. M. C. 58. The eagle is extremely fine, and of fine style. E. F. 2 " "
- 48239 **Æ.** Hemidrachm. Similar type. F. " 10 "
- 48240 **Æ.** Hemidrachm (Circ. B. C. 196-146). Obv. Female head to r., wearing earring, hair rolled, and long locks hanging down at back of neck; border of dots. **R.** **XAAKI.** Eagle standing

to r., with open wings, contending with serpent erect; in front, magistrate's name, **ΜΕΝΕΑΑ**. *B. M. C. R.* F. 1 » »

ERETRIA

- 48241 **AR.** Stater (*Circ.* B. C. 480-445). Obv. Cow to r., scratching herself; beneath, **E**. **RL.** Sepia, in incuse square; to l., 3. Wt.: 125 grs. *B. M. Cat.* 23. S. V. F. 6 15 »
- 48242 **AR.** Drachm. Similar type, but no letter on either side. *B. M. C.* 26. S. V. F. 1 5 »
- 48243 **AR.** Drachm. Similar; **E** (?) beneath cow. S. V. F. 1 5 »
- 48244 **AR.** Drachm (*Circ.* B. C. 411-336). Obv. Head of nymph to l., wearing earring, of very good style. **RL.** **EY.** Head and neck of bull, three-quarters towards r., bound with sacrificial fillet. *B. M. Cat.*, Pl. xvii, 6. E. F. 6 » »
- 48245 **AR.** Drachm. Similar type; the nymph wears a necklace in addition. Wt.: 58 grs. *Beautiful style.* E. F. 7 » »

HISTIAEA

- 48246 **AR.** Tetrolol (*Circ.* B. C. 196-146). Obv. Female head to r., wearing earring. **RL.** **ΙΣΤΙΑΕΩΝ.** Nymph Histiaea seated to r. on the stern of a galley; monogram to r. *B. M. C.* 76. V. F. » 5 »
- 48247 **AR.** Tetrolol. Similar type; star on side of galley. *B. M. C.* 123. V. F. » 7 6
- 48248 **AR.** Tetrolol. Similar type; the nymph holds trophy-stand; the galley is adorned with acrostolium. V. F. » 5 »
- 48249 **AR.** Tetrolol. Similar. E. F. » 12 6
- 48250 **AR.** Tetrolol. Similar. *Rough work.* F. » 6 »

(To be continued.)

ROMAN CONSULAR

(Continued from col. 10272.)

ANTONIA

- 48251 **Q.** *Antonius Balbus* (B. C. 82). **AR.** Obv. Laureate head of Jupiter, to r.; behind, S. C. **RL.** **Q. ANTO. BALB. PR.** Victory holding wreath and long palm, standing in quadriga galloping to r. *B. 1.* Under horses' feet, F. E. F. » 3 6
- 48252 **AR.** Similar type; H. on **RL.** V. F. » 2 »
- 48253 **M.** *Antonius* (B. C. 44-43). **AR.** Obv. **M. ANTON. IMP.** Bare head of Mark Antony, bearded to r.; behind, lituus. **RL.** **CAESAR. DIC.** Laureate head of Julius Caesar, to r.; behind, praefriculum. *B. 5.* R. E. F. 2 » »
- 48254 **AR.** Similar type. *R. Fine portraits.* V. F. 1 10 »
- 48255 **AR.** Similar type. *R.* E. F. 1 8 6
- 48256 **AR.** Similar type. Busts smaller. *R.* V. F. 1 5 »
- 48257 **AR.** Quinarius. Obv. **M. ANT. IMP.** Praefriculum and raven. **RL.** **LEP.** Sacrificial instruments. *B. 12.* E. F. » 3 9
- 48258 **AR.** Quinarius. Obv. **M. ANT. IMP.** Praefriculum and raven. **RL.** Victory standing to r. *B. 7.* S. V. F. » 6 6
- 48259 (B. C. 43). **AR.** Obv. Bare head, bearded of M. Antony, to r. **RL.** **C. VIBIVS VARVS.** Fortune standing to r., holding Victory and cornucopiae. *B. 26.* E. F. 6 » »
- 48260 **AR.** Quin. Obv. **IM VIR R. P. C.** Winged bust of Victory, to r., with features of Fulvia. **RL.** **ANTONI IMP.** Lion to r.; to l., A. B. 32. F. » 4 »
- 48261 (B. C. 41). Obv. **ANT. AVG. IMP. III. V. R. P. C.** Bare head of M. Antony, to r. **RL.** **PIETAS COS.** Piety standing to l., holding cornucopiae and rudder; at her feet, a stork. *B. 44.* S. V. F. » 17 6
- 48262 **AR.** Obv. **M. ANTONIVS IMP. III. VIR R. P. C.** Bare head of M. Antony, to r.; behind, lituus. **RL.** **PIETAS COS.** Piety standing to l. holding small altar and cornucopiae on which are two storks. *B. 46.* S. V. F. 1 2 6
- 48263 **AR.** Similar type. S. V. F. » 17 6
- 48264 **AR.** Obv. **M. ANT. IMP. AVG. III. VIR R. P. C. M. NERVA PROQ. P.** Bare head of M. Antony, to r. **RL.** **L. ANTONIVS COS.** Head of Lucius Antonius, to r. *B. 48.* R. V. F. 3 » »
- 48265 **AR.** Obv. **M. ANT. IMP. AVG. III. VIR R. P. C. M. BARBAT. Q. P.** Bare head of M. Antony, to r. **RL.** **CAESAR IMP. PONT. III. VIR R. P. C.** Bare head of Octavius to r. *B. 51.* S. F. D. C. 2 5 »
- 48266 **AR.** Similar type. S. E. F. 1 5 »
- 48267 **AR.** Similar type. S. V. F. » 15 »
- 48268 **AR.** Similar type. S. F. » 10 »
- 48269 **AR.** Obv. **M. ANTON. IMP. AVG. III. VIR R. P. C.** Lituus and praefriculum. **RL.** **L. PLANCVS PRO COS.** Winged fulmen, praefriculum and caduceus. *B. 59.* RR. M. » 12 6
- 48270 **AR.** Medallion. Obv. **M. ANTONIVS IMP. COS. DESIG. ITER. ET. TERT.** Jugate busts of Mark Antony and Octavia, to r. **RL.** **III. VIR R. P. C.** Cista mystica on which statue of Bacchus. *B. 61.* S. E. F. 4 » »

- 48271 **AR.** Obv. **M. ANTONIVS M. F. M. N. AVGVR IMP. TER.** M. Antony, standing to r. holding lituus. **RL.** **III. VIR R. P. C. COS. DESIG. ITER. ET. TER.** Radiate head of Sol to r. *B. 80.* E. F. » 15 »
- 48272 **AR.** **ANTONI. ARMENIA DEVICTA.** Bare head of M. Antony, to r.; behind, Armenian tiara. **CLEOPATRAE REGINAE REGVM FILIORVM REGVM.** Diademed bust of Cleopatra, to r. *B. 95.* R. V. F. 3 10 »
- 48273 (B. C. 31). **AR.** [M. ANTO. COS. III.] **IMP. IIII.** Head of Jupiter Ammon, to r. **RL.** **ANTONIO AVG. SCARPVS IMP.** Victory to r. holding wreath and palm-branch. *B. 98.* S. E. F. 1 5 »
- 48274 **AR.** Similar type. V. F. » 17 6
- 48275 **AR.** Obv. Similar. **RL.** **LEG. II.** Legionary eagle between two military standards. *B. 105.* V. F. » 2 6
- 48276 **AR.** **RL.** **LEG. III.** *B. 106.* E. F. » 4 6
- 48277 **AR.** **RL.** **LEG. IV.** *B. 108.* V. F. » 2 6
- 48278 **AR.** **RL.** **LEG. V.** *B. 110.* V. F. » 3 »
- 48279 **AR.** Similar type. E. F. » 4 »
- 48280 **AR.** **RL.** **LEG. VI.** Legionary eagle between two military standards; legend around: **ANTONIVS ET VERVS AVG. REST.** **RL.** **ANTONIVS AVGVR III. VIR R. P. C.** Galley. *B. 56.* From the Imhoof-Blumer Cabinet. R. F. D. C. 1 10 »
- 48281 **AR.** Similar type. *R.* E. F. » 17 6
- 48282 **AR.** Similar type. *R.* F. » 3 6
- 48283 **AR.** **RL.** **LEG. VII.** *B. 113.* E. F. » 4 »
- 48284 **AR.** **RL.** **LEG. XII.** *B. 119.* V. F. » 3 »
- 48285 **AR.** **RL.** **LEG. XV.** *B. 125.* E. F. » 5 »
- 48286 **AR.** **RL.** **LEG. XVIII. LYBICAE.** *B. 130.* V. F. » 8 »
- 48287 **AR.** **RL.** **LEG. XIX.** *B. 133.* V. F. » 3 »
- 48288 **AR.** Similar type; number of legion indistinct. V. F. » 2 »
- 48289 **AR.** Obv. **M. ANTONIVS AVG. IMP. IIII. COS. TERT. IIII.** V. R. P. C. Bare head of M. Antony, to r. **RL.** **D. TVR.** Victory standing to l., holding palm and laurel-wreath. *B. 140.* R. (60 fr.). E. F. 2 15 »
- 48290 **AR.** Similar type. *R.* V. F. 1 15 »

(To be continued.)

ROMAN IMPERIAL

(Continued from col. 10275.)

DECENTIUS (351-353)

- 48291 **AE.** Obv. **MAG. DECENTIVS NOB. CAES.** Bust cuirassed to r.; behind, B. **RL.** **VICT. DD. NN. AVG. ET. CAES.** Two Victories standing, supporting a shield between them, which is inscribed: **VOT. V. MVLT. X.**; in ex.: **RS. C. 21.** E. F. » 6 6
- 48292 **AE.** Obv. **DN. DECENTIVS NOB. CAES.** Cuirassed bust to r.; behind, A. **RL.** **VICTORIAE DD. NN. AVG. ET. CAE.** Two Victories supporting shield inscribed: **VOT. V. MVLT. X.**; above, Christian monogram; ex.: **SAR. C. 44.** V. F. » 2 »
- 48293 **AE.** Obv. Similar. **RL.** Same legend and type; in the field: **S V**; ex.: **RSLG** (Lyons). F. D. C. » 3 »
- 48294 **AE.** Another, similar. In the field: **SP**; ex.: **RSLG** (Lyons). E. F. » 2 »
- 48295 **AE.** Another, similar. F. D. C. » 3 »
- 48296 **AE.** Similar type; no letters in the field; ex.: **PN.** E. F. » 2 6

CONSTANTIUS GALLUS (351-354)

- 48297 **AE.** Obv. **DN. FL. CL. CONSTANTIVS NOB. CAES.** Bust cuirassed to r. **RL.** **GLORIA REIPUBLICAE.** Rome and Constantinople seated supporting together a shield inscribed: **VOTIS V**; ex.: **SMNE** (Nicomedia). *C. 24.* From the *Astronomer Sale*, 1906, lot 149. S. F. D. C. 10 » »
- 48298 **AE.** Similar type; ex.: **SMNB** (Nicomedia). S. V. F. 5 10 »
- 48299 **AR.** Obv. **DN. CONSTANTIVS NOB. CAES.** Head to r. **RL.** Within wreath: **VOTIS V. MVLTIS X**; beneath: **SIRM** (Sirmium). *C. 56.* S. E. F. 2 » »
- 48300 **AE.** Obv. **DN. CONSTANTIVS P. F. AVG.** Diademed, draped and cuirassed bust to r.; behind, A. **RL.** **FEL. TEMP. REPARATIO.** Soldier lancing a fallen enemy; in the field, **A Ω**; ex.: **R. F. B. C. 7.** E. F. » 10 »

JULIAN II (360-363)

- 48301 **AE.** Obv. **FL. CL. IVLIANVS P. F. AVG.** Diademed, draped, and cuirassed bust to r. **RL.** **VIRTVS EXERCITVS ROMANORVM.** The Emperor to r., carrying a trophy, dragging a captive by his hair after him. *C. 79.* S. E. F. 4 15 »
- 48302 **AE.** Obv. **FL. CL. IVLIANVS P. F. AVG.** Similar bust to r. **RL.** Similar legend and type; ex.: (branch) **CONSP** (branch). *C. 78.* S. F. D. C. 5 15 »
- 48303 **AR.** Obv. (DN.) **IVLIANVS P. F. AVG.** Diademed draped and cuirassed bust to r. **RL.** Within laurel-wreath: **VOT. X. MVLT. XX**; beneath: **CONST.** *C. 145.* V. F. » 7 »
- 48304 **AR.** Similar; mint-mark: **P. LVG.** *C. 146.* V. F. » 3 6

- 48305 *AR.* Obv. Similar. *RL.* Within laurel-wreath: VOTIS V
MVLTI X; beneath: SCON. C. 260. V. F. » 3 6
48306 *AR.* Another, similar. V. F. » 2 »
48307 *AE.* Obv. DN. FL. CL. IVLIANVS P. F. AVG. Diademed, draped
and cuirassed bust to r. *RL.* SECVRITAS REIPVB. Bull to
r.; above, two stars; ex.: HERACL. B. C. 38. E. F. » 4 »
48308 *AE.* Another, similar; ex.: ANT. Δ. C. 38. *Patinated.* E. F. » 15 »

JOVIANUS (363-364)

- 48309 *A.* Obv. DN. IOVIANVS P. F. AVG. Diademed, draped and
cuirassed bust to r. *RL.* SECVRITAS REIPVBLICE. The
Emperor standing to l., holding the labarum; to l., a seated
captive; ex.: * SIRM * C. 16. S. F. D. C. 5 15 »
48310 *A.* Obv. Similar. *RL.* SECVRITAS REIPVBLICE. Rome and
Constantinople seated, facing, and supporting between them
a shield inscribed: VOT V MVLTI X, ex.: SIRM. (branch).
C. 12. S. F. D. C. 4 15 »
48311 *A.* Similar. Ex.: SMNS. C. 12. S. F. D. C. 4 15 »
48312 *AE.* Quinarius. Obv. DN. IOVIANVS P. F. AVG. Diademed,
draped and cuirassed bust to r. *RL.* VOTA PVBLICA. Anubis
draped to l., holding sistrum and caduceus. C. 29. R. E. F. 1 10 »

VALENTINIANUS I (364-375)

- 48313 *A.* Obv. DN. VALENTINIANVS P. F. AVG. Diademed,
draped and cuirassed bust to r. *RL.* RESTITVTOR REIPV-
BLICAE. The Emperor standing holding labarum and Victory
on globe; ex.: KONSTV. C. 28. E. F. 1 7 6
48314 *A.* Obv. Similar. *RL.* VICTORIA AVGG. Valentinian and his
son, seated, facing, supporting the orb between them; behind,
half-length figure of Victory, facing; ex.: TROBT. C. 43. E. F. 1 8 6
48315 *AR.* Medallion. Obv. DN. VALENTINIANVS P. F. AVG.
Diademed, draped, and cuirassed bust to r. *RL.* VICTORIA
AVGVSTORVM. Victory to r. inscribing: VOT. V. MVLTI. X
on a shield which is resting on a column; ex.: AQ. C. 51. S.
V. F. 2 » »
48316 *AR.* Medallion. Obv. Similar. *RL.* VIRTVS EXERCITVS.
Valentinian standing to r., holding spear and shield; ex.:
TES. C. 58 var. S. V. F. 2 » »
48317 *AR.* Obv. DN. VALENTINIANVS P. F. AVG. Diademed,
draped and cuirassed bust to r. *RL.* VOT. X MVLTI. XX
within a wreath; ex.: C (Christian monogram) S. C. 73. S.
F. D. C. » 16 »
48318 *AR.* Similar, with mint-mark: P. LVG. C. 73. S. F. » 3 6
48319 *AR.* Similar, with mint-mark: ANT. C. 73. S. E. F. » 10 6
48320 *AR.* Obv. Similar. *RL.* VRBS ROMA. Roma seated to l.,
holding sceptre; ex.: TRPS. C. 81. V. F. » 4 6

VALENS (364-378)

- 48321 *A.* Obv. DN. VALENS P. F. AVG. Diademed, draped and cui-
rassed bust to r. *RL.* RESTITVTOR REIPVBLICAE. Valens
standing, holding labarum and Victory on orb; ex.: TES.
(C. 31). E. F. 1 10 »
48322 *A.* Another, similar; ex.: * CONS (wreath). C. 32. F. D. C. 1 10 »
48323 *A.* Obv. Similar. *RL.* VICTORIA AVGG. Valens and his son,
seated, facing, holding orb between them; behind, half-length
figure of Victory, with spread wings; ex.: TR. OB. C. 53. F. D. C. 1 15 »
48324 *A.* Another, similar. E. F. 1 8 6
48325 *A.* Another, similar; with TROBS. E. F. 1 7 6
48326 *AR.* Medallion. Obv. DN. VALENS P. F. AVG. Diademed,
draped and cuirassed bust to r. *RL.* VICTORIA AVGVSTO-
RVM. Victory to r., one foot on globe, inscribing: VOT. V.
MVLTI X on a shield which is resting on a column; ex.:
TRPS. C. 60. S. E. F. 2 10 »
48327 *AR.* Obv. DN. VALENS P. F. AVG. Similar bust. *RL.* Within
wreath: VOT. X. MVLTI. XX; beneath: C (Christian mono-
gram) SQ. C. 96. F. D. C. » 7 6
48328 *AR.* Similar; ex.: ANT (Antioch). S. E. F. » 4 »
48329 *AR.* Similar; ex.: C (Christian monogram). S. F. D. C. » 6 6
48330 *AR.* Similar; ex.: SMN (Nicomedia). C. 97. S. E. F. » 10 6
48331 *AR.* Similar; ANT. C. 97 (20 frs). S. F. D. C. 1 » »
48332 *AR.* Obv. Similar. *RL.* VRBS ROMA. Roma seated to l., holding
sceptre and figure of Victory; ex.: TRPS. C. 109. V. F. » 4 6

(To be continued.)

CONTINENTAL COINS

(Continued from col. 10280.)

GERMAN SERIES

GRAND DUCHY OF BADEN

- 48333 *Charles Lewis Frederick. AR.* Kronenthaler, 1813. Obv. GROS-
HERZOGTHUM BADEN 1813. Crowned and draped shield
of arms. *RL.* Within wreath: 1 | KRONEN | THALER;
beneath: D. F. D. C. » 14 »
48334 *Leopold. AR.* Kronenthaler, 1835. Obv. LEOPOLD GROSHER-
ZOG VON BADEN. Head to r. *RL.* KRONEN THALER.
Crowned shield of arms with two supporters; ex.: 1835. E. F. » 7 6
48335 *Frederick († 1907). AR.* Jubilee 2 Marks, 1902. F. D. C. » 2 9

BAMBERG

- 48336 *Franz Ludwig von Erthal. AR.* Thaler, 1779. Obv. FRANC.
LUDOV. D. G. EP. BAMB. ET WIRC. S. R. I. PR. FR. OR.
DUX. Bust to r.; beneath: R. f. *RL.* 10. EINE FEINE
MARCK. 1779. Crowned and draped shield of arms. F. D. C. 1 7 6
48337 *AR.* Double Thaler, 1786. Obv. Similar. *RL.* MERCES LABO-
RUM. Genius emptying the contents of a cornucopiae near a
table on which are a map, globe, book, etc.; on either side:
17—86; ex.: V. EINE FEINE MARCK. S. E. F. 1 10 »
48338 *Christoph Franz von Buseck. AR.* Thaler, 1800. Obv. CHRIS-
TOPH FRANZ BISCHOP ZU BAMBERG DES. H. R. R.
FÜRST. Crowned and draped shield of arms between 18—00.
RL. NACH DEM CONVENTIONSFUSSE. View of Bamberg;
above, within wreath: X EINE FEINE MARCK; ex.:
BAMBERG. Sch. 4092. V. F. » 10 »
48339 *AR.* Half Gulden, 1800. F. D. C. » 4 6

BAVARIA

- 48340 *Louis (1343-1382). A.* Florin. Obv. + LODOV. ICI REX.
Fleur-de-lys. *RL.* S. IOHA—NNES B. St. John the Baptist
standing, facing. Cappe, XII, 188. V. F. 1 4 »
48341 *Maximilian Emmanuel (1679-1726). A.* Ducat, 1687. Obv. M.
E. V. B. & P. S. D. C. P. R. S. I. A. & E. L. L. Bust to r.; on
truncation: CZ; beneath: 1687. *RL.* TVO SVB PRÆSIDIO
TVTA STAT BAVARIA. The Virgin holding shield of arms
and sceptre, one foot resting on crescent. *Brilliant.* S. F. D. C. 1 8 »
48342 *Charles Albert (1726-1744). A.* Pistole, 1726. Obv. C. A. V. B.
& P. S. D. C. P. R. S. R. I. A. & E. L. L. Head to r.; beneath,
* *RL.* IN TE SPERANTIB. CLYPEVS OMNIB. 1726. Virgin
and Child seated, and holding crowned shield of arms. *Rm.*
451. S. E. F. 1 16 »
48343 *Charles Albert and Charles Philip. AR.* Vicariatsthaler 1740, by
Schega. Obv. D. G. CAR. ALB. & CAR. PHIL. S. R. I. ELEC-
TORES EIUSQ. Jugate busts to r. *RL.* IN PART. RHEN.
SUEV. & FRANC. IUR. PROVISOIRES ET VICARY 1740.
Two shields of arms on double-headed eagle. *Wittelsbach* 1755.
R. F. D. C. 4 10 »
48344 *Maximilian Joseph (1745-1777). A.* Double Ducat, 1767. Obv.
D. G. MAX. IOS. U. B. & P. S. D. C. P. R. S. R. I. A. & E. L. L.
Bust to r. *RL.* IN TE SPERANTIB. CLYPEVS OMNIBUS.
Virgin and Child holding shield; ex.: 1767. S. V. F. 1 6 »
48345 *Charles Theodore (1764-1799). AR.* Thaler, 1799. Obv. CAR.
TH. D. G. C. P. R. V. B. D. S. R. I. A. & E. L. D. I. C. & M.
Bust to r. *RL.* PATRONA BAVARIÆ. 1795. Virgin and
child in rays of glory. E. F. » 10 »
48346 *AR.* Gulden of 1790. Obv. CAR. TH. D. G. G. P. R. V. B. D. S.
R. I. A. D. & E. L. PROV. & VICAR. Bust to r.; beneath:
A. S. *RL.* IN PART. RHENI. SUEV. & IVR. FRANCON.
1790. Double eagle surcharged with arms. *S. Brilliant.* F. D. C. » 7 6
48347 *AR.* Gulden of 1792. Similar. S. F. D. C. » 6 6
48348 *AR.* Gulden of 1793. Similar. S. E. F. » 4 6
48349 *AR.* 10 Kreuzer of 1794. E. F. » 1 6
48350 *Maximilian Joseph (1799-1825). AR.* Thaler, 1807. Obv. MAXI-
MILIAN IOSEPH KÖNIG VON BAIERN. Bust to r. *RL.* FÜR
GOTT UND VATERLAND 1807. Crowned shield of arms
supported by two crowned lions. *Witt.* 2591. F. » 5 »
48351 *AR.* Gulden (undated). Obv. *Maximilian Joseph König von Baiern.*
Bust to r. *RL.* Within oak-wreath: *Lohn des Fleisses.* F. D. C. » 7 »
48352 *AR.* Thaler of 1812. Obv. MAXIMILIANUS IOSEPHUS
BAVARIAEREX. Bare head to r. *RL.* PRO DEO ET POPULO
1812. Crown above sword and sceptre in saltire. E. F. » 5 »
48353 *AR.* Kronenthaler of 1815. Obv. MAXIMILIANUS IOSEPHUS
BAVARIAEREX. Bare head to r. *RL.* PRO DEO ET
POPULO 1815. Crown above sword and sceptre. Inscription
on edge: BAIERISCHER KRONENTHALER. F. D. C. » 6 »

- 48354 **R.** Another, similar. E. F. » 4 6
 48355 **R.** Kronenthaler, 1816. Same type. *Witt.* 2594. E. F. » 5 »
 48356 **R.** Conventionthaler of 1818. Obv. Same legend; but laureated to r. **R.** MAGNUS AB INTEGRO SÆCULORUM NASCITUR ORDO. Quadrangular stone inscribed: CHARTA MAGNA BAVARIÆ. Ex.: XXVII MAII MDCCCXVIII. *Sch.* 631. E. F. » 4 6
 48357 Another, similar. *Brilliant.* F. D. C. » 6 6
 48358 **A.** Ducat of 1824. Obv. MAXIMILIAN JOSEPH KÖNIG VON BAIERN. Head to r. **R.** FÜR GOTT UND VATERLAND 1824. Crowned shield of arms with lion supporters. *A proof.* F. D. C. » 17 6
 48359 **R.** Thaler of 1824. Obv. MAXIMILIANUS JOSEPHUS BAVARIAE REX. Laureate bust to r. **R.** MAGNUS AB INTEGRO SÆCULORUM NASCITUR ORDO. Square block inscribed: CHARTA MAGNA BAVARIAE; in ex.: XXVI MAII MDCCCXVIII. *Brilliant.* F. D. C. » 10 6
 48360 **R.** Thaler of 1825. Obv. Similar legend; bust to r., bare. **R.** PRO DEO ET POPULO 1825. Sword and sceptre in saltire under crown. *Brilliant.* F. D. C. » 7 6
 48361 **Louis I** (1825-1848 + 1868). **R.** Conventionthaler of 1828, on the Royal Family. Obv. LUDWIG I KOENIG VON BAYERN. Bare head to r.; below: C. VOIGT AND ZEHN EINE FEINE MARK. **R.** SEGGEN DES HIMMELS 1828. Portraits of Queen Theresa and eight children. *Sch.* 639. *Brilliant.* F. D. C. » 14 »
 48362 Another, similar. V. F. » 9 »
 48363 **R.** Conventionthaler of 1830. "Bavaria's Loyalty". Obv. Similar. **R.** BAYERN TREUE 1830 Bavaria seated to l. *Sch.* 652. *Brilliant.* F. D. C. » 10 6
 48364 **R.** "Zollverein" Thaler of 1833. Obv. LUDWIG I KOENIG VON BAYERN—ZEHN EINE FEINE MARK Head to r.; beneath: C. VOIGT. **R.** ZOLLVEREIN MIT PREUSSEN, SACHSEN, HESSEN U. THÜRINGEN. Fortune standing to l.; ex.: 1833. F. D. C. » 10 6
 48365 **R.** Conventionthaler of 1834. The Monument of Oberwittelsbach. Obv. Similar. **R.** DENKMAHL DER ANHÄNGLICHKEIT BAYERN AN SEINEN HERRSCHERSTAMM | ERRICHTET ZU OBERWITTELSBACH 1834. Monument *Rm.* 1199. *Brilliant.* F. D. C. » 10 »
 48366 **R.** Conventionthaler of 1835. The Monument of Aibling. Obv. Similar. **R.** DENKM. DER TRENNUNG DER KOEN. THERESE VON IHREM SOHNE DEM KOEN. OTTO | ERRICHTET BEI AIBLING VON BAYERISCHEN FRAUEN 1835. Monument. *Sch.* 648. *Brilliant.* F. D. C. » 10 »
 48367 **R.** Conventionthaler of 1835. Building of the "Hypotheken-Bank". Obv. Similar. **R.** ERRICHTUNG DER BAYERISCHEN HYPOTHEKEN-BANK. Securitas leaning against pillar; below: 1835. *Sch.* 619. *Brilliant.* F. D. C. » 10 »
 48368 **R.** Conventionthaler of 1835. Monument to King Maximilian Joseph. Obv. Similar. **R.** DENKMAHL DES KOENIGS MAXIMILIAN JOSEPH | ERRICHTET VON DER HAUPTSTADT MÜNCHEN. Monument. Ex.: 1835. *Sch.* 650. *Brilliant.* F. D. C. » 10 »
 48369 **R.** Conventionthaler of 1836. Building of the "Ottokapelle" at Kiefersfelden. Obv. Similar. **R.** BAYERN ERRICHTETEN DIE H. OTTOKAPELLE ZU KIEFERSFELDEN ZUM ANDENKEN AN KOEN. OTTO'S ABSCHIED V. SEINEM VATERLANDE. Chapel. Ex.: 1836. F. D. C. » 10 »
 48370 **R.** Double Thaler of 1840. Statue of Albrecht Dürer. Obv. Similar. **R.** STANDBILD A. DÜRER'S ERRICHTET ZU NURNBERG 1840. Statue of Dürer. Inscription on edge: DREYEINHALB GULDEN * VII E. F. M. *Rm.* 1209. *Brilliant.* F. D. C. » 4 6
 48371 **R.** Double Thaler, 1840. Obv. LUDWIG I KOENIG VON BAYERN. Head to r.; beneath: C. VOIGT. **R.** VEREINS-MÜNZE—VII EINE F. MARK. Within oak-wreath: 3 ½ | GULDEN | 2 | THALER | 1840. E. F. » 12 6
 48372 **R.** Double Thaler, 1842. Building of the Walhalla. Obv. Similar. **R.** WALHALLA 1842. View of the Walhalla. *Brilliant.* F. D. C. » 15 »
 48373 **R.** Another, similar. E. F. » 12 6
 48374 **R.** Double Thaler of 1842. Obv. Similar. **R.** MAXIMILIAN KRONPR. V. BAYERN U. MARIE C. PRINZ. V. PREUSS. VERM. D. 12. OCTB. 1842. Conjoined heads of the Royal Princes. *Brilliant.* F. D. C. » 14 6
 48375 **R.** Double Thaler of 1843. University of Erlangen. Obv. Similar. **R.** HUNDERTJÄHRIGE GRÜNDUNG DER HOCHSCHULE ZU ERLANGEN | DURCH D. MARKGR. FRIEDR. V. BRANDENB. BAYR. 1843. Statue of the Margrave. *Witt.* 2757. F. D. C. » 15 »
 48376 **R.** Double Thaler of 1844. Obv. Similar. **R.** 3 ½ GULDEN VII EINE F. MARK 2 THALER. Crowned shield of arms with two lion supporters; in ex.: VEREINSMÜNZE | 1844. *Witt.* 2720. F. D. C. » 14 6
 48377 **R.** Double Thaler, 1844. "Feldherrnhalle". Obv. Similar. **R.** FELDHERRNHALLE—1844. View of a colonnade. *Witt.* 2758. F. » 8 6
 48378 **R.** Half Gulden, 1847. F. D. C. » 2 »
 48379 **Maximilian II.** (1848-1864). **R.** Double Thaler of 1854. Obv. MAXIMILIAN II KOENIG V. BAYERN. Head to r.; beneath:

C. VOIGT. **R.** ALLGEMEINE AUSSTELLUNG DEUTSCHER INDUSTRIE UND GEWERBS-ERZEUGNISSE—MÜNCHEN-1854. View of the Exhibition buildings. *Brilliant.* F. D. C. » 10 6

- 48380 **R.** Vereinsthaler of 1862. Obv. Similar. **R.** EIN VEREINTHALER * XXX EIN PFUND FEIN. 1862. Crowned shield of arms with supporters. Inscription on edge: GOTT SEGNE BAYERN. V. F. » 4 »

- 48381 **Louis II.** (1864-1886). **R.** Marienthaler of 1867. Obv. LUDOVICUS II BAVARIAE REX. Bare head to r.; below: C. VOIGT. **R.** PATRONA BAVARIAE. 1867. Madonna and child. Inscription on edge: XXX EIN PFUND FEIN. E. F. » 5 6

(To be continued.)

DUTCH SERIES

HOLLAND

- 48382 **Louis Napoleon.** **R.** Pattern 50 Stuivers, 1807, by George. Obv. NAP. LODEW. I. KON. VAN HOLL. Head to r.; on truncation: GEORGE F. **R.** KONINGRIJK HOLLAND. 1807. Crowned shield of arms between 50 -S's; beneath: 1807, and bee. F. D. C. » 10 »
 48383 **R.** 50 Stuivers, 1808. Similar type. E. F. » 8 »
 48384 **William I.** **R.** Half Gulden (1834) of the Dutch Indies. F. D. C. » 3 »
 48385 **R.** Gulden (1840) of the Dutch Indies. E. F. » 2 6
 48386 **R.** Proof 2 ½ Gulden, 1840. By J. P. Schouberg. *Brilliant.* F. D. C. » 10 »
 48387 **William II.** **R.** Proof 2 ½ Gulden, 1846. By Van der Kellen. *Brilliant.* F. D. C. » 5 »
 48388 **William III.** **R.** 2 ½ Gulden, 1870. By J. P. Schouberg. F. D. C. » 5 »
 48389 **Wilhelmina.** **R.** Gulden, 1892. V. F. » 2 6
 48390 **R.** 10 Cents, 1903. Bust by Pander. F. D. C. » » 9

SCANDINAVIAN SERIES

SWEDEN

- 48391 **Gustavus I. Wasa** (1523-1560). **R.** Salvatorthaler of 1743. Obv. GVSTAVVS : D : G : S : WE : | CI GOT : WAN : REX. Half-length bust of King, crowned, holding sword and orb, above shield of arms. **R.** SALVATOR : MVNDI : ADIVVA : NOS 1543. The Saviour, standing, facing. *Sch.* 1935. S. V. F. » 1 5 »
 48392 **R.** Another. *Finer. S.* V. F. » 1 15 »
 48393 **John III. Vasa** (1568-1592). **R.** Four Mark Klippe of 1569. Obv. Under a crown the Wasa sheaf of wheat between I. R.; beneath: S; on the two sides. 4—M. **R.** Trefoil | DEVS | Two crowns | PROTECTOR | Crown | NOSTR. | 69. *Sch.* 1966. S. E. F. » 1 8 »
 48394 **Gustavus Adolphus** (1611-1632). **R.** Augsburg Thaler of 1632. Obv. * GVSTAV : ADOLPH : D : G : SVECO : GOTHO : VANDALO : REX MAG. Bust three-quarter face, to r. **R.** PRINC : FINLAND : DVX ETHO : ET CARDOM : ING 1632. Crowned shield of arms; above, date, 1632. M. 218. F. D. C. » 1 5 »
 48395 **Christina** (1622-1654). **R.** Salvator Thaler, of 1642. Obv. * CHRISTINA : D : G : SVE : GOT : WAN : Q : DE : REG : E : PR : HÆ. Bust three-quarter face to l. **R.** SALVATOR : MUNDI : SALVA : NOS : M : MDC : XLII. Our Saviour standing; to l., crowned shield of arms; in the field: A—G. *Type of Rm.* 1875. V. F. » 12 6
 48396 **R.** Another. V. F. » 10 6
 48397 **R.** Salvator Thaler, of 1643. Similar. E. F. » 10 6
 48398 **R.** Salvator Thaler, of 1647. Similar. R. V. F. » 14 6
 48399 **R.** Pomeranian Thaler, of 1642. Obv. * CHRISTINA : D : G : SVE : GOT : VAND : Q : DES : REGINA. Three-quarter face bust to l., crowned. **R.** * MONETA : NOVA : ARG : DVCA : TVS : POMERAN. 1642. Helmeted shield of arms with supporters. RR. E. F. » 3 5 »
 48400 **Charles X. Gustavus** (1654-1660). **R.** Four Marks of 1660 for Verden and Bremen. Obv. IN IEHOVA SORS MEA IPSE FACIET : AO : MDCLX. Crowned Royal monogram. **R.** MONETA NOVA DUCATUS BREM : ET VERDENSIS. M. M. Crowned shield of arms between 4—M. *Sch.* 2080. R. V. F. » 2 5 »
 48401 **Charles XI** (1660-1697). **R.** Gulden, of 1675, for Bremen and Verden. Obv. CAROLUS XI : D : G : REX : SVEC : GOTH : E : VAND. Laur. bust to r. **R.** DUX BREM : E : VERDE : 1675. Arms of Bremen and Verden within circle; beneath: 5 M. 6156. E. F. » 1 5 »
 48402 **R.** Two Marks of 1695. **R.** Three crowns. V. F. » 3 »
 48403 **R.** 1 ÖR, 1678. Obv. C : R : S. Crowned shield of arms between 16-78 **R.** Two arrows in saltire between crown and star; in the field: I : ÖR : - S : m : V. F. » 5 »

48404 *Charles XII.* (1697-1718). *R.* Thaler of 1707. Obv. CAROLVS·XII·D·G·REX·SVEC. &c. Cuirassed bust to r., head bare. *R.* *Mid. Gudz. hielp.* Crowned shield of arms with two crowned lion supporters; beneath: L. 1707. C. *Sch.* 2116. E. F. 1 5 "

48405 *R.* Reichsthaler of 1706, on the Peace of Breslau. Obv. CAROL·XII·D·G·SVEC·GOTH·VAND·REX PROPUGNATOR FIDEL. Cuirassed bust to r.; on truncation: *F. M.*; beneath: *1 Reichs Thlr : nalt allen schr : u. korn.* *R.* COL·LAPSAM FORTITER RESTITUIT. Crowned lion near column on the basis of which: AUGUST | CONFES.; in ex.: IN MEMOR·TRACTAT·ALTRANSTAD. 22 AUGUST. MDCCVII CONCLUSI, | ET BRESLAU D. 8 FEBR. | MDCCIX COM | PLEII. *Sch.* 2119. E. F. 2 5 "

48406 *R.* Thaler of 1618. Type of no 48404. V. F. " 12 6

48407 *E.* Daler, of 1715, issued by Baron von Görtz. Obv. 1715 under crown. *R.* 1. | DALER | S·M. *Mail.* 55. V. F. " 1 6

48408 *R.* Four Marks, of 1716. Obv. CAROLVS·XII·D·G·REX·SVE. Bust to r. *R.* DOMINVS·PROTECTOR·MEVS·1716. Crowned shield of arms; in the field: 4—M | L—C. V. F. " 7 "

48409 *R.* Bancothaler of Caroliner, of 1718. Obv. * DOMINVS * PROTECTOR * MEVS * Crown above two C's interlinked, and between X | II; beneath: 1718 | L·C. *R.* FYRA·CARO LI NER. Four crowned shields of arms disposed in cruciform fashion; in angles, under four crowns: 2 D S M. *Old.* 2212. F. D. C. " 12 6

48410 *R.* Bancothaler of 2 Caroliner, of 1718. Similar type. V. F. " 5 "

48411 *Ulrica Eleonora.* *R.* Thaler of 1719. Obv. VLRICA·ELEONORA D·G·REGINA·SVEC. Bust to r., draped. *R.* *Sud Mitt Hopp.* Crowned shield of arms with supporters; beneath: 1719. *Old.* 2355. V. F. " 12 6

48412 *R.* Another, similar. V. F. " 9 "

48413 *Frederick and Ulrica.* *R.* Thaler, by J. C. Hedlinger. Obv. FRIDERICVS·ET·VLR·ELEON·D·G·REX·ET·REG·SVEICIAE. Jugate busts of Frederick and Ulrica, to r. *R.* * SPLENDET·IN·ORBE·DECVS. Three crowns in centre of circle. *R.* E. F. 2 5 "

48414 *Frederick* (1720-1751). *R.* Thaler of 1723. Obv. FRIDERICVS·D·G·REX·SVEICIAE. Bust to r. *R.* *Sud Mitt Hopp.* Crowned shield with lion supporters; beneath: 1723. E. F. " 13 "

48415 *R.* Thaler of 1725. Similar type. V. F. " 11 6

48416 *R.* Thaler of 1732. Similar type. F. " 7 6

48417 *R.* Thaler of 1743. Type as last. E. F. " 14 "

48418 *Adolphus Frederick.* *R.* Thaler of 1770. Obv. ADOLPHUS·FRID·D·G·REX·SVEICIAE. Head to r. *R.* SALUS·PUBLICA·SALUS·MEA. Crowned shield of arms, between 3—D.; S—M.; beneath: 1770. F. D. C. " 10 6

48419 *Gustavus III.* *R.* Thaler, of 1776. Obv. GUSTAVUS III·D·G·REX·SVEICIAE. Head to r. *R.* FADERNESLANDET·I·RD 3·D·S·M·1776. Crowned shield of arms. *Sch.* 2155. F. D. C. " 5 6

48420 Thaler, of 1791. Similar type. F. D. C. " 10 "

48421 *Charles XIV. John.* *R.* Jubilee Thaler, of 1821. Obv. CAROLVS XIV IOH·D·G·REX·SVEICIAE ET NORV Bust to r.; beneath: AN·IVBIL·1821. *R.* Three medallions with portraits of Gustavus I., Gustav Adolphus, and Frederick I.; in ex.: IN MEMOR·VI INDICATAE | LIBERT AC RELIG. V. F. " 10 "

48422 *R.* Another, similar. F. D. C. 1 " "

48423 *R.* $\frac{1}{2}$ Rigsdaler, 1800. E. F. " 1 6

48424 *R.* $\frac{1}{4}$ Rigsdaler, 1804. E. F. " 1 6

48425 *R.* $\frac{1}{2}$ Species, of 1824 for Norway. Obv. CARL XIV JOHAN·NORGES SVER·G·OG V·KONGE. Bust to r. *R.* Crowned shield of arms of Norway; in the field: $\frac{1}{2}$ | SP S | 60—Skill. beneath: 18 $\frac{1}{2}$ ST·IMK·F·S· | 1824. V. F. " 3 "

48426 *E.* 1 Shilling, 1832. V. F. " 1 6

48427 *R.* $\frac{1}{4}$ Species, 1828. F. D. C. " 3 "

48428 *R.* 24 Shilling, 1828. F. " 1 6

48429 *R.* 1 Species, 1827. Obv. CARL XIV JOHAN·NORGES SVER·G·OGV·KONGE. Bust to r. *R.* Crowned shield of arms between 1—SPS; beneath: 9 $\frac{1}{2}$ ST : I MK : F : S : | 1827. F. D. C. " 10 6

48430 *Oscar I.* *R.* Rigsdaler Species, of 1846. Obv. OSCAR SVERIGES NORR·GOTH·OCH VEND·KONUNG. Head to r. *R.* RATT·OCH SANNING. Crowned shield of arms with supporters; beneath IR 1846 SP. *Brilliant.* F. D. C. " 10 6

48431 *Oscar II.* *R.* Proof Double Kroner of 1890. Obv. OSCAR II SVERIGES OCH NORGES KONUNG. Head to l.; on truncation: L·A·*R.* 2 KRONER. Crowned shields of arms with supporters; beneath: 1890. *Brilliant.* F. D. C. " 8 "

48432 *R.* Double Kroner, 1897, on the 25th Anniversary of the King's reign. F. D. C. " 4 "

48433 *E.* 5 Öre, 1906. F. D. C. " 3 "

48434 *E.* 2 Öre, 1906. F. D. C. " 2 "

48435 *E.* 1 Öre, 1907. F. D. C. " 1 "

(To be continued.)

PAPER MONEY

OLD BRITISH & FOREIGN BANK NOTES

Prices vary according to state of preservation and cleanness.

48436	ANDOVER OLD BANK. One Pound. 31. July 1820. No 1407.	V. F. " 2 6
48437	— One Pound. 21. September 1819. No U 5838.	V. F. " 2 6
48438	— One Pound. 17. October 1821. No 5802.	V. F. " 2 "
48439	— One Pound. 4. October 1824. No 8842.	V. F. " 3 "
48440	— One Pound. 16. October 1824. No 9470.	V. F. " 3 "
48441	— One Pound. 19 July 1824. No 8054.	V. F. " 2 "
48442	— One Pound. 13. June 1824. No 7998.	E. F. " 3 6
48443	— One Pound. 5. October 1820. No 3195.	V. F. " 2 6
48444	BILSTON STAFFORDSHIRE. One Pound. 3. December 1814. No 396.	E. F. " 3 6
48445	BURTON UPON TRENT BANK. One Pound. 28. October 1817. No J 1141.	V. F. " 3 6
48446	— One Pound. 12. August 1817. No H 5745.	V. F. " 2 6
48447	— One Pound. 18. October 1817. No J 476.	V. F. " 2 6
48448	— One Pound. 11. October 1817. No H 6696.	V. F. " 1 9
48449	— One Pound. 7. October 1817. No H 6519.	V. F. " 3 "
48450	— One Pound. 20. December 1817. No J 2194.	V. F. " 3 "
48451	CARMARTHEN BANK. Five Pounds. 23. August 1830. No 149.	F. " 2 "
48452	CHIPPING NORTON BANK. One Pound. 10. May 1813. No C 9148.	V. F. " 3 6
48453	FAVERSHAM BANK. One Pound. 17. August 1814. No 3990.	E. F. " 3 "
48454	— One Pound. 1. October 1812. No 498.	V. F. " 2 "
48455	— One Pound. 1. October 1812. No 767.	V. F. " 1 9
48456	— Five Pounds. 19. November 1812. No 9089.	V. F. " 3 "
48457	— Ten Pounds. 12. October 1812. No 8836.	V. F. " 3 6
48458	GOLDSITHNEY CORNWALL. One Pound. 30. April 1819. No 115.	V. F. " 2 6
48459	LUTON BANK. One Pound. 1. January 1822. No 6758.	V. F. " 3 "
48460	MAFEKING SIEGE. Issued by authority of Colonel R. S. S. Baden Powell. March 1900. One Pound. No 153. Blue.	E. F. " 15 "
48461	— Ten shillings. With the mistake <i>Commanding</i> for <i>Commanding</i> . Green on white. <i>R.</i>	E. F. 1 15 "
48462	— The Correct note. No 6328.	E. F. " 10 "
48463	MAURITIUS GOVERNMENT. Pattern Note. No 000 001. One Pound. 13. August 1860.	E. F. " 4 6
48464	PLYMOUTH DOCK BANK. One Pound. 21. July 1823. No D 1892.	F. " 1 6
48465	— One Pound. 1. September 1823. No D 3274.	F. " 1 6
48466	SHREWSBURY BANK. Five Pounds. 5 June 1813. No A 812.	F. " 2 "
48467	OLD BANK STAFFORDSHIRE. One Pound. 8 October 1825. No 2108.	F. " 1 9
48468	TAMWORTH BANK. One Pound. 24. January 1815. No K 944.	F. " 2 "
48469	WANTAGE BANK. One Pound. 1. February 1815. No 7237.	V. F. " 3 "
48470	WEALD OF KENT BANK. Five Pounds. 19. November 1813. No 3513.	E. F. " 2 6
48471	— Five Pounds. 20. September 1813. No 1960.	F. " 1 6
48472	NEW PORT BANK. One Pound. 1. July 1812. No G 569.	E. F. " 2 6

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48473	BUENOS AYRES. 1 Peso. 1. Enero de 1869. No 515477.	F. " " 6
48474	CITY OF NEW BRUNSWICK. Ten Cents. 1. December 1862. No 1838.	V. F. " 1 "
48475	EL BANCO MEJICANO. 25 Centavos. Chihuahua 1878. No 179212.	F. " " 3
48476	STATE OF ALABAMA. One Dollar. 1. January 1863. No 74714.	F. " " 6
48477	NATIONAL COLLEGE BANK. Two Dollars.	M. " " 3
48478	CONFEDERATE STATES OF AMERICA. Five Dollars. 17. February 1864. No 14266.	V. F. " 1 "
48479	— Ten Dollars. — No 64365.	F. " " 6
48480	— Twenty Dollars. — No 268.	V. F. " 1 6
48481	— — 1 September 1661. No 103025.	" " " 6

CHINESE

BANK NOTES OF THE REIGN OF HSIEN FENG (A.D. 1853-1857)

48482	Value 500 Chien (Cash).	V. F. " 1 "
48483	— 1000 —	V. F. " 1 6
48484	— 1500 —	V. F. " 2 "
48485	— 2000 —	V. F. " 2 6

(To be continued.)

NUMISMATIC BOOKS

(Continued from col. 10283.)

WORKS ON FRENCH NUMISMATICS

- 48486 BLANCHET, J.-A. Nouveau Manuel de Numismatique du moyen âge et moderne. I. Paris, 1890. 160. 3 vols.
- 48487 — Documents pour servir à l'Histoire monétaire de la Navarre et du Béarn, de 1562 à 1619. Dax, 1886. 4^{to}. 1 " "
- 48488 — Traité des Monnaies gauloises. 2 vols. Paris, 1905. 1 15 "
- 48489 BELFORT A. DE. Description générale des monnaies mérovingiennes par ordre alphabétique des Ateliers. Paris, 1892. 5 vols. 4^{to}. 5 " "
- 48490 BRAMSEN, L. Médailleur Napoléon le Grand. Première partie, 1795-1809. Paris, 4^{to}. 1 " "
- 48491 CARON, E. Monnaies féodales françaises (supplément of Poey d'Avant). Paris. 1882-84. Large 4^{to}. 2 5 "
- 48492 CEREXHE, M. Les Monnaies de Charlemagne. Gand, 1886-87. 8^{vo}. 6 " "
- 48493 DEWAMIN. Cent ans de numismatique française. Paris, 1889. 3 vols. Folio. 6 " "
- 48494 ENGEL & SERRURE. Traité de numismatique du moyen âge et moderne. Paris, 1894. 4 vols. 4^{to}.
- 48495 — Répertoire des sources imprimées de la numismatique française. Paris, 1887-89. 4^{to}. 1 5 "
- 48496 ENGEL & LEHR. Numismatique de l'Alsace. Paris, 1887. 4^{to}.
- 48497 FEUARDENT, F. Jetons et méreaux depuis Louis IX jusqu'à la fin du consulat de Bonaparte. Tome I. Paris, 1904. 4^{to}. " 16 "
- 48498 GABRIEL, E. Les Monnaies royales de France sous la race carolingienne. Strasbourg, 1883-85.
- 48499 HENNIN. Histoire numismatique de la Révolution française. Paris, 1820.
- 48500 HOFFMANN, H. Les Monnaies royales de France depuis Hugues Capet jusqu'à Louis XVI. Paris, 1878.
- 48501 MARX, ROGER. Les Médailleurs français depuis 1789. Paris, 1889. 4^{to}. 1 15 "
- 48502 — Les Médailleurs français contemporains. Paris, 1897. Folio. 1 10 "
- 48503 — Les Médailleurs modernes en France et à l'étranger. Paris, 1902. Folio. 1 10 "
- 48504 MAZEROLLE, F. Les Médailleurs français du x^e siècle au milieu du x^{viii}^e. Paris, 1902-4. 2 vols and album. 4^{to}. 1 18 "
- 48505 MILLIN & MILLINGEN. Histoire métallique de Napoléon. Paris, 1819-21.
- 48506 MURET & CHABOUILLET. Catalogue des Monnaies gauloises de la Bibliothèque Nationale. Paris, 1889. Folio. 2 vols. 3 " "
- 48507 POEY D'AVANT, F. Monnaies féodales de France. Paris, 1858-62, 4 vols 4^{to}. 163 Plates.
- 48508 PROU, M. Catalogue des Monnaies mérovingiennes de la Bibliothèque nationale. Paris, 1902. 4^{to}. 1 10 "
- 48509 ROBERT, P. C. Numismatique de Cambrai. Paris, 1861.
- 48510 RONDOT, NATALIS & H. DE LA TOUR. Les Médailleurs et les Graveurs de monnaies, jetons et médailles en France. Paris, 1904. 4^{to}. 1 15 "
- 48511 SAULCY, F. DE. Souvenirs numismatiques de la Révolution de 1848. Paris, n. d. 4^{to}. " 12 6

FRENCH NUMISMATIC PERIODICALS

- 48512 REVUE NUMISMATIQUE, 1836-1877: 1883 et sq. Per annum. " 16 "
- 48513 ANNUAIRE DE LA SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE ET D'ARCHÉOLOGIE (vol. I, 1866; II, 1867; III, 1868-72; IV, 1873-76; V, 1877-81; VI, 1882 et sq.).
- 48514 BULLETIN NUMISMATIQUE. Maison R. Serrure.
- 48515 BULLETIN INTERNATIONAL DE NUMISMATIQUE, Editor: J. Ad. Blanchet. 1903 and 1904. Bound. Each. " 7 6

(To be continued.)

COINS OF THE MOST FAMOUS RULERS IN THE WORLD'S HISTORY

(Continued from col. 10290.)

LYSIMACHUS KING OF THRACE

323-281 B.C.

This King, one of the generals of Alexander the Great, was the son of Agathocles who had been originally a serf in Sicily. From an early age he was noted for his great bodily strength, and undaunted courage, and ultimately rose to high rank in the Macedonian army. On the death of Alexander 323 B.C. Thrace and the neighbouring countries as far as the Danube, fell to the share of Lysimachus. He joined the league which was formed against Antigonos in 315 B.C. by Ptolemy Seleucus, and Cassander, and in 300 B.C. in conjunction with Seleucus,

gained a decisive victory at Ipsus over Antigonos who fell in the battle, and his son Demetrius.

In 291 B.C. Lysimachus undertook an expedition against the Getae, but was defeated and taken prisoner.

He afterwards regained his liberty, and united with Ptolemy Seleucus and Pyrrhus in a league against Demetrius; and he ultimately obtained possession of the European dominions of Alexander, as well as of the greater part of Asia Minor.

His wife Arsinoë daughter of Ptolemy Soter exercised a bad influence over him in his old age, and prevailed upon him to put to death Agathocles, his eldest son by a former marriage. This fearful crime excited universal abhorrence amongst his subjects, and Seleucus availed himself of the opportunity to invade the dominions of his rival, and in the great battle that ensued between them, on the plain of Corus in Phrygia, Lysimachus was defeated and slain, in his eightieth year.

- 48516 **Gold.** Stater, deified head of Alexander with horn of Ammon and diadem to r. **ΒΑΣΙΛΕΩΣ·ΛΥΣΙΜΑΧΟΥ.** Pallas Nicephorus seated to left, mon. **ΟΔΗ** in field, and **ΧΟΙ** in exergue, minted at Odessa. *RR.* E. F. 10 10 "
- 48517 — Stater, similar type and legend, with monogram in front of Pallas, and another under throne. E. F. 13 10 "
- 48518 — Stater, similar type, but of courser style, monogram in front of Pallas, **BY** on throne, and trident in exergue, minted at Byzantium (M. 171). V. F. 6 10 "
- 48519 **Silver.** Tetradrachm, deified head of Alexander with horn of Ammon and diadem, to r. **ΒΑΣΙΛΕΩΣ·ΛΥΣΙΜΑΧΟΥ.** Pallas Nicephorus seated to left, monograms before and behind Pallas, and under throne (M. 539). E. F. 3 10 "
- 48520 — Tetradrachm, similar type, but a torch in front of Pallas, and a star on throne, minted at Cyzicus. *A small and beautiful gem-like head.* M. 381. V. F. 2 " "
- 48521 — Tetradrachm, similar type, but of courser style, monogram in front of Pallas, **BY** on throne, and dolphin and trident in exergue, minted at Byzantium M. 224. F. D. C. 1 5 "
- 48522 — Drachm, deified head of Alexander with horn of Ammon, to r. **ΒΑΣΙΛΕΩΣ·ΛΥΣΙΜΑΧΟΥ.** Pallas Nicephorus seated on throne to left, in front of her, a bee, minted at Ephesus. *Of fine style.* V. F. 1 15 "
- 48523 — Drachm, similar type, **A** on throne, and lyre in front of Pallas, minted at Mytilene. V. F. 1 15 "
- 48524 — Drachm, similar type, but with turreted female head in front of Pallas, minted at Smyrna. V. F. 1 10 "

MARY STUART, QUEEN OF SCOTS

1542-1587

This Princess the daughter of James V and Mary of Lorraine, was born at Linlithgow. On her father's death, she was Queen ere she was a week old. She was sent to Dauphin in 1548, brought up at Court with the Royal princes, and married to the Dauphin in 1558, who was afterwards King only for a year (1559-60); on his death she returned to Scotland to assume the reins of government, the country being now in the throes of the Reformation.

Out of many proposed alliances, she elected against all advice to marry her cousin Darnley in 1565, and granted him the title of King; he deeming her favourite Rizzio to be in the way, plotted with the Protestant lords and had him murdered.

Mary's only son afterwards James VI was born three months later in 1566; the murder of Darnley took place in 1567, being effected by the Earl of Bothwell it is said with the Queen's connivance; her marriage afterwards with Bothwell alienated the Nobles, who rose, took the Queen prisoner at Carberry, carried her to Edinburgh, and then to Loch Leven, where they forced her to abdicate in July.

The next year she escaped and fled to England, and was there for many years a prisoner; catholic plots were formed to liberate her, and put her on the English throne in place of Elizabeth (she was next in order of succession, being the great-grand-daughter of Henry VII); at last she was accused of complicity in Babington's Conspiracy, tried, found guilty, and executed in Fotheringhay Castle in 1587, faithful to her religion to the end. She was a very unfortunate princess, of great beauty and charm, courage and ability.

BEFORE MARY'S MARRIAGE WITH FRANCIS

1542-1558

- 48525 **Gold.** Ryal or "Three pound piece" 1555. **MARIA DEI G. SCOTOR. REGINA.** Queen's bust to left uncrowned, wearing necklace and low bodice, her hair bound with jewels. **Β.** **IVSTVS. FIDE. VIVIT** 1555. Scottish shield crowned. *RR.* E. F. 27 " "

*This was termed a "Three pound piece" on account of its being current for sixty shillings. These coins are also called "Nobles" in the treasurer's accounts.

- 48526 — Ecu, **MARIA DEI GR. REGINA SCOTORVM.** Mm. Star. Shield of arms crowned between two cinquefoils. **Β.** **CRVCIS ARMA SEQVAMVR.** mm. Crown. Cross fleur-de-lis, with quatrefoil in centre, and thistle in each angle. *RR.* V. F. 6 5 "

*This piece, the only undated coin of this reign, was struck in 1543, and is usually known as the "Abbey Crown", having been struck at Holyrood.

- 48527 — Lion 1553, MARIA DEI GRA R. SCOTORVM. Scottish escutcheon crowned, between I—G (Iacobus Gubernator) which are the initials of James Earl of Arran then Regent. **R.** DILIGITE IVSTICIAM 1553, monogram of "Maria Regina" under a crown, with cinquefoil on either side. **RR.** E. F. 7 " "
- *The lion was current for forty-four shillings, and this coin and its half were originally designated according to their current values.
- 48528 — Half Lion 1553. Similar types and legends to the Lion, but with monogram MR only, and reading MARIA D. G. R. SCOTORVM and without inner circle on obv. **RR.** F. D. C. 7 " "
- 48529 — Half Lion as before, but with inner circles on both sides. **RR.** V. F. 4 10 "
- 48530 **Silver.** Betrothal jetton. 1553. DILIGITE IVSTICIAM, monogram F. M. under a crown, between two flaming stars. **R.** DELICIE DNI COR. HVMILE. Scottish escutcheon crowned. **RR.** E. F. 9 9 "
- 48531 — Cross potent testoon 1556. MARIA DEI G. SCOTOR REGINA, 1556. Scottish escutcheon crowned between M—R. **R.** Mm. Crown IN VIRTUTE TVA LIBERA ME. Cross potent with plain cross in each angle. **R.** V. F. 1 5 "
- 48532 — Cross potent testoon 1557, legends and types as before. **R.** F. 1 5 "
- 48533 — Cross potent testoon, as before, but dated 1558. **F.** " 15 "
- 48534 — Cross potent testoon as before, but countermarked with crowned thistle, dated 1556 on obv., and 1557 on **R.** A rare variety. **M.** " 15 "
- 48535 Half testoon 1555, MARIA DEI G. SCOTOR REGINA, large M under crown between two crowned thistles, **R.** DILICIE DNI COR. HVMILE. Scottish shield on cross potent. **RR.** V. F. 3 " "
- *The dies for this piece and the testoon of same type, were made by an Englishman of the name of Misserwy.
- 48536 — Half testoon of "Cross potent" type, 1557. **R.** IN VIRTUTE TVA, &c. **R.** F. 1 " "
- 48537 Half testoon as before, but dated 1558. **R.** V. F. 2 5 "
- 48538 **Billon &c.** "Servio" Plack 1557. MARIA DEI G. SCOTOR REGINA. Scottish shield crowned between M—R. **R.** SERVIO ET VSV TEROR 1557. Cross with lozenge centre enclosing a small cross, crown in each angle. **F.** " 2 "
- 48539 — Lion or Hardhead 1555. MARIA D. G. SCOTOR REGINA, a large M under a crown. **R.** VICIT VERITAS, lion rampant, crowned to left. **RR.** F. " 10 "
- 48540 — Penny 1556, 2nd issue, + MARIA D. G. SCOTOR REGINA. Cross potent with plain cross in each angle. **R.** VICIT VERITAS. 1556 in three lines, above, a crown. **F.** " 12 6 "
- 48541 — Edinburgh bawbee, MARIA D. G. R. SCOTORVM crowned thistle with stalk, between M—R. **R.** Mm. Lis, OPPIDVM EDINBURGI, a voided St. Andrew's cross through a crown between two cinquefoils. **V. F.** " 5 "
- 48542 — Edinburgh bawbee as before, but without stalk to thistle. **F.** " 2 "

AFTER MARY'S MARRIAGE WITH FRANCIS
(1558-61)

- 48543 **Silver.** Monogram. Testoon 1558. 1st issue, FRAN. ET. MA D. G. R. R. SCOTOR. D. D. VIEN, shield with arms of the dauphin and Scotland impaled on cross potent. **R.** FECIT VTRAQUE VNVM 1558, F. M in monogram under a crown between two crosses doubly barred. **R.** V. F. 2 " "
- 48544 — Monogram testoon 1558 as before, but countermarked with a crowned thistle. **R.** M. " 15 "
- 48545 — Testoon as before, but dated 1559 and without countermark. **R.** V. F. 1 5 "
- 48546 — Monogram Testoon 1560. 2nd issue. FRAN. ET. MA D. G. R. R. FRANCO. SCOTOR Q, crowned shield with arms of France and Scotland impaled, between a plain cross and a St. Andrew's cross. **R.** VICIT LEO DE TRIBV. IVDA. 1560, F. M in monogram under crown between a lis and thistle both crowned. **R.** V. F. 1 15 "
- 48547 — Monogram Half testoon 1560, same legends and type. **R.** V. F. 2 " "
- 48548 **Billon &c.** Twelve-penny Groat or "Nonsunt" 1559. FRAN. ET. MA D. G. R. R. SCOTOR. D. D. VIEN. F. M in monogram under crown, between dolphin and thistle both crowned. **R.** a rectangular compartment enclosing legend IAM NON SVNT DVO SED VNA CARO, above a cross potent, on either side, a cross doubly barred, below, the date, *not of such base silver as usual.* **V. F.** " 10 "
- 48549 — Nonsunt 1559 as before, but of *base* metal. **F.** " 7 6 "
- 48550 — Lion or Hardhead 1559. FRA. ET. MA D. G. R. R. SCOT. D. D. VIEN, F. M in monogram under crown, between two dolphins. **R.** VICIT VERITAS. 1559, lion rampant to left crowned. **F.** " 3 "

MARY'S FIRST WIDOWHOOD
(1561-1565)

- 48551 **Silver.** Portrait testoon 1561, MARIA DEI GRA SCOTORVM REGINA, bust of Queen to left, draped, and wearing close fitting cap, below, on tablet, the date. **R.** SALVVM. FAC. POPVLVM TVVM DOMINE crowned shield with French and Scottish arms impaled between two M's crowned. **RR.** V. F. 10 10 "

AFTER MARY'S MARRIAGE WITH LORD DARNLEY
(1565-1567)

- 48552 **Silver.** Ryal or Cruikston dollar 1565. MARIA & HENRIC' DEI GRA R & R. SCOTORV. Scottish shield crowned between two thistles. **R.** Mm. thistle EXVRGAT. DEVS. DISCIPLINTR. INIMICI EI' a palmtree crowned, up the stem of which a tortoise is creeping; across the tree is a scroll inscribed DAT. GLORIA VIRE, and below is the date divided by the tree, *rare date, and an unusual spelling of "Dissipetur" with "C".* **E. F.** 4 5 "
- 48553 — Two-thirds of Ryal of same type and date, but reading as usual DISSIPENTR. **R.** E. F. 2 " "
- 48554 — One-third of Ryal of same type, and date, but reading "DESSIPENTR", and EIVS, with ET instead of "&" in both legends and countermarked with crowned thistle. **RR.** F. 1 " "
- 48555 — Ryal 1566 of same type and legends as the Ryal of 1565, but with DISSIPENTR and "&" as usual in legends, and with a crowned thistle countermark. **R.** F. 1 15 "
- 48556 — Ryal of same date and type, but with two countermarks, one apparently a monogram. **R.** F. 2 " "

AFTER THE DEATH OF DARNLEY
(1567)

- 48557 — Ryal 1567, MARIA DEI GRA SCOTORVM REGINA, types and **R.** legend as before. **R.** V. F. 2 10 "
- 48558 — Ryal of same date and type, but countermarked with a crowned thistle. **R.** F. 1 5 "
- 48559 — Two-thirds of Ryal 1567, legends and types as before. **R.** E. F. 3 5 "
- 48560 — Two-thirds of Ryal of same type and date, but reading DESSIPENTR, and with crowned thistle countermark. **R.** F. 1 15 "

ANCIENT BRITISH GOLD COINS

ANTEDRIGUS

- 48561 Obv. Fern leaf **R.** [A]NTED[R]ICV. Disjointed horse to right, crescent and pellets above, wheel below. *Evans. Pl. 1, 7, 95½ grains.* **R.** F. D. C. 7 " "
- 48562 — [A]NTEΘ[R]ICV. Same type. 83½ grains. **F. D. C.** 10 " "
- 48563 — — — 78½ grains. **R.** F. 5 10 "

TINCOMMIUS

- 48564 Obv. TIN. **R.** Horse to left, star above. *Evans. Sup. Pl. XVIII, 9, 15½ grains.* **R.** F. 2 " "

VERICA

- 48565 Obv. [V]IR[I]. Vine leaf. **R.** COF. Horseman with long oval shield decorated with beaded line. The horse is jumping from a square stage. *Evans. Pl. II, 9, 83 grains.* **R.** E. F. 5 " "
- 48566 Obv. COM. F on a sunk tablet. **R.** VIR REX. Horseman charging to right, javelin in hand. *Evans. Pl. II, 10, 82½ grains.* **R.** E. F. 5 10 "
- 48567 — — — Another, similar type. 82 grains. **E. F.** 5 10 "
- 48568 — — — 75½ grains. **F.** 3 " "

DUBNOVELLAUNUS

- 48569 Obv. Wreath with two crescents in centre, ring ornaments each side. **R.** Legend illegible. Horse galloping to left; ring ornaments above; branch and two ring ornaments below. *Evans. Pl. IV, 6-9, 85 grains.* **R.** V. F. 5 10 "

ADDEDOMAROS

- 48570 Obv. Six curved wreaths springing from three crescents. **R.** Horse galloping to right, ornament above, cornucopia below. *Evans. Pl. XIV, 5-6, var. 84 grains. Ex. Addington and Montagu collections.* **R.** V. F. 4 10 "

- 48571 — Another, similar type. 84 grains. R. V. F. 4 " "
- 48572 — Pellet in each of spaces between wreaths. 83 grains. R. V. F. 3 10 "
- ICENI**
- 48573 Obv. Part of a voided cross formed by arched lines with rows of pellets between; trefoil with ring ornament in centre. R. Horse to right, wheel of seven spokes above, wheel below. *Evans*. Sup. Pl. XXIII, 4, var. 85½ grains. V. F. 1 5 "
- 48574 — Trefoil blundered, resembling a quatrefoil. Six spokes to the wheel above the horse. 84 grains. V. F. 1 5 "
- 48575 — Similar style of obverse. R. Horse to right, branching tail, divided forelegs; crescent-shaped compartment above, wheel below; triangle of pellets below the tail. No exergual line. *Evans*. Sup. Pl. XXIII, 2, var. 81 grains. V. F. 1 2 6

UNINSCRIBED

- 48576 Obv. Laureate head to left. R. Horse to left; pellets in field. No exergual line. Cf. *Evans*. Pl. A, 4, 105 grains. V. F. 1 12 6
- 48577 Plain obverse. R. Disjointed horse without tail to right; ornamental exergual line. *Evans*. Pl. B, 8, var. 96 grains. 1 " "
- 48578 — Bead and scroll instead of bead and line ornamentation in exergue. 96 grains. V. F. 1 " "
- 48579 — Plain exergual line. 98 grains. E. F. 1 7 6
- 48580 — Horse of better form and with tail; large single pellet below. Exergual line and traces of ornamentation. 88 grains. V. F. 1 5 "
- 48581 Obv. Portion of laureate bust to right. R. Horse with triple tail to right, a wheel of seven spokes below. Zig-zag exergual line. *Evans*. Pl. B, 9, 92 grains. V. F. 1 5 "
- 48582 Plain convex obverse. R. Same type as preceding, but eight spokes to wheel. 91 grains. V. F. 1 " "
- 48583 — No exergual line. 89 grains. V. F. 1 " "
- 48584 Obv. Portion of laureate bust to right. R. Horse galloping to right, curved figure above, annulet enclosing pellet below. Wreath in exergue. *Evans*. Pl. C, 5, 87½ grains. V. F. 1 " "
- 48585 — Same type of obverse. Reverse as *Evans*. Pl. C, 6, 90 grains. V. F. 1 " "
- 48586 — Ornament resembling a flower below the horse, oval ornament behind. *Evans*. Pl. C, 8, 90½ grains. V. F. 1 2 6

QUARTER-STATERS

- 48587 Obv. Laureate head to left. R. Horse to left, pellets &c. in field. *Evans*. Pl. A, 5, 27 grains. V. F. 1 5 "
- 48588 Obv. Two vertical objects below a curved figure. R. Crooked object, &c. *Evans*. Pl. E, 9, var. 22 grains. V. F. " 15 "
- 48589 — Similar type. 24½ grains. V. F. " 15 "
- 48590 — Similar obverse. R. Crooked object, palm tree, &c. *Evans*. Pl. E, 10, var. 22 grains. E. F. 1 " "
- 48591 — Obverse almost plain, convex. Reverse as preceding. 21½ grains. V. F. " 15 "
- 48592 Obv. Three pellets between two corded lines. R. Horse to left; above, curved figure and ring ornament. *Evans*. Sup. Pl. M, 6, 13½ grains. *Rare type*. F. 1 5 "

RING MONEY

- 48593 Plain. 171½ grains. *Found at Langley, Herts.* 6 10 "
- 48594 — 215 grains. *Found near Chester.* 5 10 "
- 48595 — Thicker. 248 grains. *Same find. Filled.* 3 " "
- 48596 — Twisted. 88 grains. 5 " "
- 48597 — Twisted. 73 grains. *Same find.* 3 10 "

ENGLISH SILVER COINS**CROWNS****Edward VI**

- 48598 1551. Mm. Υ : $\Theta\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: VI: D': ϵ : $\kappa\epsilon\lambda$: FRAT: Z: HIB: REX. The King on horseback to right; date 1551 below. R. POSVI: DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: Shield on cross fourchée. R. Almost F. D. C. F. D. C. 7 10 "
- 48599 — — — — — E. F. 5 " "
- 48600 — — — — — E. F. 4 " "
- 48601 — — — — — MEVM. E. F. 4 " "
- 48602 — — — — — DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: A magnificent coin, finely toned. R. F. D. C. 12 10 "
- 48603 — — — — — F. 1 10 "
- 48604 — — — — — FRAT: Z: HIB: REX: R. DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: R. F. 2 " "
- 48605 — — — — — FRAT: Z: HIB: REX: R. DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: A perfect specimen. R. F. D. C. 14 " "

- 48606 — — — — — FRAT: Z: HIB: REX: R. DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: R. E. F. 3 10 "
- 48607 Mm. Tun. FRAT: Z: HIB: R. DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: RR. V. F. 7 10 "
- 48608 1552. Mm. Tun. FRAT: Z: HIB: R. DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: R. E. F. 7 10 "
- 48609 — — — — — — — V. F. 4 10 "
- 48610 — — — — — — — F. 3 10 "
- 48611 1553. Mm. Tun. Same legends. RR. F. 3 10 "
- 48612 — — — — — DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: RR. E. F. 6 " "
- 48613 — — — — — — — F. 3 " "
- 48614 — — — — — — — M. 2 10 "
- 48615 — — — — — Round instead of flat-topped 3 in date. FRAT: Z: HIB: Large lettering. R. DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: RR. F. 3 " "

Elizabeth

- 48616 Mm. 1. ELIZABETH: D: G: ANG: FRA: ET: HIBER: REGINA. Crowned bust to left, with sceptre and orb. R. POSVI: DEVM: ADIVTOREM: MEVM: Shield on cross fourchée. R. E. F. 4 " "
- 48617 Another, *tooled*. V. F. 2 " "
- 48618 — — — — — — — M. 1 5 "
- 48619 Mm. 2. Same type and legends. RR. F. D. C. 14 " "
- 48620 — — — — — — — E. F. 10 " "
- 48621 — — — — — — — F. 3 10 "

(To be continued.)

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HALF CROWNS**Edward VI**

- 48622 1551. Mm. Υ : $\Theta\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: VI: D': G: $\kappa\epsilon\lambda$: FRAT: Z: HIB: REX. Type similar to the crown, but plume on the horse's head. R. POSVI: DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: R. V. F. 3 " "
- 48623 — — — — — — — F. 1 15 "
- 48624 — — — — — DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: R. E. F. 7 10 "
- 48625 — — — — — $\kappa\epsilon\lambda$: FRAT: Z: HIB: R. DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: R. M. 1 " "
- 48626 — — — — — $\kappa\epsilon\lambda$: FRAT: Z: HIB: R. DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: R. V. F. 2 10 "
- 48627 — — — — — — — F. 1 " "
- 48628 — — — — — — — P. " 8 6
- 48629 — — — — — DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: R. E. F. 5 10 "
- 48630 Mm. Tun. Same type: $\Theta\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: VI: D': ϵ : $\kappa\epsilon\lambda$: FRAT: Z: HIB: REX: R. POSVI: DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: R. E. F. 10 " "
- 48631 — — — — — — — E. F. 4 10 "
- 48632 — — — — — FRAT: Z: HIB: F. 1 15 "
- 48633 1552. Mm. Tun. FRAT: Z: HIB: R. DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: R. E. F. 7 " "
- 48634 — — — — — — — V. F. 3 " "
- 48635 1553. Mm. Tun. FRAT: Z: HIB: R. DEVM: $\kappa\Delta\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon\Upsilon$: MEVM: Extremely rare of this date. M. 3 " "

Elizabeth

- 48636 Mm. 1. Same type and legends as the crown. R. F. D. C. 5 10 "
- 48637 — — — — — — — E. F. 4 10 "
- 48638 — — — — — — — V. F. 2 10 "
- 48639 — — — — — — — F. 2 " "
- 48640 — — — — — — — M. " 9 "

(To be continued.)

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SHILLINGS**Henry VIII**

- 48641 Mm. Θ HENRIQ: 8 D: ϵ : $\kappa\epsilon\lambda$: FRAT: Z: HIB: REX. Crowned bust facing. R. POSVI: DEVM: ADIVTOREM: MEVM. Crowned rose between the crowned letters H R. R. V. F. 2 5 "
- 48642 — — — — — E instead of ϵ in obverse legend. *Unusually fine*, almost F. D. C. R. 5 " "
- 48643 Mm. Θ : R. CIVITATIS LONDON: R. P. " 9 "

Edward VI

- 48644 Undated. Mm. Bow. INIMICOS EIVS INDVAM CONFUSIONE. Crowned bust in profile to right. R. EDWARD VI D: G: ANGL: FR: E: HIB: REX: Shield between E R. RR. F. 4 4 "
- 48645 — — — — — — — M. 1 15 "

48646	—	Legends correctly placed, EDWARD VI &c. being on the obverse. RR.	P.	» 7 6
48647	1549.	Mm. Arrow. 'EDWARD' VI : D' G' AGL' FRA' Z : HIB : REX. Crowned bust in profile to right. R. TIMOR : DOMINI : FONS : VITE : M : D : XLIX : R.	V. F.	» 15 »
48648	—	—	F.	» 10 »
48649	—	—	F.	» 7 6
48650	—	Struck in brass.	» 3 6	
48651	Mm. Arrow (R. only).	Larger bust. Legends transposed. R. F.	» 7 6	
48652	Mm. Grapple.	Legends correctly placed. Remarkably fine. R.	6 10 »	
48653	—	—	E. F.	2 15 »
48654	Mm. Y.	—	R. F.	» 10 »
48655	—	—	M.	» 5 »
48656	Mm. Y over Grapple.	Countermarked with a portcullis. Ex. Marsham and Montagu. R.	V. F.	3 » »
48657	Mm. Y.	Legends transposed. Larger bust. Edge clipped. R. F.	» 5 »	
48658	Mm. t. (Thomas Chamberlain. Bristol).	The smaller bust. Almost F. D. C. R.	6 » »	
48659	—	—	F.	» 17 6
48660	—	Portcullis countermark. R.	M.	» 7 6
48661	Mm. t. in monogram.	— R.	E. F.	4 10 »
48662	—	Portcullis countermark. R.	M.	2 10 »
48663	1550. Mm. Y.	—	F. D. C.	8 » »
48664	—	—	F.	» 7 6
48665	—	—	M.	» 3 6
48666	Mm. Rose.	Greyhound countermark. An interesting and extremely rare piece from the Montagu collection.	F.	3 10 »
48667	Mm. Swan.	— R.	V. F.	1 5 »
48668	—	—	F.	» 10 »
48669	—	—	M.	» 5 »
48670	1551. Mm. Lis.	— R.	F.	1 » »
48671	Mm. Tun.	EDWARD VI : D' G' AGL' FRA' Z : HIB' REX. Crowned bust facing, rose to left, mark of value to right. R. POSVI DEV' ADIVTORE' MEV'. Shield on cross fourchée.	E. F.	» 15 »
48672	—	—	E. F.	» 10 »
48673	—	—	V. F.	» 5 »
48674	—	—	V. F.	» 3 »
48675	Mm. Y.	Same type and legends.	F.	» 3 »
48676	—	DEV' ADIVTORE' MEV'.	E. F.	» 10 »
48677	—	—	V. F.	» 7 6
48678	—	—	F.	» 2 6
48679	—	DEV' ADIVTORE' MEV'.	V. F.	» 5 »
48680	—	—	F.	» 3 »
48681	—	Portcullis countermark. RR.	M.	1 7 6

Philip and Mary

48682	Without date or mark of value.	PHILIP ET MARIA D' G' R' ANG' FR' NEAP' PR' HISP. Busts face to face under a crown. R. POSVIMVS DEV' ADIVTORE' NOSTRVM. Crowned shield. Extremely rare, but in poor condition.	» 9 »	
48683	Without date.	Mark of value over the shield on reverse. Legends as before. R.	E. F.	1 10 »
48684	—	—	F.	» 5 »
48685	1554. English titles only.	PHILIP ET MARIA D' G' REX ET REGINA ANGL. R.	V. F.	1 2 6
48686	—	Date below the busts. ANG. Extremely rare.	M.	4 10 »
48687	1555. Same type and legends as number 48685.	R.	F.	» 12 6
48688	—	— ANG. R.	V. F.	1 5 »
48689	—	—	M.	» 7 6

Elizabeth

48690	Mm. Lis.	ELIZABETH D' G' ANG' FRA' Z' HIB' REGINA. Crowned bust to left. R. POSVI DEV' ADIVTORE' MEV'. Shield on cross fourchée. S.	F.	» 7 6
48691	—	— MEVM. S.	F.	» 5 »
48692	Mm. Martlet.	FRA' ET HI' R. POSVI DEV' ADIVTORE' MEV'.	E. F.	» 10 »
48693	—	—	E. F.	» 7 6
48694	—	— HIB'.	F.	» 2 6
48695	Mm. Bell.	FR' ET HIB' REGI.	M.	» 1 6
48696	Mm. K.	—	F.	» 2 6
48697	Mm. Tun.	—	E. F.	» 7 6
48698	—	—	V. F.	» 5 »
48699	—	—	F.	» 3 »
48700	Mm. Woolpack.	—	V. F.	» 7 6
48701	—	—	F.	» 5 »
48702	Mm. Ke	— S.	F.	» 5 »
48703	Mm. Anchor. (A).	— S.	E. F.	» 9 »
48704	—	—	M.	» 1 6
48705	Mm. 1.	— S.	F.	» 3 »
48706	Mm. 2.	— S.	F.	» 4 »
48707	—	—	M.	» 2 »
48708	Mm. Star.	—	E. F.	1 15 »
48709	—	—	V. F.	1 » »
48710	—	—	M.	» 3 »

Milled.

(To be continued.)

SIXPENCES

Edward VI

48711	Mm. Tun.	Type and legends as the shilling 48671. S. F.	D. C.	3 10 »
48712	—	—	E. F.	1 » »
48713	—	—	E. F.	» 15 »
48714	—	—	V. F.	» 9 »
48715	—	—	F.	» 5 »
48716	—	—	M.	» 2 »
48717	Mm. Y.	— S.	E. F.	2 » »
48718	—	—	E. F.	1 10 »
48719	—	—	V. F.	1 » »
48720	—	—	V. F.	» 12 6
48721	—	—	F.	» 7 6
48722	—	Portcullis countermark. RR.	F.	1 15 »
48723	—	The mint mark only on reverse. R.	F.	» 5 »
48724	York. Mm. Mullet.	R. CIVITAS EBORACI. RR.	E. F.	5 » »
48725	—	—	V. F.	3 » »
48726	—	—	F.	1 5 »

Philip and Mary

48727	1554.	PHILIP ET MARIA D' G' R' ANG' FR' NEAP' PR' HISP. Type similar to the shilling, date above heads. R.	F.	1 » »
48728	—	—	M.	» 7 6
48729	1557.	PHILIP Z' MARIA : D : G : REX Z' REGINA AN.	R.	F.
				1 » »

Elizabeth

48730	1561.	Mm. Pheon. ELIZABETH D' G' ANG' FR' ET HI' REGINA. Crowned bust to left, rose behind.	E. F.	» 5 »
48731	—	—	F.	» 2 »
48732	—	ANG' FRA' ET HI'.	F.	» 2 »
48733	—	AN' FRA' ET HIB'.	F.	» 3 »
48734	1565.	Mm. Rose. ANG' FRA' ET HI'.	S.	F.
48735	1566.	Mm. Portcullis. ANG' FR' ET HI'.	S.	M.
48736	Mm. Lion.	—	S.	M.
48737	1567.	Mm. Lion.	—	V. F.
48738	Mm. Coronet.	—	—	E. F.
48739	—	—	—	F.
48740	1568.	Mm. Coronet.	—	F.
48741	—	—	—	F.
48742	1569.	Mm. Coronet.	—	F.
48743	—	—	—	F.
48744	1571.	Mm. Castle.	—	F.
48745	1572.	Mm. Ermine.	—	F.
48746	1573.	Mm. Ermine.	—	F.
48747	Mm. Acorn.	—	—	V. F.
48748	1574.	Mm. Acorn.	—	F.
48749	Mm. Cinquefoil.	—	—	F.
48750	1575.	Mm. Cinquefoil.	—	E. F.
48751	—	—	—	V. F.
48752	1576.	Mm. Cinquefoil.	—	F.
48753	1578.	Mm. Cross.	—	V. F.
48754	1579.	Mm. Cross.	—	F.
48755	1580.	Mm. Cross.	—	F.
48756	1581.	Mm. Cross.	—	V. F.
48757	1582.	Mm. Dagger.	—	V. F.
48758	—	—	—	F.
48759	1583.	Mm. Bell. ELIZAB' D' G' ANG' FR' ET HIB' REGI'.	—	F.
48760	1590.	Mm. Hand.	—	F.
48761	1591.	Mm. Hand.	—	F.
48762	1592.	Mm. Tun.	—	F.
48763	1593.	Mm. Tun.	—	F.
48764	1594.	Mm. Woolpack.	—	F.
48765	1595.	Mm. Woolpack.	—	F.
48766	Mm. Key.	—	—	F.
48767	1596.	Mm. Key.	—	V. F.
48768	—	—	—	F.
48769	1600.	Mm. O.	—	P.
48770	1601.	Mm. 1.	—	F.

Milled.

48771	1561.	Mm. Star. ELIZABETH D' G' ANG' FRA' ET HIB' REGINA. Crowned bust to left, a rose behind. R. POSVI DEV' ADIVTORE' MEVM. Shield on cross fourchée. S.	V. F.	» 7 6
48772	—	—	V. F.	» 5 »
48773	—	—	F.	» 2 »
48774	1562.	Similar type.	S.	E. F.
48775	—	—	—	V. F.
48776	—	—	—	F.
48777	Small rose.	— S.	V. F.	» 5 »
48778	—	—	F.	» 3 »

48779	Small rose. Cross pattée instead of cross fourchée. S.	V. F.	» 7 6
48780	—	F.	» 4 »
48781	—	M.	» 2 »
48782	Plain instead of richly decorated bodice. Cross fourchée. Large rose. S.	V. F.	» 7 6
48783	—	F.	» 3 »
48784	1564. Mm. Star. Richly decorated dress. Small rose. Cross pattée. S.	M.	» 2 »
48785	1567. Mm. Lis. Smaller bust. Cross fourchée. FR'.ET.HI'. REGINA. S.	F.	» 3 »
48786	— FRA'.ET.HI'.REGI'. S.	M.	» 1 6
48787	1568. Mm. Lis. FR'.ET.HI'.REGINA. S.	F.	» 3 »

(To be continued.)

GROATS

Edward III

LONDON

1351-1360.

48788	* EDVVARD' D' G' REX' ANGL' Z' FRANK' D' HYB. Crowned bust facing within a tressure of nine arches, fleured. R. * POSVI DAVM' ADIVTORAM' M'V. CIVITAS LONDON. V. F.	» 7 6
48789	— — — — — V. F.	» 5 »
48790	Annulet below the bust and in one quarter of reverse. Legend ends HY. R. F.	» 7 6
48791	Usual type, but obverse legend reads DEI instead of D. F.	» 3 »
48792	— Same legend. Arches above the crown not fleured. F.	» 3 »
48793	Arches above crown not fleured. Usual legends. F.	» 3 »
48794	— Q for A in obverse legend. E. F.	» 10 »
48795	— Annulet in one quarter of reverse. R. F.	» 6 »
48796	— Saltire in one quarter of reverse. R. M.	» 7 6
48797	— Error in obverse legend EDVVARD. R. M.	» 7 6
48798	— EDVVARD. R. V. F.	» 10 »
48799	Mm. Crown. EDVVARD' D' G' REX' ANGL' FRANK' D' HYB. R. POSVI DAVM' ADIVTORAM' M'V. CIVITAS LONDOII. R. F.	» 7 6
48800	— Open E in legends. R. F.	» 7 6

1360-1369.

48801	* EDVVARD' DEI G' REX' ANGL' DNS' HYB' Z' POSVI DAVM' ADIVTORAM' M'V. CIVITAS LONDON. E. F.	» 10 »
48802	— — — — — V. F.	» 6 »
48803	— — — — — F.	» 4 »

YORK

1351-1360.

48804	* EDVVARD' D' G' REX' ANGL' Z' FRANK' D' HYB. R. * POSVI &c. CIVITAS EBORACI. S. V. F.	» 7 6
48805	— — — — — F.	» 5 »
48806	— — — — — F.	» 4 »
48807	— Another, reading EDVVARD. R. F.	» 6 »
48808	— Usual reading, but without the annulets in the reverse legend. F.	» 5 »

Richard II

48809	* RICARD' DI GRA REX ANGL' Z' FRANK' Bust of king facing, crowned, within arched tressure. R. * POSVI &c. CIVITAS LONDON. R. V. F.	2 5 »
48810	— — — — — M.	» 10 »

(To be continued.)

HALF-GROATS

Edward III

LONDON

1351-1360

48811	Same type as the groat. * EDVVARDVS REX' ANGLI Z' FRANKI. All arches fleured. R. * POSVI &c. CIVITAS LONDON. V. F.	» 5 »
48812	— — — — — FRANKI. V. F.	» 4 »
48813	Arches above crown not fleured. FRANKI. V. F.	» 4 »
48814	— — — — — FRANKI. V. F.	» 5 »
48815	— — — — — F.	» 3 »

48816	— Open E in obverse legend. ANGL' Z' FRANKI. E. F.	» 7 9
48817	Annulet below the bust. Clipped. V. F.	» 4 »
48818	— — — — — M.	» 2 »
48819	Mm. Crown. R. Cross pattée. F.	» 3 »
48820	Same mint marks. Annulet in one quarter of reverse. F.	» 3 »
48821	— Annulet between the pellets in one quarter. F.	» 2 »
48822	Mm. Crown. — V. F.	» 5 »
48823	— — — — — F.	» 3 »

1360-1369.

48824	* EDVVARDVS REX ANGL' DNS' HYB. E. F.	» 7 6
48825	— — — — — V. F.	» 4 »
48826	— — — — — V. F.	» 3 »
48827	— Without the annulet before the king's name. V. F.	» 4 »

YORK

1351-1360.

48828	* EDVVARDVS REX ANGLI Z' FRANKI. R. * POSVI &c. CIVITAS EBORACI. E. F.	» 12 6
48829	— — — — — V. F.	» 7 6
48830	— — — — — F.	» 4 »
48831	— — — — — F.	» 3 »
48832	— ANGL' Z' FRANKI. V. F.	» 7 6
48833	— — — — — V. F.	» 5 »
48834	— ANGL' Z' F' RANKI. V. F.	» 7 6

Richard II

48835	* RICARD' D' G' REX ANGL' Z' FR. Same type as the groat. R. F.	1 7 6
48836	— — — — — V. F.	1 15 »
48837	* RICARD' DI GRA REX ANGLI R. V. F.	1 15 »
48838	— — — — — V. F.	1 10 »
48839	— — — — — M.	» 10 »

(To be continued.)

MISCELLANEOUS ENGLISH COINS

(Continued from col. 10294.)

Recent Purchases

GOLD

48840	Henry VII. Angel. Second issue. Mm. Pheon. hERRIO' DI' GRA REX ANGL' Z' FR' St. Michael slaying dragon. R. PER QRVQ' TVT' SALVT' ROS XPE' RQD' Ship, h and rose at sides of mast. R. E. F.	1 5 »
48841	Henry VIII. Half-Sovereign. Fourth issue. Mm. Annulet enclosing pellet. hERRIO' 8 D' G' ANGL' FRANKI' Z' hIB' REX. The King enthroned. R. hS' AVTQ' TRANSIENS PER MADI' ILLER' IBAT. Royal shield, crowned, and with lion and dragon supporters. R. F.	1 5 »
48842	Crown. Mm. Arrow. hERRIO' VIII' RVTILANS ROS' SIG' SPIR'. Crowned rose between the crowned letters h and R. R. DEI' G' R' ANGLI' Z' FRANK' DNS' hIBARIO' Crowned shield between the crowned letters h and R. R. E. F.	1 5 »
48843	Halfcrown. Mm. Arrow. hERRIO' 8 DI' GRA REX ANGL' Z' F'. Crowned shield between the letters h and I. R. RVTILANS ROS' SIG' SPIR'. Crowned rose between the letters h and I. R. E. F.	1 10 »
48844	Half-Angel. Third issue. Mm. Lis. hERRIO' 8 D' G' ANGL' FR' Z' hIB' REX. St. Michael slaying the dragon. R. O' QRVX' TVQ' SPES VRIQ' Ship, annulet on side, h and rose at sides of mast. R. F.	1 » »
48845	Edward VI. Half-Sovereign. Second issue. EDWARD' VI D' G' AGL' FRAN' Z' hIB' REX. Crowned bust in profile to right. R. SCVTVM FIDEI PROTEGET EVM. Crowned shield between E and R. R. P.	» 15 »
48846	Elizabeth Sovereign. Mm. Woolpack. ELIZABETH D' G' ANG' FRA' ET hIB' REGINA. Crowned bust to left. R. SCVTVM FIDEI PROTEGET EAM. Crowned shield between E and R. R. V. F.	2 10 »
48847	Half-Sovereign. Mm. Cross crosslet. Same type as the sovereign. R. F.	» 15 »
48848	Crown. Mm. Cross crosslet. Same type. R. F.	1 » »
48849	Angel. Mm. Cross. ELIZABETH D' G' ANG' FR' ET hIB' REGINA. St. Michael slaying the dragon. R. A : DNO :	

	FACTVM : EST : ISTVD : ET : EST : MIRABI. Ship, E. F. 1 10 "
48850	James I. Double Crown. Mm. Cinquefoil. IACOBVS : D'G' MA' BRIT' FRAN' ET' HIB' REX. Crowned bust to right. R. HENRICVS : ROSAS : REGNA : IACOBVS. Crowned shield between I and R. F. 1 " "
48851	Quarter-Laurel. Mm. Trefoil. IACOBVS : D : G : MAG : BRI : FR : ET : HI : REX. Laureate bust to left, V behind the head. R. HENRIC' ROSAS REGNA IACO'. Crowned shield on cross fleury. V. F. " 12 6
48852	Charles I. Unite. Hks. type 1 a. Mm. Cross on steps. CAROLVS : D : G : MAG : BRI : FRA : ET : HI : REX. Crowned bust to left, ruff, armour, scarf. R. FLORENT CONCORDIA REGNA. Crowned shield. R. M. 1 5 "
48853	— Same type. Mm. Castle. S. V. F. 1 10 "
48854	— Hks. type 2. Mm. Plume. Five pellets each side of the obverse mint mark. BRIT' FR' ET' HIB'. Same type of bust. R. Crowned oval shield between C and R. S. V. F. 1 12 6
48855	Crown. Hks. type 1. Mm. Lis. CAROLVS : D'G' MAG' BRIT' FRA' ET' HIB' REX. Crowned bust to left, ruff, robes and collar of the Garter. R. CVLTORES SVI DEVS PROTEGIT. Crowned shield. S. V. F. 1 " "
48856	— Ken type 3. Mm. Tun. CAROLVS : D'G' MA' BR' FR' ET' HI' REX. Crowned bust to left, falling lace collar. R. Crowned oval garnished shield between the crowned letters C and R. V. F. " 15 "
48857	Three Pound Piece. Oxford, 1642. Mm. Plume. R. : CAROLVS : D : G : MAG : BRIT : FRAN : ET : HI : REX. Half-length figure of the King to left, holding sword and olive branch; a plume behind. R. : EXVRGAT : DEVS : DISSIPENTVR : INIMICI : Declaration RELIG : PROT LEG : ANG LIBER : PAR. Three plumes and mark of value above, date below. R. V. F. 7 " "
48858	Commonwealth. Half-Unite, 1649. Mm. Sun. THE COMMONWEALTH OF ENGLAND. Shield of England within wreath of oak and laurel. R. GOD WITH VS 1649. Shields of England and Ireland surmounted by the mark of value X. R. V. F. 2 5 "
48859	Charles II. Broad 1662 CAR : II : D : G : M : BR : FR : ET : HI : REX. Laureate bust to left, S (Simon) below. R. FLORENT CONCORDIA REGNA. 1662. Crowned shield. R. E. F. 2 10 "
48860	Five Guineas, 1668. Elephant. R. E. F. 7 " "
48861	Two Guineas, 1671. Usual type. Unpub. date. M. 2 10 "
48862	Guinea, 1673. No lovelock. Rounded truncation. F. 1 10 "
48863	Guinea, 1679. Same type. F. 1 15 "
48864	James II. Two Guineas, 1688. Usual type. RR. V. F. 6 " "
48865	— — — — — F. 4 10 "
48866	Guinea, 1685. Usual type. R. F. 1 15 "
48867	Guinea, 1688. Elephant and castle. RR. F. 2 " "
48868	— — — — — M. 1 10 "
48869	William and Mary Guinea, 1689. Usual type. R. M. 1 10 "
48870	Guinea, 1691. Elephant and castle. RR. F. 1 15 "
48871	Guinea, 1694. Usual type. R. V. F. 2 5 "
48872	Half Guinea, 1694. Usual type. R. F. 1 5 "
48873	William III. Guinea, 1695. Usual type. V. F. 1 15 "
48874	Guinea, 1699. — R. V. F. 2 " "
48875	Half Guinea, 1701. — R. E. F. 1 10 "
48876	Anne. Five Guineas, 1703 VIGO. A splendid coin. RR. V. F. 18 " "
48877	Two Guineas, 1711. R. V. F. 3 10 "
48878	— Another 1714. R. F. 2 12 6
48879	Guinea, 1706. — R. V. F. 1 15 "
48880	Guinea, 1714. — R. V. F. 1 15 "
48881	Half Guinea, 1710. — R. F. 1 " "
48882	George I. Guinea, 1714. R. E. F. 2 10 "
48883	Guinea, 1716. — R. V. F. 1 15 "
48884	Guinea, 1726. — R. V. F. 1 12 6
48885	George II. Five Guineas, 1746. LIMA. E. F. 6 " "
48886	Two Guineas, 1739. Young head. E. F. 2 15 "
48887	Two Guineas, 1740. Older head. V. F. 2 10 "
48888	Guinea, 1733. Young head. V. F. 1 15 "
48889	Half-Guinea, 1755. Old head. V. F. 1 " "
48890	George III. Guinea, 1772. — F. D. C. 1 15 "
48891	Guinea, 1773. — F. 1 5 "
48892	Guinea, 1776. — F. 1 5 "
48893	Guinea, 1785. — E. F. 1 10 "
48894	Guinea, 1786. — V. F. 1 7 6
48895	"Spade" Guinea, 1798. — F. D. C. 2 7 6
48896	"Military" Guinea, 1813. — F. D. C. 1 15 "
48897	"Spade" Half-Guinea, 1788. — F. " 17 6
48898	— 1798. — F. " 15 "
48899	Quarter Guinea, 1762. — F. D. C. " 12 6
48900	— — — — — E. F. " 10 "
48901	Proof Sovereign, 1817. — R. F. D. C. 2 " "
48902	Sovereign, 1820. Usual type. — F. D. C. 1 5 "
48903	George IV. Pattern £. 5 piece, 1826. R. F. D. C. 7 10 "
48904	— — — — — E. F. 6 10 "
48905	William IV. Pattern £. 2 piece, 1831. R. F. D. C. 2 15 "

48906	Half-Sovereign, 1835. — E. F. " 12 6
48907	Pattern Groat, 1836. Type as the silver groat, but edge plain. RRR. E. F. 10 " "
48908	Victoria. Proof Sovereign, 1839. Plain edge. R. E. F. 1 10 "
48909	Proof Half Sovereign, 1839. Plain edge. R. F. D. C. 1 " "
48910	Half-Sovereign, 1893. "Jubilee" head. R. F. " 15 "
48911	Australian Sovereign. Sydney Mint, 1863. S. E. F. 1 5 "

SILVER

48912	Aethelred II. Penny. Norwich. EDELRED REX AN. Bust to left. R. LEOFFINE MO NORD. Small cross pattée. B. M. Cat., type 1. Hild type A. Hks. 205. V. F. " 7 6
48913	John. Dublin penny. IOHANNES REX arranged outside a triangle within which is the bust of King John, facing, crowned. R. ROBERD ON DIVA at sides of triangle containing a flaming star above a crescent. V. F. " 2 6
48914	Edward III. Groat. EDWARD D G REX ANGL Z FRAN D HYB. Crowned bust facing. R. POSVI DEVM ADIVTOREM MEV. CIVITAS LONDON. V. F. " 7 6
48915	— Mm. Crown. Same type and legends. Edge chipped. V. F. " 5 "
48916	Another. EDWARD D G REX ANGL D S h Y B Z T Q T. M. " 3 "
48917	Richard II. Groat. RICHARD DI CR &c. Edge badly chipped. R. M. " 5 "
48918	Henry VII. Canterbury Half-Groat. Second issue. Mm. Tun. Facing bust with double-arched crown. F. " 3 "
48919	Henry VIII. Groat. First issue. Mm. Castle. Bust of Henry VII. hARRIC' VIII' &c. R. POSVI &c. Shield on cross fourchée. F. " 4 "
48920	— Another, mm. portcullis crowned. Same type. F. " 5 "
48921	— — — — — M. " 2 6
48922	Canterbury. Half-Groat. Second issue. Crowned bust of Henry VIII. VV A at sides of shield on reverse. Excellent portrait. E. F. " 5 "
48923	Elizabeth. Sixpence, 1567. Mm. Crown. F. " 2 "
48924	Three halfpence, 1572. Mm. Ermine. Edge broken. F. " 3 "
48925	James VI of Scotland. Ten shilling piece 1595-93. Mm. Quatrefoil. IACOBVS D G R SCOTORVM. Bust to right, head bare. R. NEMO ME IMPVNE LACESSIT 159593. Triple-headed thistle, crowned. Cracked. R. F. " 5 "
48926	James I. Shilling. Mm. Thistle. Plume over shield. R. M. " 5 "
48927	Charles I. Crown. Hks. 1 a. Mm. Cross on steps. CAROLVS D G MAG BRIT FR ET HIB REX. The King on horseback, crowned, bearing ruff and armour, and holding sword over shoulder. R. CHRISTO AVSPICE REGNO. Shield cross fourchée. R. V. F. 2 15 "
48928	— Mm. Sun. Hks. type 4. R. V. F. 1 10 "
48929	Sixpence. Mm. Star. — S. F. " 3 "
48930	Threepence. Aberystwith. Mm. Book. CAROLVS D : G : M : B : FR : ET : H : REX. Crowned bust to left, plume before, value behind. R. CHRISTO AVSPICE REGNO. Oval shield surmounted by a plume. S. V. F. " 4 "
48931	Charles II. Crown, 1662. Rose under bust. Edge not dated. S. F. " 7 6
48932	Crown, 1663. Usual type. — S. F. " 7 6
48933	Crown, 1679. — S. F. " 7 6
48934	— Another, larger bust. S. M. " 5 "
48935	Halfcrown, 1676. — S. M. " 3 6
48936	Halfcrown, 1677. — S. V. F. " 10 "
48937	James II. Crown, 1686. Rare date. V. F. 1 5 "
48938	Crown, 1687. — F. D. C. 1 15 "
48939	William and Mary. Crown, 1691. R. M. " 12 6
48940	Sixpence, 1693. — R. F. " 5 "
48941	— — — — — F. " 4 "
48942	— — — — — M. " 2 "
48943	William III. York shilling, 1697. Y below the bust. S. M. " 2 "
48944	Sixpence, 1696. — E. F. " 2 "
48945	Queen Anne. Shilling, 1703. VIGO. E. F. " 7 6
48946	— — — — — F. " 3 6
48947	Shilling, 1708. — F. " 1 6
48948	Shilling, 1711. — E. F. " 3 "
48949	George I. Shilling, 1725. Roses and plumes. V. F. " 4 "
48950	Sixpence, 1723. SS.C. — E. F. " 2 "
48951	Annapolis shilling, 1783. I-CHALMERS, ANNAPO- LIS. Two hands clasped within a wreath. R. ONE SHILLING. 1783. Serpent and doves. RRR. V. F. 4 10 "
48952	George III. Shilling, 1816. — F. D. C. " 2 "
48953	Shilling, 1820. — F. D. C. " 2 "
48954	Sixpence, 1819. — F. D. C. " 1 6
48955	George IV. Halfcrown, 1820. Crowned shield with rose, thistle, and shamrock. F. D. C. " 5 "
48956	— 1821. Same type. F. D. C. " 5 "

48957	—	1825. Shield surmounted by crowned helmet and lambrequins.	F. D. C.	» 5 »
48959	—	"Lion shilling, 1825.	E. F.	» 3 »
48960	—	"Lion" sixpence, 1826.	V. F.	» 3 »
48961	—	William IV. Halfcrown, 1834.	E. F.	» 4 »
48962	—	Shilling, 1836.	E. F.	» 2 »
48963	—	Groat, 1836.	F. D. C.	» 1 »
48964	—	—	E. F.	» 9 »
48965	—	Threehalfpence, 1836.	F. D. C.	» 1 »
48966	—	Quarter Guilder of Demerary, 1835.	E. F.	» 2 »
48967	—	Victoria. Gothic crown, 1847. Inscribed edge.	E. F.	» 15 »
48968	—	—	V. F.	» 10 »
48969	—	Florin, 1849.	E. F.	» 3 »
48970	—	—	F. D. C.	» 4 »
48971	—	Shilling, 1856.	F. D. C.	» 2 »
48972	—	—	F. D. C.	» 2 »
48973	—	—	F. D. C.	» 2 »
48974	—	Sixpence, 1875.	F. D. C.	» 2 »
48975	—	Sixpence, 1893. "Jubilee" head. R.	F.	» 2 »
48976	—	Crown, 1887.	F. D. C.	» 6 »
48977	—	Four shilling piece, 1887.	F. D. C.	» 5 »
48978	—	Halfcrown, 1887.	F. D. C.	» 3 »
48979	—	Maundy Set, 1887. Young head. R.	F. D. C.	» 10 »
48980	—	Groat, 1845.	F. D. C.	» 1 »
48981	—	—	F. D. C.	» 1 »
48982	—	—	F. D. C.	» 1 »
48983	—	—	F. D. C.	» 1 »
48984	—	—	F. D. C.	» 1 »
48985	—	South African Republic. Crown, 1892.	R. E. F.	» 1 »
48986	—	Proof Halfcrown, 1892. Same type.	F. D. C.	» 10 »
48987	—	Proof Florin, 1892.	F. D. C.	» 7 »
48988	—	Proof Sixpence, 1892.	F. D. C.	» 3 »
48989	—	Proof Threepence, 1892.	F. D. C.	» 3 »

(To be continued.)

ENGLISH COMMEMORATIVE MEDALS

48990	R.	John Colet. Founder of St. Paul's School. T. Pingo. IO. COLETVS. SCHOL. PAVL. FVND. MDXII. Bust to left. R. PERGE. Minerva and a child; St. Paul's in the distance on the right, the school on the left. Med. Illus., I, $\frac{25}{32}$. Size 1.7.	E. F.	» 1 »
48991	—	Æ. Pidgeon. JOHANNES COLETUS SCHOLÆ PAULINÆ FUNDATOR MDXII. Bust to right, in cap. R. Students; busts of Homer and Virgil. Med. Illus., I, $\frac{25}{32}$. Size 2.1.	E. F.	» 10 »
48992	—	Æ. L. C. Wyon. JOANNES COLET SCHOLÆ PAULINÆ FUNDATOR MDIX. FIDE ET LITERIS. Bust to left, in cap and gown. R. ÆQUABILITER ET DILIGENTER A. D. MDCCCLII. Inscription, VIR HONORATISSIMUS THOMAS BARO TRURO, &c. Med. Illus., I, $\frac{25}{32}$. Size 1.75.	E. F.	» 5 »
48993	R.	Henry VIII. Defender of the Faith. HENRICVS·VIII·DEI·GRA·REX·ANGL·FRANC·DOM·HYB. Bust to left, hat and costume of the period. R. ODOR EIVS VT LIBANI. Tudor rose. DEFENSOR FIDEI. Med. Illus., I, $\frac{30}{16}$. Size 1.25. Cast and chased. R.	E. F.	» 7 10 »
48994	Æ.	Sir Thomas More. THOMAS MORVS ANGLIÆ CANCEL. Bust to right, in cap and fur cloak. R. SVAVIS OLET. A felled cypress type tree, an axe stuck in the stump. Med. Illus., I, $\frac{30}{16}$. Size 2.35. Cast and chased. R.	V. F.	» 2 10 »
48995	R.	Henry VIII. Stuart. HENRIC·8·DI·GRA·ANGL·FRANC·Z·HIB. Half-length figure of Henry VIII, nearly full face, in armour, crowned, holding, sword and orb. R. PARCERE·SVBIECTIS·Z·DEBELLA·SVPBOS: The English lion grasping the orb. Cf. Med. Illus., I, $\frac{44}{32}$. Size 1.35. Cast and chased.	E. F.	» 1 5 »
48996	R.	Edward VI. Coronation. Stuart. EDWARDVS·VI·D·G·ANG·FR·E·HI·REX·FIDEI·DEFNS·&c. Half-length figure of Edward VI. to right, in armour, crowned, holding sword and orb. R. Inscriptions in Hebrew and Greek. Cf. Med. Illus., I, $\frac{50}{32}$. Size 2.55. Cast and chased.	E. F.	» 3 10 »
48998	Æ.	Philip II. PHILIPPVS·D·G·HISPANIARVM·ET·ANGLIÆ·REX. Bust to left, armour, mantle, badge of the Golden Fleece. R. HINC·VIGILO. Bellerophon destroying the Chimaera. Cf. Med. Illus., I, $\frac{80}{30}$. Size 1.65. A modern cast.	E. F.	» 10 »
48999	Æ.	Philip and Mary. Counter. 1558. PH·ET·MARIA·HISP·ANGL·REGS·FLANDR·COMS. Busts facing. Ex.: 1558. R. GECT·DE·LA·CHAMBR·DES·COPT·A·LILLE·1557. Arms of Philip and Mary on a lozenge shaped shield. Med. Illus., I, $\frac{80}{32}$. Size 1.1. R.	F.	» 7 6 »
49000	—	Æ. 1560. PHS·*:D·G·*:HISPANIA·RVM·*:REX·Ex.: 1560. Reverse as before. Med. Illus., I, $\frac{80}{32}$. Size 1.15. Pierced. R.	E. F.	» 10 »
49001	Æ.	Accession of Queen Elizabeth, 1558. ET ANGLIA GLORIA. Crowned bust, $\frac{2}{3}$ to left. R. SOLA		

		PHENIX. Phoenix amid flames, crown above. Med. Illus., I, $\frac{44}{32}$. Size 1.15. R.	M.	» 7 6 »
49002	R.	Earl of Pembroke. GVLI·COMES·PENEBOCK·A° 1562. Bust of the Earl to right, head bare, armour, ruff. R. DRACO·HIC·VER·VIRTUTV·CVSTOS. Female figure, dragon, temple. Cf. Med. Illus., I, $\frac{100}{30}$. Size 1.85. Cast and chased. A fine copy of the original medal by Stephen of Holland.	E. F.	» 3 »
49003	R.	Defence of the Kingdom, 1572. QVID·MOS·SINE·TE. Crowned bust of Queen Elizabeth to left, between a portcullis and a rose. R. QVID·HOC·SINE·ARMIS. A castle between ER; globe below. Med. Illus., I, $\frac{120}{30}$. Size .9. R.	V. F.	» 1 10 »
49004	R.	Queen Elizabeth. Phoenix badge (S. Passe?). ELIZABETH·D·G·ANG·FR·ET·HIB·REGINA. Bust three-quarters to left, coil, ruff, pearls. R. SEMPER EADEM. Phoenix amid flames, royal monogram and crown above. Size 1.35. Unpublished. Pierced.	E. F.	» 12 10 »
49005	R.	— ELIZABETHA·D·G·ANG·FR·ET·HIB·REGINA. Bust to left. HEI MIHI QVOD TANTO VIRTVS &c. R. Phoenix amid flames; above, the crowned monogram of Elizabeth. FELICES·ARABES·&c. Cf. Med. Illus., I, $\frac{120}{30}$. Oval, 1.85 by 1.65. Cast and chased. Modern work.	E. F.	» 3 10 »
49006	R.	Assistance to the United Provinces, 1585. MACTE·ANIMI·ROSA·NECTARE. Elizabeth, seated on her throne, presents rose to two deputies from the Provinces. R. SSPRETA·AMBROSIA·VESCITOR·FENO·1585. Two Spaniards, a horse, and ass, together eating hay. Med. Illus., I, $\frac{130}{30}$. Size 1.15.	E. F.	» 10 »
49007	Æ.	—	E. F.	» 4 »
49008	R.	Assistance to the United Provinces, 1586. E·R·EST·ALTRIX·ESVRIENTIVM·EVM. Queen Elizabeth presenting a sword to the deputies. Ex.: 1586. R. SERMO·DEI·QVO·ENSE·ANCIPI·ACVTIOR. A sword, the point in clouds bearing the name of Jehovah in Hebrew. Med. Illus., I, $\frac{130}{37}$. Size 1.15.	E. F.	» 12 6 »
49009	—	—	V. F.	» 7 6 »
49010	Æ.	—	E. F.	» 4 »
49011	—	—	V. F.	» 2 6 »
49012	R.	Support of the Protestants in Belgium, 1581. DEO·OPT·MAX·LAVS·ET·HONOR·IN·OE·ÆVVM·QVOD·Elizabeth enthroned, a hydra under her feet; Leicester in attendance, and five boys with the shields of the Provinces. Ex.: 1587. R. QVEM·DEVVS·CONFICIET·SPIRITV·ORIS·SVI·The Pope, a bishop and other clerical gentlemen, falling from heaven. Med. Illus., I, $\frac{130}{30}$. Size 2.05. R.	E. F.	» 2 5 »
49013	R.	The Earl of Leicester leaves Belgium. ROBE·CO·LEIC·ET·IN·BELG·GVBER·1587. Bust of Leicester, feathered cap, richly decorated armour. R. NON·GREGEM·SED·INGRATOS. A dog leaving a flock of sheep. INVITVS·DESERO. Cf. Med. Illus., I, $\frac{140}{100}$. Size 1.9. Cast and chased; high relief. Modern work.	E. F.	» 2 »
49014	R.	Alliance of England, France, and the United Provinces, 1596. Belgic lion with sword and arrows; beneath, S.C. R. RVMPITVR·HAVD·FACILE·CIO·IOXCVI. A hand from heaven holding a cord. Med. Illus., I, $\frac{160}{100}$. Size 1.15.	V. F.	» 9 »
49015	Æ.	—	F.	» 3 »
49016	—	R. COMMVNIS·QVOS·CAVSA·MOVET·SOCIAT. Three soldiers by an altar inscribed LIBERT PATR. R. TITVLVS·FOEDERIS·CIO·XCVI. A soldier pointing to a tablet inscribed. ODIVM TYRANNIDIS. Med. Illus., I, $\frac{160}{100}$. Size 1.15.	F.	» 7 6 »
49017	Æ.	—	V. F.	» 3 »
49018	—	Battle of Turnhout, 1597. VICTORIA·TVRNOTA·NA·24·IANVARI·1597. View of the battle. R. A·DOMINO·FACTVM·EST·ISTVD. Shields of France, England, and the United Provinces. Med. Illus., I, $\frac{160}{100}$. Size 1.1.	F.	» 3 »
49019	Æ.	Battle of Nieupoort, 1600. CALCVLVS·ORDI·NVM·TRAIECTEN·1600. Crowned shield of Utrecht. R. HOC·OPVS·DOMINI·EXERCITVM. Spaniards in flight. Med. Illus., I, $\frac{170}{100}$. Size 1.2.	E. F.	» 5 »
49020	—	R. QVOS·DIES·VIDIT·VENIENS·SVPER·BOS. Crowned shield of Zealand. R. HOS·DIES·VIDIT·FVGIENS·IACENTES·2·IVLII·1600. View of the battle. AD NEOPORTV. Med. Illus., I, $\frac{170}{100}$. Size 1.15.	E. F.	» 10 »
49021	Æ.	—	E. F.	» 3 »
49022	R.	Prince Maurice of Orange, 1602. Conrad von Bloc. MAVRITIVS·PR·AVR·CO·NASS·CAT·MARC·VER·ET·VLIS·Bust to right; below, .C.V.B.F. R. TANDEM·FIT·SVRCVLVS·ARBOR. ANNO·1602. A young orange tree growing from an old stump. Med. Illus., I, $\frac{180}{100}$. Size 1.3. Cast and chased. R.	E. F.	» 7 10 »
49023	R.	Lord Buckhurst, Counter, 1602. T·SACKVIL·B·D·BVCH·ANG·THES·EQ·AVRA. Armorial shield within the Garter. R. SEMPER·FIDELIS. A leopard rampant. Med. Illus., I, $\frac{180}{30}$. Size 1.15. R.	V. F.	» 1 5 »
49024	—	—	F.	» 10 »
49025	—	Variety reading AVRA. Two roses after SEMPER		

and one after FIDELIS, instead of a rose before and after SEMPER as on the preceding pieces. *Med. Illus.*, I, 122. R.

- 49026 **Æ. Queen Elizabeth, Nuremberg Counter.**
ELISABETA REG: ANG: The Queen on horseback preceded by a soldier. Ex: H. K. R. POSVI DEVM ADIVTOREM.
Crowned shield. *Med. Illus.*, I, 122. Size 1.1. R. F. 5 "

(To be continued.)

THE COPPER TIN AND BRONZE COINS OF ENGLAND

(Continued from col. 10232.)

PROOFS & PATTERNS

COMMONWEALTH

- 49027 **Pattern Farthing.** ENGLANDS FARTHING (Mont. 3) in copper. RR. V. F. 2 10 "
- 49028 — Another similar but smaller. RR. F. 2 " "
- 49029 — Another similar but in brass with a copper centre. RR. F. 4 10 "
- 49030 — Another slightly different with K on each side in the wreath over the shield. Struck on a very thick flan of brass with a copper centre. RR. E. F. 6 10 "
- 49031 — 1/2 OUNCE OF FINE PEWTER (Mont. 7). RR. V. F. 2 10 "
- 49032 — — — — — M. 1 " "

CROMWELL

- 49033 **Pattern Farthing.** CHARITIE AND CHANGE (Mont. 5). RR. F. D. C. 12 " "

CHARLES II

- 49034 **Pattern Farthing.** In pewter with a copper ring in the centre. Obv. C.R. in double monogram crowned. R. Four sceptres in saltire (Mont. 25). RR. F. 1 10 "
- 49035 — Similar to the last but Obv. C.C. in monogram crowned. R. As before (Mont. 28). RR. E. F. 6 " "
- 49036 — 1676 in pewter. Obv. Rose, thistle, harp, and lis each crowned and forming a cross with four C's interlaced, in the centre. R. The same as the obverse. RR. F. 1 5 "
- 49037 — Another. RR. F. D. C. 6 " "
- 49038 — Copper. Obv. As the last but smaller and with mm. a lion. R. A ship sailing to the left (Mont. 14). R. M. 15 "
- 49039 — Laureated and draped bust to the right. R. As the last but larger and dated 1663 (Mont. 10). RR. F. D. C. 4 10 "
- 49040 — Laureated and armoured bust to the left, 1665 below. R. Britannia seated to the left (Mont. 19). E. F. 10 6 "
- 49041 — C.R. in double monogram crowned. R. EX NOCTE DIEM (Mont. 38). RRR. E. F. 5 " "
- 49042 **Pattern Halfpenny.** Undated. Bust to the left. R. Britannia seated to the left (Mont. 11). R. F. D. C. 1 10 "
- 49043 — — — — — V. F. 1 5 "
- 49044 — — — — — F. 10 "
- 49045 — Undated. A ship sailing to the left. R. Michael spearing a dragon (Mont. 11). All copper. RR. E. F. 3 " "
- 49046 — Another. M. 1 5 "
- 49047 — Similar but the flan is formed of a copper centre with a brass rim. RR. V. F. 1 12 6 "
- 49048 — Another. M. 12 6 "
- 49049 — Similar but with the centre of brass and the rim of copper. RR. F. 1 5 "

WILLIAM & MARY

- 49050 **Proof Halfpenny.** 1694 on a large flan. Brilliant. RR. F. D. C. 4 5 "
- 49051 — Another. M. 10 "
- 49052 **Pattern Halfpenny.** Undated. Bust of William III. R. Bust of Mary; with legends (Mont. 3). RR. E. F. 4 " "
- 49053 — Another. V. F. 2 " "
- 49054 — Similar but without legends (Mont. 3a). RRR. V. F. 6 " "
- 49055 — Large busts to right. R. The crosses of St. George and St. Andrew upon a shield (Mont. 5). RRR. E. F. 12 10 "
- 49056 — 1694. Similar to the current coin but the busts are smaller and in higher relief, the armour more ornamented, and the flan larger (Mont. 7). RRR. F. D. C. 7 10 "
- 49057 — 1694. Similar but of coarser work (Mont. 8). RRR. V. F. 4 10 "
- 49058 **Pattern Farthing.** Undated. Busts to the right. R. Three pillars under one crown (Mont. 11). RR. All copper. F. D. C. 1 10 "
- 49059 — Similar but struck in yellow metal. RRR. F. D. C. 4 10 "
- 49060 — Another half brass and half copper. RRR. E. F. 3 10 "

- 49061 — Bust of Wm III. R. Bust of Mary (Mont. 15). E. F. 10 "
- 49062 — Bust of Mary. R. A rose tree (Mont. 18). F. 3 "
- 49063 — Bust of Wm III. R. The sun in splendour. Half brass and half copper (As Mont. 22 but unpublished in two metals). RR. F. 2 " "

ANNE

- 49064 **Pattern Halfpenny.** Undated. Bust of the Queen to left. R. As the obverse. Edge inscribed DECUS &c. &c. (Mont. 1). RRR. E. F. 7 10 "
- 49065 — Similar but with plain edge. RR. F. D. C. 4 " "
- 49066 — Larger bust without pearls in the hair. R. The Queen as Britannia holding an olive branch, a large crown above (Mont. 3). RR. F. D. C. 5 10 "
- 49067 — Similar but a rose and thistle conjoined take the place of the olive branch (Mont. 4). RR. E. F. 6 " "
- 49068 — Obv. As before. R. Rose and Thistle on one stalk with a crown above (Mont. 5). RR. F. D. C. 5 10 "
- 49069 **Proof Farthing.** 1714. As the current coin. RR. E. F. 1 10 "
- 49070 — — — — — F. D. C. 1 15 "
- 49071 **Pattern Farthing.** 1713. Similar to the last but the reverse legend is continuous and terminates with the date (Mont. 11). On a broad flan. RR. F. D. C. 2 15 "
- 49072 — Similar but on a smaller flan and the inner circle on the reverse is ornamented with square teeth projecting inwards. The lettering is smaller. RR. F. D. C. 2 10 "
- 49073 — Similar but without the inner circle on the obverse and without the teeth on the reverse. F. 1 5 "
- 49074 — As the last but on a very thick flan. RR. F. D. C. 4 " "
- 49075 — Similar but with an inner circle. R. The Queen as Britannia seated under a portico, 1713 in the exergue (Mont. 12). RR. F. D. C. 6 " "
- 49076 — Bust as before but with the title AUGUSTA. R. The Queen, as Peace, in a biga (Mont. 13). RRR. F. D. C. 5 5 "
- 49077 — 1714. As the current coin but reading REGINA (Mont. 14). F. D. C. 4 " "
- 49078 — Another. F. 2 " "

GEORGE I

- 49079 **Proof Halfpenny.** 1717. As the current coin. RR. F. D. C. 1 15 "
- 49080 — — — — — V. F. 10 "
- 49081 **Proof Farthing.** 1717. As the current coin. RR. F. D. C. 1 " "

GEORGE II

- 49082 **Proof Halfpenny.** 1729. Similar to the current coin, bronzed. Brilliant. RR. F. D. C. 1 5 "

GEORGE III

- 49083 **Proof Twopence.** 1797. As the current coin, bronzed, brilliant. F. D. C. 1 5 "
- 49084 — Another in bright copper, brilliant. RR. F. D. C. 1 15 "
- 49085 — Another as last but struck upon a thin flan, brilliant. RR. F. D. C. 1 5 "
- 49086 — As before but on thick flan and gilt, brilliant. RR. F. D. C. 1 10 "
- 49087 **Pattern Twopence.** 1805. Bust to right. R. Britannia seated to the left. BRITANNIARUM. A modern conception. F. D. C. 15 "
- 49088 **Pattern Penny.** 1788. By Pingo. R. Britannia standing facing (Mont. 10). RRR. F. D. C. 5 10 "
- 49089 — Similar but without the circle on each side and having a grained edge. RRR. F. D. C. 7 10 "
- 49090 **Proof Penny.** 1797. As the current piece but bronzed. F. D. C. 10 "
- 49091 — Another in copper. F. D. C. 10 "
- 49092 **Pattern Penny.** 1797. Similar to the last but with a much larger head (Mont. 20a). Bronzed. F. D. C. 10 "
- 49093 — Similar but in copper and with the reverse legend in smaller letter like those on the obverse (Mont. 20). F. D. C. 1 " "
- 49094 — Similar but large lettering on both sides. Gilt. Brilliant. F. D. C. 1 5 "
- 49095 — As the last but with small lettering. R. Britannia helmeted and the date in the exergue (Mont. 23). Bronzed, brilliant. F. D. C. 1 10 "
- 49096 — Similar but in copper. F. D. C. 1 10 "
- 49097 — Similar to the last but the bust is smaller, like that on the current coin, below the bust are branches (Mont. 21). Bronzed. F. D. C. 1 5 "
- 49098 — Similar but in copper. F. D. C. 2 5 "
- 49099 — Bust of George III to the right. R. Britannia seated upon a cannon (Mont. 25). Bronzed. RR. F. D. C. 2 " "
- 49100 — 1799. Bust as last. R. VIGEBIT &c., &c. (Mont. 28). Bronzed. RR. F. D. C. 2 5 "
- 49101 — 1805. Small laureated and draped bust to the right. R. Britannia seated to the right, 1805 below. BRITANNIARUM, over (Mont. 34). Bronzed. RR. F. D. C. 2 " "

49102	Proof Penny. 1806. As the current coin. <i>Bronzed.</i>	F. D. C.	" 7 6
49103	Proof Halfpenny. 1770. As the current coin but of exceptionally fine work. <i>R.</i>	F. D. C.	1 10 "
49104	Pattern Halfpenny. 1788. Laureated and armoured bust to the right. <i>R.</i> Britannia standing (Mont. 11). <i>RRR.</i>	F. D. C.	3 10 "
49105	— Similar but without the circles on both sides. <i>RRR.</i>	F. D. C.	4 10 "
49106	— 1788. By Droz. Edge <i>RENDER &c.</i> (Mont. 3). <i>Gilt. R.</i>	F. D. C.	" 11 6
49107	— Similar but <i>Silvered. R.</i>	F. D. C.	" 8 6
49108	— Similar but with <i>gilloche</i> edge and <i>bronzed. RR.</i>	F. D. C.	" 15 "
49109	— 1790. Similar to the last but the date is in the exergue. Edge <i>RENDER &c. Gilt</i> (Mont. 7). <i>R.</i>	E. F.	" 7 6
49110	— Similar but <i>bronzed.</i>	F. D. C.	" 10 "
49111	— — <i>copper.</i>	F. D. C.	" 10 "
49112	— As last but the edge inscription is <i>incuse. RR.</i>	F. D. C.	2 10 "
49113	— As last but edge <i>plain.</i>	F. D. C.	" 7 6
49114	— As last but edge <i>gilloche. RR. Gilt.</i>	F. D. C.	1 " "
49115	— As last. <i>Bronzed.</i>	F. D. C.	" 15 "
49116	— Similar but with an eagle's head under the bust and the edge <i>plain.</i>	E. F.	" 7 6
49117	— Similar but Britannia is not draped. <i>V. F.</i>	" 10 "	
49118	— 1795. Obv. As the current 2 ^d and penny of 1797. <i>R.</i> Britannia seated to the left with the date in a compartment below (Mont. 18). <i>Bronzed. R.</i>	F. D. C.	" 15 "
49119	— As last but in <i>copper.</i>	F. D. C.	" 15 "
49120	— 1795. Larger bust with <i>SOHO</i> below. Otherwise as last (Mont. 16). <i>Bronzed. R.</i>	F. D. C.	" 12 6
49121	— As last but upon a very <i>heavy flan. Copper. RR.</i>	F. D. C.	2 " "
49122	— Another on a very <i>thin flan. RR.</i>	V. F.	" 15 "
49123	— 1796. Laureated and draped bust to the right. <i>R.</i> Britannia as on the ordinary issue, with date in the exergue (Mont. 15). <i>RR.</i>	F. D. C.	5 " "
49124	— 1797. Similar to the current penny of the same date (Mont. 5).	F. D. C.	" 7 6
49125	— Similar but <i>gilt. Brilliant. RR.</i>	F. D. C.	1 5 "
49126	— Similar but with a larger head, <i>SOHO</i> below. <i>RR.</i>	F. D. C.	1 10 "
49127	— As the last but one, but having a <i>grained edge, bronzed.</i>	F. D. C.	1 " "
49128	— — — — — <i>F.</i>	" 12 "	
49129	— Laureated bust to the right. <i>R.</i> Britannia seated upon a cannon (Mont. 26). <i>RR.</i>	F. D. C.	2 10 "
49130	Proof Halfpenny. 1799. <i>Bronzed.</i>	F. D. C.	" 4 6
49131	— — — — — <i>Copper.</i>	F. D. C.	" 5 "
49132	— — — — — <i>Gilt.</i>	F. D. C.	" 7 6
49133	Pattern Halfpenny. 1799. Bust of the King wearing a crown, otherwise as the last (Mont. 31). <i>Bronzed. RR.</i>	F. D. C.	2 15 "
49134	— — — — — <i>Copper. RR.</i>	F. D. C.	2 15 "
49135	— 1799. As the ordinary one but without <i>K</i> on the truncation (Mont. 7 ^a). <i>Bronzed. RR.</i>	F. D. C.	" 9 6
49136	— Somewhat like the last but the legend on obverse is <i>GEORGIUS III D: G: BRITANN: REX: F: D: &c.</i> (Mont. 30). <i>RRR.</i>	F. D. C.	3 " "
49137	— 1805. <i>BRITANNIARUM.</i>	F. D. C.	1 5 "
49138	Proof Halfpenny. 1806. <i>Bronzed.</i>	F. D. C.	" 5 "
49139	— — — — — <i>Red copper, brilliant.</i>	F. D. C.	" 4 6
49140	— — — — — <i>Gilt, brilliant.</i>	F. D. C.	" 7 6
49141	— 1807. <i>Copper.</i>	F. D. C.	" 15 "
49142	Pattern Farthing. 1790. Laureated bust to the right. <i>R.</i> Britannia seated to the left, the date in the exergue. By Droz (Mont. 6 ^a). <i>Bronzed.</i>	F. D. C.	" 2 6
49143	— 1797. Britannia seated on a cannon (Mont. 27). <i>Bronzed.</i>	F. D. C.	1 5 "
49144	— 1797. Type as the current Broad rim penny. Original (Mont. 6).	F. D. C.	" 15 "
49145	— — — — — <i>Gilt. Brilliant.</i>	F. D. C.	" 6 6
49146	— 1798. Similar to the last but having the date below the bust and <i>I FARTHING</i> below Britannia (Mont. 29). <i>Bronzed.</i>	F. D. C.	" 7 6
49147	— — — — — <i>Copper.</i>	F. D. C.	" 10 "
49148	— — — — — <i>Gilt. Brilliant. R.</i>	F. D. C.	" 12 6
49149	Proof Farthing. 1799. <i>Bronzed.</i>	F. D. C.	" 3 "
49150	— — — — — <i>Copper.</i>	F. D. C.	" 3 "
49151	— — — — — <i>Gilt.</i>	F. D. C.	" 4 "
49152	Pattern Farthing. 1905. <i>BRITANNIARUM, bronzed.</i>	F. D. C.	" 10 "
49153	Proof Farthing. 1806. <i>Bronzed, brilliant.</i>	F. D. C.	" 2 6
49154	— — — — — <i>Copper.</i>	F. D. C.	" 3 6
49155	— — — — — <i>Gilt.</i>	F. D. C.	" 4 6
49156	Pattern Farthing. 1806. Very similar to the last, but the bust is almost exactly the same as that on the Irish farthing of even date. Unpublished and very rare only 2 specimens being known. <i>RRR.</i>	F. D. C.	2 " "
49157	Proof Farthing. 1807. <i>Bronzed.</i>	F. D. C.	" 7 6

GEORGE IV

49158	Proof Penny. 1826. <i>Bronzed.</i>	F. D. C.	" 12 6
49159	Proof Halfpenny. 1826. <i>Bronzed.</i>	F. D. C.	" 6 "
49160	Proof Farthing. 1826. <i>Bronzed.</i>	F. D. C.	" 6 "
49161	— — — — — <i>Copper.</i>	F. D. C.	" 5 6
49162	Pattern Farthing. No date. Bust to left not laureated. <i>GEORGE IV KING OF GREAT BRITAIN. R.</i> A crown surmounted by a lion crowned, within a wreath of Rose. Thistle and Shamrock. <i>RR.</i>	F. D. C.	1 5 "

WILLIAM IV

49163	Proof Penny. 1831. <i>Bronzed.</i>	F. D. C.	" 15 "
49164	Proof Halfpenny. —	F. D. C.	" 10 "
49165	Proof Farthing. —	F. D. C.	" 5 "

VICTORIA

49166	Proof Penny. 1839. <i>Bronzed.</i>	F. D. C.	" 10 "
49167	— 1841. —	F. D. C.	" 10 "
49168	— — — — — <i>Copper. R.</i>	F. D. C.	1 " "
49169	— 1853. <i>Red Copper. R.</i>	F. D. C.	1 " "
49170	Proof Halfpenny. 1839. <i>Bronzed. R.</i>	F. D. C.	" 10 "
49171	— 1853. <i>Bronzed. R.</i>	F. D. C.	" 10 "
49172	— — — — — <i>Red Copper. R.</i>	F. D. C.	" 10 "
49173	Proof Farthing. 1839. <i>Bronzed.</i>	F. D. C.	" 4 6
49174	— 1853. — — — — — <i>R.</i>	F. D. C.	" 10 "
49175	Proof Penny. 1860. <i>Bronzed. RR.</i>	F. D. C.	2 " "
49176	— — — — — scratched. <i>E. F.</i>	1 " "	
49177	— 1861. — — — — — <i>RR.</i>	F. D. C.	2 " "
49178	Proof Penny, Halfpenny and Farthing. 1881. <i>Bright bronze. RRR.</i>	F. D. C.	5 " "
49179	Pattern Penny. 1860. By Moore. <i>Bronzed.</i>	F. D. C.	" 12 6
49180	— — — — — <i>Copper.</i>	F. D. C.	" 12 6
49181	— — — — — <i>Gilt. R.</i>	F. D. C.	1 5 "
49182	— — — — — <i>Tin. R.</i>	E. F.	" 17 6

VARIA

RELIGIOUS INSCRIPTIONS ON COINS

Many indignant protests have been received by the President of the United States because the words "In God we trust" have been omitted from the gold coins lately issued by the Mint. President Roosevelt has now replied to his critics in an interesting and characteristic letter. To begin with, he says, it was found that there was no law authorizing the inscription. "As the custom, although without legal warrant, however, had grown up, I might have felt at liberty to keep the inscription had I approved of its being on the coinage. . . My own feeling in the matter is due to my very firm conviction that to put such a motto on coins, or to use it in any kindred manner, not only does no good but does positive harm, and is, in effect, irreverence, which comes dangerously close to sacrilege. A beautiful and solemn sentence such as the one in question should be treated and uttered only with that fine reverence which necessarily implies a certain exaltation of spirit. Any use which tends to secure its being treated in a spirit of levity is from every standpoint profoundly to be regretted. It is a motto which it is, indeed, well to have inscribed on our temples of justice, in our legislative halls, and in buildings such as those at West Point and Annapolis — in short, wherever it will tend to arouse and inspire a lofty emotion in those who look thereon. But it seems to me eminently unwise to cheapen such a motto by use on coins, just as it would be to cheapen it by use on postage stamps or on advertisements. As regards its use on the coinage, we have actual experience by which to go. In all my life I have never heard any human being speak reverently of this motto on the coins or show any signs of its having appealed to any high emotion in him, but I have literally hundreds of times heard it used as an occasion of and incitement to the sneering ridicule which it is, above all things, undesirable that so beautiful and exalted a phrase should excite."

(Times.)

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DNS ET REX B {
MARIA DCA ARTOSM { MONETA MERAUD
DN.A.E.MERAUD {
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COMMON GREEK COINS.

(Continued from col. 10311.)

LOCRI EPIZEPHYRII

The first event of importance recorded in the history of the city is the famous battle on the banks of the river Sagras about the year 560 B.C., when 10,000 Locrians defeated 130,000 Crotoniates. Reference to this battle has been made in the chapter on Croton, where its effects on that city are described. The victory affords evidence of the bravery and discipline of the Locrians at a very early date.

Another event of importance was the quarrel of the Locrians with the citizens of Rhegium, about 477 B.C., when Anaxilas the despot of that city attacked them, and they were only saved from a destructive war by the intervention of Hieron of Syracuse.

The friendship of the Locrians with the Syracusans was one of the sources of their prosperity.

In 466 B.C. Thrasybulus the fallen tyrant of Syracuse retired to Locri, and lived there as a private citizen. We naturally find the Locrians taking the side of the Syracusans in their war with the Athenians, and hence in 415 B.C. the Athenian fleet was refused permission to anchor off the harbour of Locri. At a later period the Locrians also sent troops to Greece to aid the Lacedæmonians.

About 392 B.C. Dionysius the elder sought to strengthen his position by marriage with a Locrian wife. Plutarch tells us how he killed the sons of a Locrian citizen named Aristides who had refused him his daughter in marriage.

Dionysius however succeeded in securing as his wife, Doris, the daughter of Zenetus, one of the principal citizens of Locri, and from that time the Syracusans obtained a footing in the south of Italy, and the Locrians increased their power. Only five years later in 389 B.C. the territory of Caulonia was given to Locri, and their influence was also strengthened among the more northern cities of Hipponium and perhaps Terina.

During all this period and down to the year 344 B.C. the Locrians had no mint, probably because the laws of Zaleucus were like those of Lycurgus in forbidding the coinage of money.

In 344 B.C. we have seen that the Tarentines, being hard pressed by the Menapians and Lucanians, called for assistance from Sparta. Croton had been taken by the Lucanians in 368 B.C. and soon after the Bruttii rose to the height of their power. The need of a coinage may have been felt imperative at a time when the Locrians were obliged to maintain an army to defend their city.

They issued two series of coins, one for their maritime commerce, and another for their home use, and their trade with the neighbouring cities. The younger Dionysius of Syracuse, son of the Locrian Doris, when expelled from that city, came to Locri in 356 B.C. where he seized the citadel and established himself as despot. In 350 B.C. the Locrians drove out his garrison and took terrible vengeance on his wife and daughters. The horrible story of the wickedness of Dionysius, and the cruel revenge of the Locrians on his daughters is told by Strabo VI, § 8.

The city had been weakened by the despotism of Dionysius II, and was in constant danger from the Bruttians when they first inaugurated a mint. The coins issued for maritime commerce were Corinthian staters bearing a head of Pallas in a Corinthian helmet on the Obverse and Pegasus on the Reverse, weighing 135-130 grains. May not this point to a desire to obtain help from Corinth in the defence of the city?

In the case of Tarentum the influence of the allies from the old country was apparent on their coinage. Perhaps these Corinthian staters may have been issued to pay the troops sent to their assistance. The first coins issued for their home trade were of Italian standard, and weighed 120-115 grains. They bore on the Obverse a head of Zeus, laureate, with short hair, and on the Reverse Eirene, seated on a square cippus, holding a caduceus, a type which may point to the hope of peace entertained by the citizens on the expulsion of Dionysius II, and of the advent of assistance from their Corinthian friends.

In the year 332 B.C. a change of type appeared. It was the period when the Molossian Alexander was fighting the Lucanians. It is noticeable that on the coins then issued at Locri the head of Zeus was no longer represented with short curls, but with long flowing locks as on the contemporary money of Alexander, introduced into Italy at that time. Instead of the Reverse type of Eirene we have the eagle devouring a hare, and in the field a fulmen, which had appeared on the Reverse of Alexander's coinage as the main type. A body of Locrian troops may have been in the successful army which took Heraclea and Consentium from the Lucanians, and Terina and Sipontum from the Bruttii. In 326 B.C. Alexander was slain near Pandosia, and in that year this series of coins ceased to be issued.

During this period the Corinthian staters still continued to be issued with the same types as formerly.

From the death of Alexander in 326 to the year 300 B.C. the Locrians continued to issue money, but many of the coins of this period are so negligently made that they appear to be Bruttian imitations rather than the work of Greek artists.

The struggle with the Bruttii was still maintained, but we know nothing of the history of the city during this period. The Corinthian staters shew a different and debased style, the legend is shortened from $\Lambda\text{OKP}\Omega\text{N}$ to ΛO or ΛOK , usually on the Reverse instead of on the Obverse. Corinthian drachms also now appear, bearing a female head facing, or in profile, wearing earrings and necklace, and on the Reverse Pegasus flying, and the legend; they weigh 39 grains.

The staters for home use are similar to those of the last period without the fulmen on the Reverse, but generally the work is very careless. The Corinthian staters ceased to be issued at the end of this period *i. e.* circ. 300 B.C.

Between 300 and 280 B.C. Staters weighing 118 grs. were issued with a fresh Obverse type, an eagle devouring a hare, and on the Reverse $\Lambda\text{OKP}\Omega\text{N}$, a fulmen, and symbol, usually a caduceus.

Also Diobols weighing 18 grains bearing on the Obverse an eagle with spread wings, and in front a caduceus; on the Reverse $\Lambda\text{OKP}\Omega\text{N}$ in two lines, between them a fulmen.

Also Obols weighing 11.5 grains, bearing on the Obverse $\Lambda - \text{O}$, an eagle with closed wings, and on the Reverse, a fulmen between two annulets.

These coins bear so close a resemblance to those of Agathocles that there can be no doubt as to their date. That tyrant of Syracuse crossed over to Italy to fight with the Bruttii, but his designs were frustrated by his death, which was hastened by family troubles. Do these coins suggest that he landed at Locri after plundering the Lipari islands?

His death occurred in 289 B.C. Arnold in chapter xxxv of his 'History of Rome' gives an interesting account of his influence.

Pyrrhus crossed over to Italy in 280 B.C. and in the same year defeated the Roman Consul Laevinus on the banks of the Siris. Then followed his victorious march to within sight of Rome, and his retreat to Tarentum. About this time the Locrians had submitted to Rome in order that they might be defended by them from the Bruttians.

When however Pyrrhus appeared before their walls they opened the city and received him and his son Alexander, whom Pyrrhus left at Locri when he departed to Sicily. The soldiers of Pyrrhus behaved with such cruelty that the Locrians again sought the help of the Romans, and Pyrrhus, on his return to Italy in the autumn of 276 B.C., again besieged and took the city. Being in want of funds to pay his mercenaries, Pyrrhus robbed the Locrian temple of Persephone, and putting the treasure on board his ships set sail for Tarentum, but was driven back to Locri by a storm. Dreading the wrath of the goddess he restored the plunder and departed. In 274 B.C. Pyrrhus sustained a defeat at Beneventum and fled to Greece.

On the departure of Pyrrhus the Locrians again submitted to Rome, and continued loyal until the second Punic War, when after the battle of Cannae in 216 B.C., they received the Carthaginians, and it was not till 205 B.C. that Scipio took the city.

Scipio's officer Pleminius plundered the temple of Proserpina, but the Senate caused restitution to be made, and the impiety was expiated at the public cost. The head of Persephone on the bronze coins of the last period serves to remind us of the speech of the

Locrian legate at Rome reported by Livy, XXIX, 18. "Fanum est apud nos Proserpinæ de cuius sanctitate Templi credo aliquem famam ad vos pervenisse Pyrrhi bello."

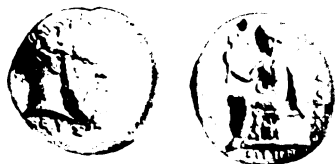
On the departure of Pyrrhus the Locrians shewed their loyalty to Rome by issuing Staters bearing on the Obverse the head of Zeus and on the Reverse a figure representing Fides standing placing a wreath upon the head of Roma, seated before her, leaning on a shield, with the legend **ΛΟΚΡΩΝ ΠΙΣΤΙΣ ΡΩΜΑ**.

The head of Zeus on these coins is so like that on the coins of Pyrrhus that it is most probable the same engraver wrought them both. Perhaps this may imply that Pyrrhus struck his famous Tetradrachms while he was resident in Locri or during the time that city was in his power. Many of his coins have been found not only in South Italy but even in Locri itself.

These coins bearing the figure of Fides crowning Roma are the last silver coins issued in Locri. They are interesting as being the earliest on which we see the personification of Rome, so often found on the denarii of the Republic.

The ruins of Locri which remain have been described by the Duc de Luynes in the *Ann. d'Inst. Arch.*, vol. II, pp. 3-12. The city was nearly two miles long by about one broad, extending from the mouth of a little river now called S. Ilario towards the hills. The ruins are about five miles from the modern town Gerace.

PERIOD I 344-332 B.C.



Obverse. **ΙΕΥΣ**. Head of Zeus to right, laureate, with short hair.
Reverse. **ΕΙΡΗΝΗ ΛΟΚΡΩΝ**.

Eirene wearing long chiton and peplon over her knees, holding a caduceus in her right hand, seated to left on a cippus, the front of which is ornamented with a bucranium.

PERIOD II, 332-326 B.C.



Obverse. **ΛΟΚΡΩΝ**. Head of Zeus to left, laureate, with long flowing locks.

Reverse. Eagle flying to left devouring a hare, behind the back a fulmen, beneath the tail **Η**, in field below a dot.

The fulmen is sometimes in front.

On some the monogram **Ρ**, or **Α**, or **Υ**. On some the legend **ΛΟΚΡΩΝ** is on Reverse instead of on Obverse.

PERIOD III, 300-290 B.C.



Obverse. Eagle flying to left devouring a hare : border of dots.
Reverse. **ΛΟΚΡΩΝ**. Fulmen ; beneath, a caduceus to left : border of dots.

On some specimens **Ο** behind back of eagle.

On some **ΛΟΚΡΩΝ**. Fulmen and border of dots.

DIOBOLS of 18 grains.



Obverse. Eagle standing to left and looking back, with wings open ; in front a caduceus to left : plain border.

Reverse. **ΛΟΚΡΩΝ**. A fulmen.

OBOLS of 11.5 grains.

Obverse. **ΑΟ**. An eagle to left, with wings closed : border of dots.

Reverse. A Fulmen between **Ο — Ο** ; plain border.

PERIOD IV, 273-217.

Obverse. Head of Zeus to left laureate ; beneath, **NE**, border of dots.

Reverse. **ΛΟΚΡΩΝ** in exergue.

Roma seated to left on a throne wearing long chiton and peplon over her knees ; her right arm rests on an oblong shield upon which is a fulmen ; under her left arm, a parazonium.



She is crowned by a female figure representing Fides, standing to left wearing a long chiton and peplon, one end of which is brought over her left shoulder and is held in her left hand : behind the figures respectively the words **ROMA** and **ΠΙΣΤΙΣ**. On some specimens the legend **ΛΟΚΡΩΝ** is added on the Obverse and there is no legend in exergue of Reverse.

BRONZE COINS

PERIOD I, 344-332 B.C.

1. Size 1. Obverse. Head of Zeus to right, laureate, short hair.
Reverse. Eagle to right with wings closed.

On some specimens the eagle on the Rev. is standing on a rock.

PERIOD II 332-326 B.C.

2. Size .85. Obverse. Head of Zeus to right, laureate ; behind, a fulmen. **ΔΙΟΣ**.

Reverse. **ΛΟΚΡΩΝ**. A winged fulmen.

3. Size .95. Obverse. Head of Zeus to left, laureate : border of dots.

Reverse. **ΛΟΚΡΩΝ**. Winged fulmen ; in field to right an incense altar.

PERIOD III, 300-290 B.C.

4. Size .65. Obverse. Head of Pallas to left, wearing crested Corinthian helmet : border of dots.

Reverse. **ΛΟΚΡΩΝ**. A winged fulmen.

On some specimens the legend is in one line.

5. Size .6. Obverse. Head of young Heracles to left, wearing the lion's skin.

Reverse. **ΛΟΚΡΩΝ**. Pegasus flying to left ; beneath, a club to left.

6. Size 1.05. Obverse. Head of Persephone, diademed, wearing earring and necklace, and having a long tress of hair tied behind her head ; behind, a poppy head, or bunch of grapes, or lighted torch : border of dots.

Reverse. **ΛΟΚΡΩΝ**. An eagle standing to left on a fulmen with its wings closed ; behind, a wreath : border of dots. On some specimens instead of a wreath we see a bunch of grapes and in front **Α** on others the symbol is a palm filleted.

7. Size .75. Obverse. Head of Persephone similar to last coin but with ear of barley as symbol behind head.

Reverse, **ΑΟΚΡΩΝ**. Pallas to left wearing crested Corinthian helmet, and long chiton with diploidion, rests right hand on spear and left on shield placed on the ground : in field to right a star of seven rays and cornucopiae : border of dots.

8. Size 1.1. Obverse. Head of Pallas to right, wearing crested Corinthian helmet; earring and necklace; behind, **ΑΕΥ** : border of dots.

Reverse. **ΑΟΚΡΩΝ**. Persephone wearing long chiton seated to left on throne, the front leg of which is in the form of an animal's leg : holding in her right hand a patera, and in the left a sceptre surmounted by a poppy-head; above, on either side, a star of eight rays : a border of dots.

On some specimens instead of **ΑΕΥ** on Obv. **ΕΥ**.

9. Size .75. Obverse. Head of Pallas to left wearing earring, necklace, and crested Corinthian helmet, adorned with an olive-wreath : border of dots.

Reverse. **ΑΟΚΡΩΝ**. Eagle to left on fulmen, wings open; in front cornucopiae : border of dots; on some specimens a star of eight rays for symbol. With **ΕΥ** on Obverse; on others the letter **Α**.

10. Size .75. Obverse. Busts of the Dioskuri to right, each wearing laureated pilos surmounted by a star, their shoulders draped : border of dots.

Reverse. Zeus seated to left on a throne, naked to waist, holding patera and sceptre; behind, cornucopiae : border of dots.

CHRISTIAN LEGENDS AND MOTTOES UPON COINS

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FORMERLY A MEMBER OF THE NUMISMATIC SOCIETY OF LONDON

(Continued from col. 10256.)

IN TE DOMINE CONFIDO "In Thee O Lord I trust" is the declaration made (Hazlitt, p. 435) in 1583 by Carlo Emanuele on a Scudo, and also on a Blanco of Savoy, and it was borrowed soon afterwards by Count G.C. Gonzaga, and placed on the face of a Giulio of Mantua (*Num. Circ.*, col 8468). From the same article in the *Num. Circ.* it appears that in 1591, "Luigi Caraffa, Duke of Mantua, issued for use in his own province a silver coin with the motto "CONFIDENS DNO NON MOVITVR" (? MOVETVR) "Trusting in the Lord he is not moved". A very early Copper Pfennig of Anhalt in Saxony is inscribed IN DOMIN(O) FIDVCIA NOST(RA) "In the Lord is our confidence" (Haz., p. 72). Albert, Marquis of Brandenburg and Duke of Prussia, whose coins are peculiarly interesting, issued in 1549 a handsome thaler (Hazlitt, 325) with the inspiring and scriptural Motto "SIDE(VS) PRO NOBIS, QVIS CONTRA NOS" "If God be for us who (can be) against us", a motto which had also been employed in the previous century, on a Teston of Mirandola, by Galeotto II, and in the next Century we find a Mezzo-Testone of Nicola (I) d'Este, Duke of Ferrara, inscribed "DEUS FORTITUDO MEA". i. e. "God is my strength" (*Num. Circ.*, 28374).

In 1621 Schaffhausen Thalers and Half-thalers bore the motto DEVS SPES NOSTRA EST, God is our Hope (*Num. Circ.*, 38812), and other Schaffhausen coins were stamped about the same date with the like motto (Hazlitt, p. 190). In A. D. 1630, a large silver coin of Wismar, formerly in Sweden, though now in Germany, (Mecklenburg) silently proclaimed to the world, in the name of the Rulers of the City, "FIRMA EST IN DOMINO SPES ET

In the same spirit Philip II of Spain, in the latter part of the 16th Century, made use upon some of his coins of the motto "DOMINVS MIHI ADIVTOR" "The Lord is my helper" and the same testimony is borne on Danish Coins of Frederick IV, and very likely of other rulers also.

In our own country, from the accession of Edward III, downward, i. e. from A. D. 1327, the usual Royal Motto on coins was



Henry VI.

"POSUI DEUM ADJUTOREM MEUM", "I have taken God as my helper", and this motto continued in use in England at all events until the beginning of the 17th century, so that it was employed in this country for at least 270 years, and in the reign of Queen Elizabeth, it was also employed on her East Indian Coins. During the reign of Queen Elizabeth, this motto was also borrowed and expanded by a Dutch governor, and read "POSUI DEUM ADJUTOREM MEUM QU(EM) TIMEBO" or "I have taken God as my helper, whom I will fear" (Hazlitt, p. 38). Another Dutch coin (of Vianen), issued about the same period, conveys the same thought of Reliance on God in a different form (Hazlitt, p. 173) viz. "NISI DOMINUS, FRUSTRA", i. e. "Unless the Lord (help, all will be) in vain", evidently referring to the opening verse of Psalm CXXVII.

One more Continental motto under the same heading will suffice. The Emperors Charles II and Philip V (A. D. 1665-1714) made use on coins of Cagliari of a motto (see *Num. Circ.*, 26748, 26749), which had been previously used on his earlier coins by our own K. Edward VI (*Num. Circ.*, 28907, 28908) but which happily was never permanently adopted. It was doubtless intended to express Confidence in God, but it can hardly be said to breathe a Christian tone. It ran, "INIMIC(OS) EIVS CONFVS(IONE) INDVAM" i. e. "I will clothe his enemies with shame". This motto was also employed in Sardinia in the following century by Carlo II of Spain, and in the 18th Century by Carlo Emanuele IV.

And now returning to England, we note that Edward VI, on his 2nd coinage, was much more successful in his choice of a motto expressive of Trust in God, for many of his gold and silver coins issued at that time and subsequently were stamped with the words "SCVTVM FIDEI PROTEGET EVM". "The shield of faith will protect him" (See Jewitt, p. 46). The same beautiful legend, though disused by Queen Mary, is also found on various



coins (*Num. Circ.* 20751 and Jewitt, p. 48) of Queen Elizabeth. King James VI (or I) in the same spirit made use on his thistle mark of the trustful motto; REGEM JOVA PROTEGIT i. e. Jehovah protects the King (*Num. Circ.* 25134, 31823 &c.). Various mottoes of a corresponding character are met with on Continental Coins,



FIDVCIA NOSTRA" "Our hope and our confidence in the Lord is firm" (Hazlitt, p. 177).



some for example issued in Guelderland in the 18th Century, one of which is inscribed "IN DEO EST SPES NOSTRA" "Our hope

is in God", and others (A. D. 1678) which read, "DEUS FORTITUDO ET SPES NOSTRA" "God is our strength and our hope".

A few more illustrations of mottoes of the same character may be given.

A beautiful silver coin of the Canton of Lucerne, A. D. 1796, bears very prominently the inscription "DOMINUS SPES POPULI SUI" "The Lord (is) the hope of his people".

The Baron of Froberg in Upper Alsace in the 16th Century is said to have used on his coins the motto "IN DOMINO SPERAVIT" "He trusted in the Lord".

Coins of Florence, and also of Austria issued in the 18th Century,



bore the motto "IN TE DOMINE SPERAVI" "In Thee, O Lord, have I trusted"; while in 1822 Count von Salm Reifferscheid of Görke in Pomerania, made use of the same pious legend (*Num. Circ.*, 32639) and to come down to our own times, the same thought, though, with that blunt commonsense which usually characterizes Americans, expressed in the vernacular, "IN GOD WE TRUST," appears in various forms on many of the coins of the United States, and is especially prominent on the Dollar of 1879, but it has lately been abolished by order of President Roosevelt. We learn



from the pages of an American magazine that the employment of these words, which are said to be taken from the U. S. National Hymn, "The Star Spangled Banner", and which were suggested and pressed upon the Government in 1861 and 1862 by a simple farmer of Maryland, dates from the time of the American War, the hour of national peril and danger, when man's strength was felt to be weakness, and salvation to be hoped for from God alone. The authority of Congress was given to the introduction of the words on a two cent piece in April 1864, and in March 1865 it was extended to the other coins of the United States.

Closely connected with the fore-going class of religious mottoes are those which deal with Divine Providence, Divine Protection, and Divine Guidance. These seem to belong more especially to the 17th and 18th centuries. e. g. a Thaler of the Simmern Branch of



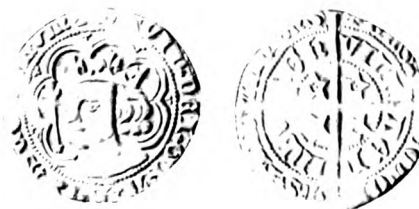
the Palatinate (*Num. Circ.*, 38827) minted in 1607, in the time of Charles Louis is inscribed DOMINVS PROVIDEBIT, "The Lord

will provide". But Denmark and Switzerland are the countries which more especially bear witness to this cheering truth. For at least 150 years, possibly for a much longer period, the Canton of Berne adopted the same motto, or in some cases DEVS PROVIDEBIT "God will provide". In the 18th Century, the little Swiss district of Zofingen in the Canton of Aargau made use of the same words, which are also engraved on the edge of some of the modern 5 franc pieces of the Swiss republic. They occupied also a very conspicuous position on some of the coins of Frederick III, King of Denmark, A. D. 1648-1670 and also on coins of Albert, Count of Ottingen in Germany about the same date.



The mottoes which express reliance on DIVINE PROTECTION

are very numerous, and we must charitably hope genuine and heartfelt. The earliest which we have noted is a sort of punning motto which was borne by the coins of Genoa between A. D. 1280 and 1409, and consists of the words JANUA (Genoa) QUAM DEUS PROTEGET "The gate which God will protect. Then we come to some of the Aquitanian coins of the Black Prince, who ruled from 1330-1376, and which are stamped "DNS ADIUTOR ET PROTECTOR MEUS" The Lord my Helper and Protector (*Num. Circ.*, 27090 &c.). At the same period we find the Scottish Kings



from David II, down to James IV making use of a very similar motto viz. "DNS P(RO)TECTOR ET LIB(ER)ATOR MS" "The Lord my Protector and Deliverer".

Thus this motto was in use in Scotland for over 150 years.

Alfonso I. of Aragon, King of Naples (A. D. 1435-1458) struck a gold Ducat, on which he set forth his reliance on Divine Protection by the legend "DNS: M: ADIVTOR: ET: EGO: DESPIC: IN: ME" which doubtless was intended to signify, "The Lord is my helper, and I will not fear what man can do unto me" (*Num. Circ.*, 41625).

About this date another trustful motto came into vogue. There are coins in existence of Ferdinand V (A. D. 1474-1504) which bear the sign of an eagle and the striking legend "SVB VMBRA ALARVM TVARVM", i. e. "Under the shadow of Thy wings" (*Num. Circ.*, 18831). This may, or may not, have been its earliest use, but it became somewhat common, though with slight modifications, in the following century. It would seem, from an article in the *Num. Circ.* (Col. 8471) to have been used (with the supplementary word "PROTEGOR", or "I am protected") on a "shilling" of Campen in the Netherlands, and to have been copied shortly afterwards by Count Antonio Taria Tizzone on a Piedmontese Florin.

It is found also on a coin of Uri in Switzerland in the modified form "SUB PENNIS EIVS" or "Under his feathers"; and was thus appropriated by Duke Scipio Gonzaga at Bozzolo in the Province of Mantua (*Num. Circ.*, col. 8468).

At a much later date (A. D. 1798), it was used by Princess FredERICA Augusta Sophia on a Reichsthaler of Jever in Oldenburg, and on her coins it returned to its original form. "SVB VMBRA ALARVM TVARVM" (*Num. Circ.*, 32650). A very different, but

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equally beautiful mode of expressing Confidence on God is found on a Teston of Carlo II. Duke of Savoy (A. D. 1504-1553) which reads "NIL DEEST TIMENTIBVS DEVM", i.e. "There is no lack to them that fear God".

In the year 1516, Margaret, widow of Louis II and Marchioness of Saluzzo, issued what Hazlitt (p. 454) rightly calls a picturesque Tallero, or Scudo, with a legend which he who runs may read, "DEVS PROTECTOR ET REFUGIVM MEVM" "God, my Protector and Refuge" Hazlitt, 454, 455. Later in the same Century (A. D. 1568), we find (Hazlitt, 381) that John III, K. of Sweden, issued on his Coronation a magnificent Double Daler, bearing as one of its legends the words "DEVS PROTECTOR NOSTER" i. e. "God our Protector", a motto, which about the same date (A. D. 1573) is found also on a copper coin of Stockholm.

At the time of the siege of Zwolle in Holland, (A. D. 1596), a square silver coin was issued by the besieged, bearing the legend, "DEUS REFUGIVM NOSTRUM", "God our Refuge", Hazlitt, pp. 179, 448, and a coin of Neufchatel in Switzerland at about the



same date bears the sweet quotation "OCULI DOM(INI) SUP(ER) JUSTOS." "The eyes of the Lord (are) over the righteous". Marie de Nemours used the same motto expressed in full, at a somewhat later period (1694-1707) on coins of Neufchatel, (*Num. Circ.*, 18397, 18401) and in the same Principality, at an earlier date (1595-1663) Henry, Duke of Longueville, had also employed it on a Quarter Ecu, though he interpolated the words ET PAX thus making it to mean "The eyes of the Lord, and peace, are over the righteous" (*Num. Circ.*, 18396). The counterpart of this motto is found sweetly expressed, in the words of the Psalmist on a Coin (Osella) of Carlo Contarini, Doge of Venice (A. D. 1655-1656), which reads: "OCVLI MEI SEMPER AD DOMINVM" "My eyes are ever unto the Lord".

The same conviction, in a different form, is expressed on a Regimental Thaler of the City of Ulm (A. D. 1622) on which the words are stamped DIVINI NVMINIS PRAESIDIO TVTISSIMA, i. e. "Most safe under the protection of the Deity", while, at the same period, the corresponding motto "SVB TVVM PRAESIDIVM" i. e. "Under Thy protection" was used by Popes Gregory XV and Urban VIII.

A silver Teston of Henry, Count of Dombes (in France), in A. D. 1606, introduces an "additional thought DNS ADJVTOR ET REDEM(PTOR) MEVS". "The Lord my helper and Redeemer" (*Num. Circ.*, 27573). This latter motto is also on Coins of Genoa in 1667. In the course of the same century (A. D. 1640), we find the Emperor Maximilian I. borrowing a motto already in use in the Netherlands (See Haz. 107) and adding greatly to the value of a Gold (5 Ducat) Bavarian coin by enriching it with the words of David: "NISI: DOM(INVS): CVSTODIERIT: CIVIT(ATEM) FRVST(RA) VIGIL(ATOR) QVI: CVSTODIT". "Unless the Lord keep the city (state) the watchman



guards in vain" (*Num. Circ.*, 37746). Pope Clement XII (A. D. 1730-1740) also adopted this motto in a contracted, and somewhat ambiguous form, "FRVSTRA VIGILATQVI CVSTODIT", i. e. "In vain does the keeper watch". Throughout the same century the coins of Venice were usually inscribed "Noster Defensor (or) Our Defender", but I fear it is more than doubtful who is referred to, whether St Mark, the Patron Saint of Venice, or the Lord Himself. There can be no doubt however to whom the Designer of the Westphalian Thaler issued in 1661 intended to refer, for although it is not usually done, the motto which is used is expressly given as a quotation from the 143^d Psalm (144 in our Psalter). PROTECTOR MEVS ET IN IPSO SPERAVI QVI SVBDIT POPVLVM MEVM SVB ME. This is translated in our authorized version: "My shield, and He in whom I trust, who subdueth my people under me" (*Num. Circ.*, 37693).

In the same century, though somewhat earlier, we find King Charles I. issuing some rare but beautiful coins (Gold crown and double crowns) with the unusual legend "CULTORES SUI DEUS PROTEGIT", i. e. "God protects his own worshippers" (*Num. Circ.*, 34419).



But one of his more usual mottoes, both on his English and Scottish coins, and adopted also by Charles II, was "CHRISTO AVSPICE REGNO" "I reign under the auspices of Christ".



All these are more distinctly expressive of reliance upon Divine protection than one which is found on a pattern coin, struck in the time of the Commonwealth (A. D. 1651), which bears the very unusual legend, "GUARDED WITH ANGELS" (*Jewitt*, p. 53).

Sweden is another of those countries, whose rulers proclaimed as widely as possible in whom they trusted for protection. Charles X., e. g. bears similar testimony though in very different terms on a silver 4 mark piece (A. D. 1660) "IN IEHOVA SORS MEA IPSE FACIET" i. e. "In Jehovah is my portion. He will do it" (*Num. Circ.*, 48400). "DOMINVS PROTECTOR MEVS" "The Lord my protector" was the motto of Charles XI. and Charles XII, who reigned from 1660 to 1719. In the latter century (A. D. 1707) Charles II issued a large and tasteful Daler, exhibiting in a very striking manner the motto "MED GUD'S HJELP", i. e. "With God's Help" (See Haz., 379).

Mottoes of this character are much less common in modern days, though there are both gold and silver coins of Leopold II, Duke of Tuscany (A. D. 1824-1859), and issued in Florence and Pisa, which bear the striking and suggestive motto "SVSCEPTOR NOSTER DEVS" "God our Undertaker" (See *Num. Circ.*, 28634).

The Bonaparte family were not, for the most part, noted for professions of piety, but Joseph Napoleon went so far as to put AVSPICE DEO on some of his Spanish coins (*Num. Circ.*, 18361) (as well as DEI GRATIA) in which he was followed by Ferdinand VII. (A. D. 1812, &c.).

DIVINE GUIDANCE

In the 17th Century, Oliver Cromwell issued a copper coin (a Farthing) inscribed with the English motto. "GOD DIRECT OUR COURSE", and accompanied by the design of a ship under sail (Jewitt, p. 53). The same thought was expressed on various coins of Bavaria issued in the 18th Century, sometimes on the Reverse, and sometimes on the Edge, by the use of the words "IN DEO CONSILIVM" i. e. "In God is counsel". Sometimes the statement of this truth assumes the form of prayer as in the



case of a Scudo of Leopold I. of Tuscany (II. of Germany) who was Grand Duke from A.D. 1765 to 1792. This crown piece is stamped like other coins of his reign (See *Num. Circ.*, 28417-28420) "DIRIGE DOMINE GRESSVS MEOS", i. e. "Lord direct my steps". That his prayer was offered in sincerity, and graciously answered, is indicated by the facts that it was he who abolished the Inquisition in Tuscany in July 1782, as well as the practice of Criminal Torture, and that he established Reformatories for the reclamation of evil doers.

Nor must it be forgotten that almost the same petition for Divine Guidance was placed, at the opening of the reign of our own late Queen, on a Pattern 5 £ gold piece which was issued in 1839, and which bears the motto "DIRIGE DEVS GRESSVS MEOS" "O God direct my steps" (See *Num. Circ.*, 24788). In this as in the former case there can be no doubt of the sincerity of the Monarch, or of her having been granted the desire of her heart.

The coins of Parma afford another illustration of this part of our subject; for although the 5 Lire pieces of Maria Louisa, the 2nd wife of Napoleon Bonaparte, shew no signs of it either on their obverses or reverses, their edges are inscribed in large letters with the motto. "DOMINE DIRIGE ME", or "Lord, guide me".

The preceding illustrations, naturally lead on to the subject of NUMISMATIC PRAYERS, and to those petitions to which the stronger word "Supplications" seems more appropriate. The duty of prayer is indicated by the motto on an Overysse (Netherlands) coin, dated 1767, which reproduces the words of the Lord Jesus, VIGILATE ET ORATE, i. e. "Watch and Pray", while a Papal Testone of Clement X (1670-1676) sets forth the proper mode of prayer by another quotation from the teaching of our Lord, "ET CLAVSŌ OSTIO ORA PATREM TVVM", "And the door being shut, pray unto thy Father". The earliest illustration of it, of which the writer is aware, and which would be hardly worth quoting, except for its age, and metrical dress, is of the nature of a feeble pun. It is a coin of Florence (A.D. 1363), and the motto runs thus "DET TIBI FLORERE CHRISTVS FLORENTIA VERE". "May Christ truly grant to you, Florence, to flourish" (Hazlitt, p. 205). The briefest form of prayer is probably "DOMINVS NOBISCVM", The Lord be with us, which is found on a 12 Groat coin issued in 1764 at Jever in Germany by Frederick Augustus von Anhalt Zerbst (*Num. Circ.*, 32649).

The next to be noticed is the Scottish petition which was in use for more than 160 years from the days of James I (of Scotland) to James VI (*Num. Circ.*, 22547 and 25118 &c.). "SALVVM FAC POPVLVM TVVM DOMINE", "Save thy people, O Lord".

Another prayer which was used by James VI was the Messianic petition "DEVS IUDICIUM TVVM REGIDA". Give the King thy judgment O God. This was the motto on his Lion Noble.

For nearly 200 years, from the time of James III. downwards, the

petition "EXVRGAT DEVS, ET DISSIPENTVR INIMICI" i. e. "Let God arise, and let His enemies be scattered" was to be met with first on the coins of Scotland, and subsequently on those of Charles I.

Another prayerful motto of Charles I, which appears on a pattern farthing, runs LORD GIVE THY BLESSING. (See *Num. Circ.*, 47053). On the obv. of the same coin are the words: PRAY FOR THE KING.



Besides making use of the ordinary motto "Salvum Fac, &c.", Mary Queen of Scots, or rather her advisers, for she herself was a mere child at the time, employed others also of the nature of Prayer. One of these, which appears on her earliest Testoon (A.D. 1553), is "DA PACEM DOMINE". "Give peace, O Lord" (Rawlings, p. 167). Another type (the 3^d) issued in 1556, is inscribed "IN VIRTUTE TUA LIBERA ME" or "In Thy strength (?) deliver me". (Rawlings, p. 168). This petition is differently worded, and in a less satisfactory manner, on another (earlier) coin (A.D. 1553) which appears only to exist as a proof in the British Museum: IN IVSTICIA TVA LIBERA NOS DOMINE, In Thy justice deliver us O Lord. Possibly it was on account of its somewhat dictatorial tone that it was never issued, and the legend of 1556 drafted instead, but in either case it was only prophetically appropriate, as these dates were long before her cruel imprisonment. The above-quoted petition for peace naturally reminds us of that in the Church of



England Prayer Book, "Give peace in our time O Lord", and it occurs in that very form, only in Latin, almost without abbreviation, on a Ducatoon of Overysse in the Netherlands, and hints at Austrian tyranny. "DA PAC(EM) DOMINE DIEBVS NOSTRIS". The specimen in the writer's possession is stamped also with the Spanish countermark (a sheaf of arrows) and thus the coin testifies loudly of the state of strife and oppression from which those who issued it prayed for deliverance.

The same enlarged form of words is also found at a much later date, A.D. 1702, on a silver coin, 24 Marien Groschen, issued at Hildesheim by Francis II. (See *Num. Circ.*, 32641).

Another very beautiful Prayer for Peace was used by the Canton of Zurich as long ago as 1556, and also by the Canton of Basle in the 18th and 19th centuries; "DOMINE CONSERVA NOS IN PACE", "O Lord preserve us in peace."

One instance more may be given of a Prayer for Peace as a Coin Motto. It is that of a Gold 4 Ducat piece issued in A.D. 1700 by the Republic of Nuremberg (*Num. Circ.*, 37749) and engraved "PACEM DA NOBIS CHRISTE BENIGNE". "Grant us peace, O gracious Christ". "ADJVVA NOS DOMINE DEVS", i. e. "Help

us O Lord God" is the motto which was used on a Sesino of Frinco in North Italy by some of the Mazzetti family between A.D. 1582 and 1604, and as this Sesino is said. (*Num. Circ.*, col. 8469) to have been an imitation of a Venetian coin, the motto would seem to have been in use there also. "BENEDIC HÆREDITATI TVI" "Bless thine inheritance" was the prayer of Vittorio Amadeo, and of Carlo Emanuele, Dukes of Savoy, in the 16th and 17th centuries, and a most touching petition of the early 17th Century was that of Marco Antonio Memmo, Doge of Venice (1612-15) "DOCE ME FACERE VOLVNTATEM TVAM" "Teach me to do Thy will".

There is also a Maltese Coin (mentioned in the *Num. Circ.*, 24095), a Zecchino of Giovanni de la Valette (A.D. 1557-1568), the motto of which embodies a prayer of deeper application than was probably originally intended. It is addressed to the Saviour who is represented on the Reverse, with the words "DA MICH VIRTUTEM CONTRA HOSTES TVO(S)" "Grant me courage (to fight) against Thy foes". Another very needful prayer is found on a Papal Scudo of the Sede Vacante Series (A.D. 1655) on which we find the words "INFVND E AMOREM CORDIBVS", "Pour love into our hearts."

"TVEATVR VNITA DEVS" or "May God preserve them in union" appears on coins of James VI after he had inherited the English throne, and it was also employed by Charles I. It was then a very natural and appropriate petition, but it seems afterwards to have dropped into abeyance, and not to have been resuscitated until the Victorian era, when, in 1848, it was placed upon the tentative, and artistic "Gothic" crown. With what specific purpose it was



then reintroduced, or why such a beautiful coin was not put into circulation, it is only possible to conjecture.

We come now to that class of Numismatic petitions, which may best be described as SUPPLICATIONS. One of the most pathetic of these is the wailing cry of Pope Clement X. (1670-76) on a beautiful Testone. "NE PROICIAS ME TEMPORE SENECTVTIS" "Cast me not away in the time of old age".

These pathetic utterances consist chiefly of such cries and wails of distress, as oppression and persecution have extorted from tributary and dependent rulers, as in the case for instance of the Dutch, downtrodden by the Spaniards. Hazlitt, for example pp. 36-37, gives "Aid us in the name of the Lord", "Save us O Lord, we perish", and "From the lowest depths we cry unto Thee, O Lord" as samples of the mottoes met with on the coins of the Netherlands under Spanish misrule. He does not in these cases give the original wording, or any particulars respecting the coins referred to, but in another part of his instructive volume (p. 95) he speaks of a Thaler, minted at Cronstadt in Transylvania, during the siege of 1660, on which a cry of bitter anguish is expressed in the affecting words, "DE PROFUNDIS AD TE CLAMAMUS, DOMINE, SERVA NOS, QUIA PERIMUS".

At about the same date (A.D. 1680) a large silver coin was struck at Wisnfar, bearing no less than 3 religious mottoes, two of which have been given already, and the 3^d is the touching petition "WISMARIAM A CUNCTIS PROTEGE CHRISTE MALIS". "O Christ, protect Wisnfar from all evils" (Hazlitt, 177).


But perhaps the most beautiful motto of a prayerful character, though it contains no actual petition, is found on a coin (called a Cerva) of Ferdinand II. Duke of Mantua (A.D. 1613-1626) which bears the design of a running stag, and the motto "ITA ANIMA MEA AOTE DEVS", thus indicating the desire of the Psalmist. "As the hart panteth after the water brooks, so longeth my soul after Thee O God."

At a much earlier date than any of these, in the 15th Century, David, Duke of Burgundy, issued a costly coin, with the suggestive and appropriate motto borrowed from Psalm. 132-1, "MEMENTO DAVID, DOMINE". "Lord, remember David" (Hazlitt, p. 407). No doubt this motto points to some special sorrows or trials, but what they were is not known to the writer.

Earlier still, *i. e.* in the 14th and 15th Centuries, Edward III and other English Kings, down at least to the reign of Edward IV, made use, on their gold coins, of another of the Psalmist's entreaties, "DOMINE NE IN FURORE TUO ARGVAS ME". "Lord rebuke me not in Thine anger" (*Num. Circ.*, 39120-26, &c.).

CEYLON DUTCH CURRENCY

In the August Number of the *Numismatic Circular* there appeared a short article, under the above heading, in which the special coinage issued by the Dutch for Ceylon was mixed up with coins issued by the Dutch for general circulation in their Asiatic Colonies and with purely Dutch coins which happened to be in Ceylon.

The Dutes and Half Dutes or Challies and Half Challies with the monogram  and date on the obverse and the arms of either

Holland, Gelderland, Utrecht, West Friesland or Zeland on the reverse were minted in Holland and sent to Asia to any Dutch Colony that required them. They were not issued specially for Ceylon and together with the purely Dutch pieces — such as the Zeeland 6. Stuiver Ship piece — may be called Ceylon Dutch Currency but certainly are not Ceylon Dutch Coins. The former although not Ceylon Coins are Colonial Coins but the latter are not Colonial and are not to be classed as such.

The Coins issued by the Dutch specially for Ceylon fall naturally into two categories *viz* :

1. Those without the Company's Monogram;
2. Those with the Company's Monogram.

The Coins of both Categories were issued under the auspices of the Vereenigde Oost Indische Compagnie and all appeared during the 18th Century.

A. The Coins without the Company's Monogram were issued — with the exception of the Suku — in the first half of the 18th century and comprise :



- 1) The Copper thorny wreath series with the value within a wreath on both obverse and reverse.

Viz : The 2 Stuivers 25 mm. 25.9 grammes.

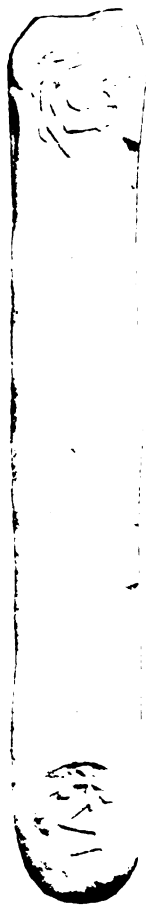
I	—	19	—	13.3	—
II	—	16	—	7.	—
III	—	14	—	3.8	—
IV	—	11	—	1.8	—

These pieces do not bear any date and there are varieties of each in the design, weight, and size. Some of the 1 Stuiver pieces have a divided wreath and leaves instead of thorns.



- 2) The Copper 6 Stuiver bar or ingot stamped on the obverse with VI within a thorny wreath at one end and with  within a thorny wreath at the other end — and the same on reverse ; or with the VI at both ends of the obverse and, at each end, of the reverse the .

These vary in length and weight but the following may be taken as a sample. Length 119 mm. Weight 90.2 grammes.



3) The Suku of 1787 — the only silver piece issued by the Dutch for Ceylon.


Obv. ʔ Wang ulland Kompanie Suku (in Arabic).

R. * Puqoq dschezireh Seilung. 1787. (—) diameter 20 mm. Weight 9.65 grammes.

and :




B. Coins with the Company's Monogram with either C.G.I or T over viz :

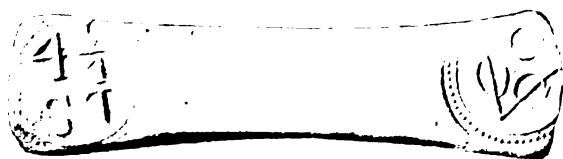
1) The  pieces — issued by the Colombo mint.

a. Without date :


1. A Copper bar or ingot of $4\frac{3}{4}$ Stuivers with flattened ends — stamped on the obverse with $4\frac{3}{4}$ | ST in 2 lines within a bead

circle at one end and  within a bead circle at the other end and the same on the reverse.

These vary also in length and weight, but the following may be taken as a sample. 75 mm. 62 grammes.



2. A small round Copper $\frac{1}{4}$ Stuiver piece :

Obv.  within a bead circle.


R. $\frac{1}{4}$ | ST in 2 lines within a bead circle.

There are two varieties of this piece differing only in the size of the $\frac{1}{4}$ ST on Reverse.

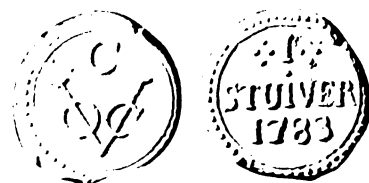


b. With date :

1. Odd-shaped and thick Copper 1 Stuiver pieces, rarely showing the entire design of the coin, dated 1783 to 1795 inclusive, thus :


Obv.  within a bead circle.

R. ∴ I ∴ | STUIVER | 1783 in 3 lines, within a bead circle.



These vary in size from 17 to 23 mm. and in weight from 12.2 to 13.6 grammes. In some years these 1 Stuiver pieces were issued with both large and small lettering.


2. Round lead Duit pieces, of 3 types, viz :

a. Obv.  and 17.82 under, within a line circle.

R. Bird on tree with trunk separating I & D, within a line circle. 23 mm. 15.9 grammes.



This coin was issued in 1782, 1785, and 1786.


b. Obv.  within a line circle.

R. I | D^T | 1789 in 3 lines, within a line circle.

20 mm. 6. grammes.

This coin was also issued in 1790.



c. Obv.  within a bead circle.


R. ∴ I ∴ DUIT | 1792 in 3 lines, within a bead circle.

19 mm. 5.80 grammes.


*


This coin was also issued in 1790 and both are countermarked with a small T.



2) The  pieces issued at or for Galle :

a. Thick round Copper 2 Stuiver pieces :


Obv.  and 2.S under, within a line and bead circle.


R. 1783 and  under, within a line and bead circle.

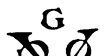
These 2 Stuiver pieces are dated 1783, 1787, 1788, 1789, 1790 and 1792. They vary in size from 24 to 27 mm. and in weight from 21.4 to 28 grammes. The design too of both Obv. and R. varies slightly. In 1783 the 2 Stuiver was also issued with rough milling on the face instead of the line and bead circle.




b. Odd-shaped and thick copper 1 Stuiver pieces :

Obv.  and I.S under, within a line and bead circle.


R. 1783 and  under, within a line and bead circle.


These 1 Stuiver pieces are dated 1783, 1787, 1789 and 1792 and no doubt specimens with other dates exist. The size varies from 20 to 22 mm. and the weight from 11.5 to 14 grammes. In 1787 the 1 Stuiver appeared also with the position of the O C reversed on the arms of the V thus .



3) The  pieces — issued at or for Jaffna :

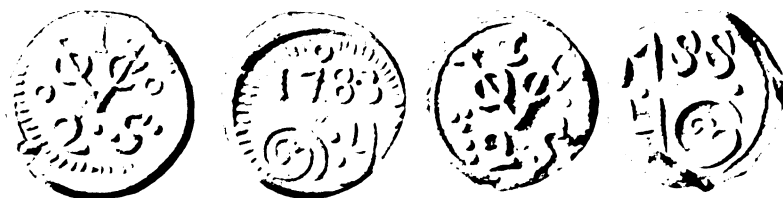
a. Thick round copper 2 Stuiver pieces :

Obv.  and 2:S under, within a circle of dashes.


R. 1783 and  under, within a circle of dashes.


These 2 Stuiver pieces were issued in 1782, 1783, 1788 and 1792 and probably in others years. The size varies from 20 to 26 mm. and the weight from 22 to 32 grammes. In 1783 there

were 3 varieties — one with the design on obv. and R. within a ring of dots. The designs on all vary slightly.



b. Thick odd-shaped Copper 1 Stuiver pieces :


Obv.  and I.S. under, within a circle of dashes.


R. 1783 and  under, within a circle of dashes.

These were issued in 1783 and 1792 and probably in other years. The size of both pieces is 20 mm. and the weight 16.2 grammes of the 1783 piece and 13 grammes of the 1792 piece.




c. The round Lead 2 Stuiver piece of 1783 :


Obv.  and 2.S. within a bead circle.

R. 1783 and  under, within a bead circle.



4) The  pieces — issued at or for Trincomale :



Thick odd-shaped 1 Stuiver pieces in 1780 to 1793 inclusive :


Obv.  within a line and bead circle.

R. $\div I \div$ | ST | 1793 in 3 lines within a line and bead circle. From 17 to 21 mm. and 12.8 to 15.8 grammes.



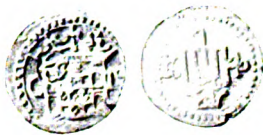
Finally there are the issue of the Portuguese for Ceylon itself, for Goa, &c. and other Indian and Persian pieces which were circulating in Ceylon when the Dutch made themselves masters of

the Island and which they countermarked with , .

or  and so converted into Dutch Ceylon Coins.

The two Coins of the Portuguese figured here, are.

1. A Ceylon tanga 1640 of D. Filippe III countermarked



2. A Goa meio-Xerafim 1640 of D. Filippe III countermarked



The foregoing list comprises all the types of the Dutch Ceylon Series and the descriptions, dates, sizes and weights have been taken from specimens actually in the writer's collection.

In the October Number of the *Numismatic Circular* there appeared an excellent article entitled "The Amenities of Coin Collectors", by Com. Francesco Gnecci which might also have included a hint to the effect that in-as-much-as Numismatics, in all its branches, is a Cosmopolitan pursuit it is not in good taste, in referring to coins, to drag in unnecessarily anything that may be offensive to the national susceptibilities of any collectors.

HENRY T. GROGAN.

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern,
with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto Unpublished Artists.)

One hundred and twelfth Article.

(Continued from col. 10263.)

NINI, JEAN-BAPTISTE (*Ital.*). Modeller, and Engraver of Portrait-medallions, in terra cotta, was born at Urbino (Papal States) in 1717, and died at Chaumont, near Blois, in France, in 1786. Thither he had been called in 1772 by Le Ray, grand master of the rivers and forests, and the proprietor of the castle of Chaumont since 1750, to manage some glass and pottery works which had been established in the dependencies of the manor house. There is no trace left of the finely worked glasses of Nini, but about a hundred varieties of his medallions still exist; these were cast in metal moulds and retouched before baking with the help of sharp tools in a surprisingly delicate manner. Among portraits engraved by the artist, one of the most curious is perhaps that of Franklin. The celebrated American had come to France, and struck up a friendship with Le Ray, whose hospitality at the castle of Chaumont he accepted at different times. Nini modelled his profile in the lightly tinted clay which served him for the production of the other ceramic works which Le Ray traded in. That portrait finished, Nini, who was a skilful engraver, executed a steel die which allowed him to multiply to his wish proofs of the medallion of the approved model. This was his usual method of proceeding, and one may easily conceive the advantage derived from it as regards rapid-

ity of execution. I would insist on this point : genuine and contemporaneous medallions by Nini have all been retouched and



Portrait-medallion of Nini, his wife and daughter.

finished by hand on their issue from the mould and before the baking of the clay.

The portrait of Franklin is signed with the tool :

NINI
F. 1777



Portrait-medallion of Benjamin Franklin.

The success of this medallion was considerable. He reproduced it in many varieties; on some, Franklin is wearing spectacles; on

others, he is bare-headed, or coiffed with the cap of liberty. In 1779, Nini sent to America five or six cases containing about a hundred specimens each, wrapped two by two in strong paper and carefully tied. The ship was wrecked near the coast of Noirmoutier, but a portion of the cargo was saved and taken to Nantes where it remained forgotten in some corner of the custom warehouses. Nini died in the mean time. The Revolution, the Empire, the Restoration went their course. About 1830, the boxes were opened and the Customs not prizing their contents, ceded them at a next-to-nothing price to agents of the navy. Later, a collector, M. Myrvoix made the acquisition of four of the boxes, and in 1876, sold two of them to an official at Angoulême, from whom some specimens found their way to England in 1899 (*Vide Num. Circular*, Feb. 1899).

The following Portrait-medallions are reproduced and described by Storelli: Female head, 1762 (M^{lle} Alcoque, in Cluny Museum); — Aimé Louis des Moulins de Lisle, 1762; — Other portraits of the same, dated 1764, and 1770; — Male head, 1763; — Male head, of large size, 1763 (described erroneously as Choiseul, in Nevers Museum); — Male head, 1763 ("Financier, perruque à marteaux"); — Dornarius medicus, 1764; — Head of an Ecclesiastic, 1764 (2 var.; a specimen in Blois Museum is described: Abbé Joulin, curé de Chaumont-sur-Loire); — Marquis de Riancey, 1764; — Male head, 1764; — J. A. de Castellás, 1764; — Male head, 1765 (in the field, Masonic badge of the Scotch rite); — Head of an Ecclesiastic, 1765 (Henri François de Latour Dupin of Lachau Montaubon, bishop of Riez?); — Chaulieu, nephew of the abbot, 1765; — Louis Charrier de la Roche, bishop of Versailles, 1765; — Male head to l., 1765; — Hugues Joseph Gamot, 1766; — Guy le Gentil, marquis of Paroy, 1767; — Charles Juste, prince of Beauvau, 1767; — Charles René Péan, lord of Mosnac, 1768; — Albertine, née baroness of Nivenheim, 1768; — Maria Theresia, empress of Austria, 1769; — Suzanne de Jarente de la Reynière,

Louis XVI.; — Marie Antoinette, 1774; — P. Berthevin, artist 1775 (2 var.); — Marie Catherine Jacquet, and Orien Marais, her consort, 1775; — Male head, 1775 (Antoine René Voyer d'Argenson?); — Michel Foucault, 1775; — Claudine de Bussy and Jean Bouin, 1777; — Benjamin Franklin, 1777 (5 var., one *illustrated*); — The same, 1778 (2 var.); — The same, 1779 (2 var.); — Louis XVI., 1780 (3 var.); — Marie Antoinette, 1780 (2 var.); — Voltaire, 1781; — Jacques Donatien Leray de Chaumont, 1783 (2 var.); — Thérèse Elizabeth Leray de Chaumont, 178 (signed: NINI); — Male head (comte de Caylus?); — Young male head (Louis Nicolas Bernot de Mouchy?; 2 var.); — Marie Claire Françoise Guyot de la Mirande, marquise de Vaudreuil; — Male, head (Jean Baptiste Joseph de la Fosse); — Female head, to l. (2 var.); — Jugate heads of a young man and young lady, to r.; — Half-length portrait to l. of a lady (2 var.); — Madame de Faignes; — Charles III., king of Spain; — Head of an Ecclesiastic, to l; (2 var.); — Jean Michel Moreau, engraver; — Louis G. Moreau., painter; — Head of an Ecclesiastic, to r.; — Male head, to r.; — Marquise de Bouffry (2 var.); — Nini, his wife and daughter (*illustrated*); — Head of an Ecclesiastic or Magistrate (2 var.); —



Suzanne Jarente de la Reynière.



Portrait-medallion of a Lady (unknown).

Jugate heads of a boy and girl; — Various Portrait-medals; — Louis XVI.; — Medallion in wax, Bust of a lady to r. (*illustrated*); — Medallion and wax of Catherine the Great, &c.

From Storelli, we learn the following details of this artist's career. Gianbattista Nini was born at Urbino (Papal States) in March 1717. There he received, with his brothers, Vincenzo and Matteo, his first tuition in art, and learned engraving, from his father, Domenico, a clever Engraver and technician. But while quite a youth, he fled from the paternal home, to avoid embracing a literary profession, for which he felt no inclination. Having to work for his livelihood, he obtained employment at Bologna, where he studied sculpture at the Clementine Academy. His brothers joined him there, and all three executed many engravings of sceneries, in which art Nini had acquired a real talent. About 1740, he went to Spain, and was engaged to superintend some glass works, near Madrid. He married a Spaniard, Isidore Laurus, by whom he had a daughter. In 1758 we find the artist and his family at Paris. He commenced by engraving prints, and later modelled Portrait-medallions of various personages. The reputation which he rapidly

1769 (3 var.; one *illustrated*); — Charles Juste, prince of Beauvau, 1770; — Louis XV, 1770; — Others (4 var. of type and size); — Joseph Hyacinthe François de Paule de Rigaud, count of Vaudreuil, 1770; — Louis Auguste, dauphin of France, 1770; — Catherine the Great, Empress of Russia, 1771; — Others (3 varieties), 1771; — Jacques Donatien Le Ray de Chaumont, 1771; — Marie Thérèse Joques des Ormeaux, consort of the last, 1774; —

acquired induced Jacques Donatien Le Ray, steward of the Hôtel Royal des Invalides, who had founded in his domain of Chaumont-sur-Loire, ceramic and glass works, to attach Nini to himself for life. So, in October 1772, he signed a contract with him, by which the artist was to superintend his factories, while preserving to himself liberty of work, and we see, by the numerous medallions which he executed between 1772 and 1785, that he continued to enjoy an entire artistic independence. Nini died at Chaumont, 2. May 1786.

According to tradition, Nini was a very original character. He was of short stature, and gave himself a peculiar and even grotesque appearance by his extraordinary accoutrement. Crommelin, in his *Memoires*, describes him as a dwarf, but notwithstanding his natural deformity, the artist enjoyed, amongst his contemporaries, a reputation for ready wit, humour, and excellent taste. Franklin honoured him with his friendship, and Nini reproduced his features in various ways.

Storelli gives an account of Nini's process in the execution of his medallions: "Écartant tout d'abord l'emploi d'un moule métallique", says Mazerolle, "il établit que l'artiste faisait d'abord un modèle en cire, sur lequel il prenait autant de creux en terre cuite qu'il voulait; ces creux lui servaient ensuite à tirer les épreuves des médaillons. D'ailleurs, il existe encore de nombreux moules en terre cuite et jamais, dans des fouilles faites sur l'emplacement de l'ancienne manufacture de Le Ray, on n'a mis au jour le plus petit vestige de métal. Ajoutons aussi que les outils en ivoire, et les poinçons pour les caractères, et pour la signature, qui servaient à Nini à exécuter ses travaux, ont été conservés, par suite d'un heureux concours de circonstances.



Portrait-medallion of Catherine II. of Russia.

"On ignore quelle est la terre employée par Nini pour les médaillons qu'il a faits avant 1772; à partir de cette époque, étant fixé à Chaumont-sur-Loire, il reconnut l'excellence de la terre qui servait aux poteries de sa manufacture et il en usa pour toutes ses œuvres parues de 1772 à 1785" (*Gazette numismatique française*, 1899, pp. 90-91).

M. E. Biais, late keeper of the Angoulême Museum, made the following remarks on Nini's work, in the *Numismatic Circular* (April, 1899, p. 328).

"Les médaillons de Nini sont de différentes teintes: les uns sont en couleur toile écrue; les autres d'un rouge de brique; il en est aussi de ton brun très clair. Ceux que nous connaissons de cette

provenance directe sont en tel état de conservation *admirable* qu'on les dirait sortis du moule à l'instant même. On peut, à bon droit, loyalement, dire que ce sont des *fleurs de moule*.

"Les ressources du talent de Nini étaient grandes et variées; nous en avons la preuve dans les divers portraits qu'il a faits de Franklin. Ces portraits offrent deux aspects essentiellement distincts.... les uns « sont en quelque sorte les portraits officiels du savant et de l'homme d'État; les autres, au contraire, représentent « B. FRANKLIN. AMÉRICAIN » d'une façon tout intime... »

"Comme la plupart des œuvres supérieures, les médaillons de J. B. Nini ont eu les honneurs de la contrefaçon; mais ils sont inimitables dans la force du mot. Ceux mêmes qui ont été coulés dans quelques-uns des moules originaux retrouvés ont un granulé, une sécheresse d'aspect, une teinte qui ne sont pas la caractéristique des médaillons pétris, préparés, et retouchés par Nini; l'on n'y retrouve ni la finesse de la pâte ni le fini exquis du travail de l'original. Des amateurs exercés ne peuvent assurément pas s'y tromper.

"Les médaillons de la main de Nini sont des perles de perfection; la figure de Franklin y triomphe parmi ses créations les meilleures. Ils ont l'aspect des plus fines effigies taillées dans le buis et polis par la seule patine du temps.

"Jean-Baptiste Nini, médailleur-céramiste « du plus haut mérite », — comme l'a dit fort judicieusement M. Jouin, — s'est créé un genre tout personnel, délicat jusqu'aux ténuités extrêmes, où il a magistralement excellé.

"En résumé, les amateurs du plus haut parage ont recueilli avec soin des ouvrages de Nini: ainsi le baron Jérôme Pichon (qui m'avait fait connaître le récit de Crommelin, récit que j'ai eu le plaisir de retrouver dans le livre de M. Storelli), ainsi MM. Eugène Piot, Spitzer, Sauvageot, le prince de Broglie, le baron d'Alcochète, Prosper Hyrvoix, le sénateur Maurice Laporte, Henry Jouin, — pour ne nommer que ces maîtres connaisseurs, — avaient ou possèdent encore des Nini dans le trésor de leurs merveilleux cabinets ».

BIBLIOGRAPHY. — A. Storelli, *Jean-Baptiste Nini*, 1896. — A. Villers, *Jean-Baptiste Nini, ses terres cuites*, 1862. — Jal, *Dictionnaire critique de biographie et d'histoire*, 1867. — A. Demmin, *Guide de l'amateur de faïences et de porcelaines, terres cuites*, etc., Paris, 1867. — *Les moules en terre cuite des médaillons de J. B. Nini*. — H. Jouin, *J. B. Nini et le médaillon de Franklin*, Num. Circ., February 1899. — E. Biais, *Notes sur le graveur-céramiste J. B. Nini*, Num. Circ., April 1899.

NINO, UGOLINO DI. Vide ANDREA PISANO.

NISOS or NISUS. Fictitious Gem-engraver's signature on a Poniawski gem, representing Sailors laying Ulysses asleep under the shelter of a tree. Vide NEISOS *supra*.

NITIKIN, MICHAEL (Russ.). Assistant Mint-engraver at St. Petersburg, under Wassili Klimentoff, *circa* 1762.

NITSCH, PAUL (Germ.). Goldsmith, Medallist, Gem-, and Seal-engraver of Breslau, who was working during the last quarter of the sixteenth century. He is the artist of the altar work in Breslau Cathedral, and by him are dies of large gold coins of Bishop Adam Weisskopf, of Breslau, 1588-1590. He also cut a medal of Abbot Johann Queschwitz (1586-1590), and various seals, gems, &c.

Friedensburg and Seger give as works of this Engraver: Medals of Andreas von Jerin, bishop of Neisse, 1588 and 1596 (weight of four ducats); — Medal of Adam Weisskopf, 1590 (2 var.); — Medal of Johann Queschwitz, abbot of St. Vincent, Breslau, 1586, 1596.

BIBLIOGRAPHY. — Friedensburg, *op. cit.* — Friedensburg and Seger, *Medaillen auf schlesische Personen*, Breslau, 1901.

NITTEL, WENZEL (Aust.). Mint-inspector and Assayer at Gratz, 1794-1802.

NIZZOLA, JACOPO. Vide JACOPO DA TREZZO. Medallist and Gem-engraver, of the third quarter of the sixteenth century. He worked chiefly for Philip II.

N. L. Vide NICOLAUS LONGERICH. Mint-master at Düsseldorf, 1680; Bonn, 1686, 1693-1694; Cologne, 1699-1700; conjointly at Dortmund and Essen, 1688. His initials occur on coins of Dortmund as late as 1698.

N^XL (Germ.). This signature occurs on a Portrait-medal of Archduchess Maria Anna and Prince-Elector Johann Wilhelm, of

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the Palatinate, undated, but commemorating probably their marriage in 1678.

N. M. Vide NICOLO MICHIEL. Venetian governor of Trau in Dalmatia, 1516. He signed currency.

N. M. Vide NICOLO MARTINENGO. Mint-master at Cologne, 1757-1762; later at Würzburg. *Vide also I. N. M.*

N. M. F. OSTI (Ital.). This signature occurs on an oval badge, Mater Salvatoris, 40×30 mill. It has been identified, but probably in error, with that of Mercandetti.

N. NG. F. Signature of a Medallist, on a Portrait-medal of Henry IV. of France and Marie de Medicis, 1601; *R.* HAVD FLVCTVS, AT ISTE QVIETEM (*Tresor*, I, Pl. 30, 6).

NOBLET, JULIEN (French). Mint-engraver at Rennes, appointed 27. June 1642 and in office until 1654.

BIBLIOGRAPHY. — Rondot, *op. cit.*

NOCQ, HENRY (French). Contemporary Sculptor and Medallist, and one of the most qualified representative of modern French Art, was born at Paris on 13. January 1868. He studied under Chapu, and first began to exhibit at the Paris Salon in 1887. In 1890 he competed for the Prix de Rome in medal-engraving. At the Salon of 1889 he obtained a Mention honorable. For the last fifteen years, the artist has been a constant exhibitor at the Salons of Plaquettes,



Medals, Chasings in various metals, Enamel works, Carvings in ivory, wood, etc. In 1900, he was awarded a Silver medal.

Specimens of Nocq's medallic and other productions are on exhibition at the Luxemburg Museum, Paris, Victoria and Albert Museum, South Kensington, London, and Museums at Brussels, Hamburg, Dresden, Prague, Vienna, &c.

In 1896, the artist published a volume entitled: "Tendances nouvelles", which is a collection of personal views of notorious artists on the contemporary decorative arts.

Writing about Nocq and Charpentier, M. Roger Marx mentions the numerous objects of all sorts for which they are responsible, and adds: "The future should take heed of the value of these works, and be grateful to the medallists for having by their co-operation hastened on the revival of gold-and silversmith's work, of upholstery, of binding, and indeed of each one of the so-called domestic arts". (*Studio*, xv, 22).

H. Nocq is a member of the Société nationale des Beaux-Arts, A. C. N. of the Société des antiquaires de France, and a Knight of the Legion of Honour.

André Michel, conservateur de la sculpture du moyen âge et des temps modernes au Musée du Louvre, writes: "Toutes ses médailles sont d'une singulière pénétration dans la notation de la ressemblance individuelle et d'un goût très pittoresque dans la présentation. Vous y trouverez tour à tour des souvenirs librement adaptés des médailles du quinzième et du seizième siècle, les preuves d'une érudition historique très bien informée, d'une grande habileté technique et d'une jolie verve primesautière, et je vous laisse le soin de doser et

de combiner ces divers éléments pour établir « l'équation personnelle » de M. Henry Nocq" (*Journal des Débats*, Paris, 26 mai 1903).

Among his best known medallic productions, I may mention the following Portrait-plaquettes, which are all marked with the stamp of deep originality: A. Rodin (2 plaquettes, 1 medal, 1902, 1903); — E. Zola; — Anatole France (2 plaquettes, and one medal, 1902); — Octave Mirbeau; — G. Geffroy; — G. Clémenceau; — Colonel Picquart; — Paul Marguerite (*illustrated*); —



Paul Marguerite, by H. Nocq.

Henri Bataille, 1901; — Maxime Maufra painter, 1902; — George B***; — M^{me} la Comtesse de P***; — C. V. Alvan aîné; — M^{me} Ellen Andrée; — M^{me} L. de P***; — Yvette



M. Clermont-Ganneau examining the so-called "Saitaphernes Tiara" (Plaquette, by Henri Nocq, 1903).

Guilbert, Portrait-plaquette 1893; — Léon Hennique; — The two Rosnys; — Paul et Victor Marguerite; — J. K. Huysmans; — Elemir Bourges; — Descaves; — J. F. Raffaelli, 1901; —

Paule; — Paul Lallemand; — C. Clermont-Ganneau (*illustrated*); — E. Molinier, 1901; — Le père Monsabré, dominicain, 1888; — General Boulanger, 1888; — Ma grand'mère, 1888; — Endymion's sleep, silver medal, 1890; — Venus and Cupid, silver medal; — General the Marquis of Ormesson, Portrait-medallion, 1891; — Madame A. de Caillart, 1903; — E. Gallé (of Nancy); — Georges Lecomte, 1904; — J. Renard, 1904; — J. J. Weerts, 1904; — O. Sainsère, 1906; — C. Roll, 1907; — Princess Marie Ténicheff, 1907; — Joachim, 1907; — Gustave Basin; — Insignia of the Franco-Japanese Society; — Dom Montfaucon Medal of the Historical Society of the Sixth Arrondissement of Paris; — Diana, (Société du fusil de chasse), 1900; — L'Ours et le Samuraï; — La Famille, Haec sunt ornamenta mea (for the *Société des Amis de la Médaille*), etc.

Nocq has been a regular exhibitor at the Paris Salons for many years, and in 1906 he had a frame of medals at the Royal Academy, London, which attracted well-deserved notice.

"Artiste de goût et d'intelligence", wrote Saulnier in *Revue de Paris*, "Nocq eut Chapu pour maître, et il semble avoir appris de lui le modèle simple et ferme, le secret des arrangements décoratifs. Ses plaquettes, ses bijoux (bracelets, broches, anneaux, épingles, boucles de ceinture, miroirs), outre qu'ils sont pratiques, de belle matière, doux à la caresse de la main, délicieusement appropriés à l'élégance de la femme, ont toutes les qualités de style, de pureté, d'entente décorative qu'exige la glyptique. M. H. Nocq est l'un des artistes les plus réfléchis et les mieux doués de notre Renaissance moderne".

"Henry Nocq, le délicat artiste qui a eu une si large part dans la rénovation du bijou, s'est affirmé à la fois sculpteur, médailleur et ouvrier d'art. Esprit judicieux et réfléchi, il semblait réunir toutes les qualités exigées pour réussir dans l'art qui nous occupe. Les nécessités de la vie en ont décidé autrement et il n'a pu signer jusqu'ici qu'un nombre restreint de médailles et de plaquettes. Mais ce sont des œuvres parfaites. Nous n'en voulons pour preuve que la Diane qui décore la médaille de la société "Le Fusil de Chasse" et la série de médaillons que l'on a pu voir aux derniers Salons. Très poussés, ils dénotent en Henry Nocq un observateur avisé. Il suffit de citer les portraits de E. Molinier, de E. Carrière et la série d'effigies de membres de l'Académie des Goncourt" (*Art décoratif*):

Gustave Babin, critique d'art, secrétaire général de la *Société des Amis du Luxembourg*, further states: "On finira peut-être, un jour, par reconnaître que M. Henry Nocq est le plus intelligent, le plus personnel, — et pourtant le plus traditionnel des joailliers et des médailleurs d'à présent; je ne fais aucune exception, heureux de prendre date en vous signalant et cette vivante effigie de Roll, et celle de M. Olivier Sainsère, et la plaquette de Joachim, et ces bagues d'une suprême ingéniosité de composition, comme d'une distinction infinie".

M. Nocq has published several articles in connection with the decorative and what may be called also the domestic arts in various artistic reviews. His critique of the new French coinage, which appeared in "Les Arts de la vie", and was reproduced in "Spink and Son's Numismatic Circular" (October 1906, col. 939-94) shows him up as a competent judge, whose opinion deserves consideration.

BIBLIOGRAPHY. — Information kindly supplied by the artist. — Charles Saunier, *Quelques médaillons de Contemporains par Henry Nocq*, Art et Décoration, 1903, p. 105. — *Art décoratif*, 1901. — *The Studio*, XV, p. 22. — Roger Marx, *Médailleurs français*, 1887. — *Catalogues du Salon*, 1888-1906. — *Gazette numismatique française*, 1900, p. 429. — *Nouveau Larousse illustré (supplément)*. — Emile Molinier, *Revue de l'art ancien et moderne*, 1902-1903. — Gustave Geffroy, *La vie artistique* t. VI, 336, 442. — Dr A. J. de Dompière de Chauffepié, *Médailles et Plaquettes modernes*, liv. XIV, p. 118; Pl. LXXXII, LXXXIII.

NOËL, HENRI (*Belg.*). Line and Seal-engraver at Liège, *circ.* 1609-1637.

NOËL, JACQUES (*French*). Mint-engraver at Poitiers, appointed 28. July 1628, died in 1631. His name occurs in Mint documents as early as 1598.

NOËL, JÉRÔME (*Belg.*). Mint-engraver at Liège, 1612-1629, in the service of the bishop, Ferdinand of Bavaria.

NOËL, MICHEL (*Belg.*). Son of Henri Noël, better known under the name of **NATALIS** (*q. v.*), was employed as at Mint-engraver at Liège, about 1643.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges*, Revue num. belg., 1861.

NOGARET, JEAN DE (*French*). Mint-engraver at Bordeaux, appointed 2. July 1592, and confirmed in his office, which became hereditary, in 1608.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.*

NOGENT, JEAN DE (*French*). Seal-engraver at Paris, in the service of Philip the Bold, duke of Burgundy, second half of the fourteenth century.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

NOIR, JEAN LE (*French*). Mint-engraver at Amiens and St. Quentin, *circ.* 1437-1439, in the service of Philip the Good, duke of Burgundy.

BIBLIOGRAPHY. — Pinchart, *op. cit.*, Rev. belge, 1861, p. 179.

NOIROT, ADRIEN (*Belg.*). Mint-master at Antwerp, 9 June 1555 to 2 March 1559.

NOIROT, CLAUDE (*Belg.*). Mint-engraver at Dordrecht, *circ.* 1550-1563, in which year he settled at Antwerp, on account of the inactivity of the Dordrecht mint. By him are Jetons of the Chambre des Comptes of Antwerp, dated 1550, 1551 and 1553; the new issue of Carolus of 1554; the Philippus in silver of 1557, the dies for which had first been entrusted to Giovanni Paolo Poggini, who did not satisfy the authorities; Half Real in gold, 1558-1559; Noir denier or Mite de Flandre, 1561; Half, Fifth, and Tenth Philippus in silver of 1562, &c. When it was decided to suppress the title of King of England on Philip II.'s currency, this Engraver was employed to cut the dies for the new coinage, issued at Antwerp and Dordrecht, and he was still in office in 1563, when he made some claims against the government, which were partly satisfied.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges*, Revue de la numismatique belge, 1853, pp. 180-184.

NOIROT, JEAN (*Belg.*). Mint-master at Antwerp, 24. March 1551 to 9. July 1555, and again, 2. August 1562 to August 1572, when he fled, with bullion entrusted to his care, and his property was sold by order of the authorities of the Mint.

NOIROT, JEAN (*Belg.*). Goldsmith of Bruges, who was appointed Mint-engraver and Assayer there, 1. December 1523. In 1535, he was promoted to the post of Mint-master-general of the Netherlands, in which office he remained until his death in 1545. By him are numerous Jetons issued at Bruges, between 1523 and 1536, and also dies for the following coins, struck at that Mint: *Æ*. Real; Half Real; Florin Carolus; — *Æ*. Real: Half Real; Four Patards; Three Gros; Patard (2 Gros); Gigot (6 Mites); — Billon. Courte (2 Mites); Blanc denier or Blanche Courte (2 Flemish Mites), &c.

NOIROT, PIERRE (*Belg.*). Goldsmith of Bruges, and Mint-engraver there, 5. November 1504 until his death, 30. November 1523. By him are probably the dies for most of the coins issued at that Mint between 1504 and 1517: *Æ*. Toison; Philippus; — *Æ*. Double Patard; Patard; Gros; Half Gros; Quarter Gros; Gigot of 6 Mites; Denier noir of 4 Mites; and Courte of 2 Mites; — Also those for the coinage of 1521: *Æ*. Real; Half Real; Double Carolus (2 types); Carolus; — *Æ*. Real; Half Real; Half Carolus; Gigot; — *Æ*. Courte. Besides coins, Pierre Noirot engraved Jetons.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*

NOLIN, J. (*French*). Engraver at Paris, *circ.* 1680-1693. By him are various medals of Louis XIV., which are signed: **J. NOLIN**.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.*, p. 321.

NOLTE & Co, OTTO (*Germ.*). Die-sinking Establishment, founded at Berlin in 1875 by Otto Nolte, who is still chief partner in the firm. They have occasionally issued medals, one of which commemorates the New Century, struck in 1900.

A correspondent writes: "Die Firma befasst sich speciell mit dem Vertriebe von Gelegenheitsmedaillen, fabriziert auch selbständig

Miederbesätze für Bayerische Mädchen, und vertritt die Firma: Friedr. Pauli und Comp., Nürnberg (Gold und Silber Carton und Patent-Folien). Einen Katalog über Medaillen, &c., besitzt die Firma nicht".

NOLTE (*Germ.*). Assistant-engraver at the London Mint, in 1838; perhaps one of the ancestors of the present head of the Die-sinking establishment of Nolte & Co at Berlin. I possess a letter from this engraver dated 28 August 1838, in which he says: "During my absence from town the engraving of Pistrucci's Coronation medal (of Queen Victoria) has been overlooked — that is — neglected. I shall attend to it immediately, &c".

NONCLES, ROBERT (*French*). Mint-master at St. Quentin, 1382, in which year he issued 2000 Marks' worth of silver Gros Deniers.

BIBLIOGRAPHY. — P. Bordeaux, *La Molette d'éperon*, Revue fr. num., 1901, p. 379.

NONIUS. This signature **NONI** occurs on a gem, described by Raspe, and representing the Repose of Hercules. The gem may be antique, but the signature has been added in modern times.

NOOST or NOST, JOHN VAN (*Brit.*). Sculptor and Medallist, born in Piccadilly, London, in the early part of the eighteenth century, settled about 1750 at Dublin, where he worked for many years, and executed several public statues. He was appointed Statuary in Ordinary to King George III. He died in Mecklenburgh St., Dublin, towards the end of September 1780.

By this artist are several medals, amongst which I have noticed: Memorial Medal of George II., probably executed in 1763, and signed: **I. V. N.**; — Memorial Medal of William, Duke of Cumberland, 1766; **R. SWEET WILL'S BLOOM IS CLOSED**. Britannia and Cupid mourning at an altar.

BIBLIOGRAPHY. — Franks and Grueber, *Med. Ill.*, &c. — S. Lee, *Dict. Nat. Biog.*

NOOT, JACQUES VAN DER (*Dutch*). Originator of a Jeton of Brussels, 1627, described in *Revue belge de numismatique*, 1903, p. 44.

NORBURY, FRANK J. (*Brit.*). Contemporary Sculptor, by whom is a Portrait-medallion in copper, dated 1903, and reproduced in *The Studio*, January 1904.

NORDHEIM, AUGUST FRIEDRICH VON (*Germ.*). Contemporary Sculptor, and Medallist of Frankfort-on-Main, born 23. April 1813 at Heinrichs in Thuringia; pupil of Döll of Suhl. He first devoted himself to Engraving, and was appointed Mint-engraver at Düsseldorf in 1836. Six years later, on the advice of Baron von Reuter, he was called to Frankfort-on-Main, where he made his name as a Sculptor. He executed there numerous busts and statuettes, and in 1862 a colossal statue of Victorious Germania.

The Frankfort Mint secured his services from about 1857, and we meet with his signature on the currency of that city until 1866, Double Thalers, 1860, 1861 (*illustrated*), 1862, 1866; — Vereins-Thalers, 1857-1862, 1864-1865, &c. It is generally believed that



Double Thaler of Frankfort-on-M., 1861.

the actress Jauschek served as prototype for the figure of Franco-Germania on these coins (bust on Double Thalers and Thalers; full standing figure (as Germania) on the Gedenkthaler of 1862). These Double Thalers and Thalers are said to have realized high prices in America, when first issued, as "Rothschild Love Dollars", the public being led to believe that a favourite of one of the

Rothschilds was portrayed on them; — Gedenkthaler, 1863 (FÜRSTENTAG ZU FRANKFURT &c.); &c.

The signature: **A. V. NORDHEIM** further occurs on medals, as on a commemorative piece of the Coöperation of German States and cities in the completion of the Dome of Cologne, 1842; — Portrait-medal of Archbishop Spiegel-Desenberg; — Prussian State Seal (in Düsseldorf Academy); — Medal on the Schiller Festivities, &c.

Von Nordheim died on 13. August 1884.

BIBLIOGRAPHY. — Paul Joseph u. Ed. Fellner, *Die Münzen von Frankfurt-am-Main*, 1895. — Müller, *Biographisches Künstler-Lexikon der Gegenwart*, Leipzig, 1882. — Meyer und Singer, *Künstler-Lexikon*.

NORMAN, ANTON (*Germ.*). Medallist of the first half of the eighteenth century, who was in the service of the Danish Court, and is mentioned by Flad, Ammon, Bolzenthal, and Nagler. There is a Portrait-medal, dated 1702, of Frederick IV. of Denmark, by him.

NORMAN DE LUIS, ALEXANDER (*Brit.*). Mint-master at Dublin, anno 9 of Edward I., 1281, under whom were probably issued Pennies, Halfpennies, and Farthings.

NORTHALL, ONUPHRIUS (Humphrey?) (*Brit.*). Inventor of a coining-press and machinery for inscribing the edges of coins and medals. He offered his inventions to the Nuremberg Mint in 1694, but without success, similar appliances having already been in use at the private mints of F. Kleinert and the Lauffers. A Nuremberg Thaler of 1694 bears the inscription on the edge: **NACH DEM ALTEN SCHROT UND KORN**, and Thalers and Half Thalers, struck there, in September and October of the same year, for Bishop Johann Eucharis Schenk von Castell, of Eichstädt, also bear an edge inscription. But, for some reason or another, the process was abandoned, and not revived until 1733, when an edge inscription was added to the "Kanonenthalers" of Nuremberg, issued in that year.

BIBLIOGRAPHY. C. F. Gebert, *Geschichte der Münzstätte der Reichstadt Nürnberg*, 1891.

NORTON, C. L. (*Brit.*). A Birmingham Bookseller, who published a Portrait-medal of Schiller, by Allen and Moore. This medal was engraved by Joseph Moore for the "William Tell" Society.

NOSSIG (*Germ.*). Contemporary Sculptor, whose signature occurs amongst others on a Portrait-plaquette of Paderewski, 1899, issued by the Württemberg "Metallwaaren-Fabrik" Geislingen-Stuttgart. It is in galvano-bronze.

NOST, JOHN VAN. Vide **JOHN VAN NOOST** *supra*.

NOSTER, HENDRICK (*Dutch*). Mint-engraver at Nymwegen, appointed on 22. June 1584. He was probably a son of Jan Noster. Beside his annual salary of 72 Florins, this Engraver was paid a similar sum in 1589 for the dies of a copper Half Liard, and in 1591 for a Jeton and silver Liard. During his term of office, the Nymwegen Mint issued: **Æ.** Crowns; — **Æ.** Half Philippus Daelders; Twentieth Philippus Daelders; Liards; — **Æ.** Liards, and Half Liards. After 1591 Hendrich Noster's name no longer occurs in Mint documents.

BIBLIOGRAPHY. — Pinchart, *Biog. des graveurs belges*, Rev. belge num., 1853, 291. — Kramm, *op. cit.*

NOSTER, JAN (*Dutch*). Mint-engraver at Nymwegen, from about 1544 until his death in 1564. Under him the following coins were issued: **Æ.** Couronne au soleil; Real; Half Real; Florin Carolus; — **Æ.** Real; Half Real; Florin Carolus; Four Sols; Sol; Half Sol; — Billon. Courte of 3 Mites of Brabant; Courte of 2 Mites of Flanders.

Between 1565 and 1567 were further struck: **Æ.** Real; Half Real; — **Æ.** Philippus Real; Half, Fifth, and Tenth; Courte of 2 Flemish Mites. But these latter coins were probably engraved by Aernst Gheelvoet, Jan Noster's successor.

BIBLIOGRAPHY. — Pinchart, *op. cit.* — Kramm, *Leven en Werken*, &c.

NOTZLI, J. C. (*Swiss*) and **BOSCOWITZ**. Joint-designers of a Medal commemorating the sixth Centenary of the Swiss Confederation, 1891.

NOUCLES. Vide **ROBERT NONCLES**.

NOUCLIDAS. *Vide* **EUKLEIDES**. Vol. II, p. 30.

NOVAK. *Vide* **NOWACK**.

NOVATINI, ANDREAS (*Austr.*). Engraver, born at Gratz in 1765, worked at Vienna, where he died in 1797.

BIBLIOGRAPHY. — Nagler, *op. cit.*

NOVE, JEAN DE LA (*French*). Mint-contractor at Cugnon, 1628, in the service of the Counts of Löwenstein.

NOVELLINO, FRANCESCO (*Ital.*). Medallist of the end of the sixteenth century, to whom Milanese suggests the attribution of medals, signed: **F. N.**: Pope Gregory XIV., 1591 (*R.* Busts of Christ and the Virgin); — Philip II. of Spain (*R.* OPTIMO PRINCIPI within wreath), &c.

BIBLIOGRAPHY. — Armand, *op. cit.* — Supino, *Il Medagliere Mediceo*, Firenze, 1899.

NOVELLIUS (*Rom.*). Engraver of coins at the Mint of Rome, period unknown; and one of the few Die-cutters of Republican times, whose names have come down to us. An antique inscription, edited by Marini, bears these words: — NOVELLIUS AVG. LIB. ATIVTOR PRAEPOSITUS SCALPTORUM SACRAE MONETAE. "Neither the coins themselves", says Stevenson, "nor any writers on monuments of antiquity, furnish the slightest particulars respecting the artists who engraved the dies for the mint of Rome". It is suggested that, during Imperial times, at least in the best period, different engravers were employed on the obverses and reverses of the coins; the best artists being entrusted with cutting the portrait sides.

BIBLIOGRAPHY. — S. M. Stevenson, *A Dictionary of Roman Coins*, London, 1889.

NOVISADI, CAREL CHRISTIAAN (*Dutch*). Mint-master at Harderwijk, 1758-1766, where he struck, amongst others: Cavalier d'or, and Half Cavalier d'or, of Overysel, 1760; — Cavalier d'or, and Half Cavalier d'or, of Groningen, 1761, Stuyvers and Dutes, *R.* and *Æ.* 1765-1772; — Coins of Guelders: 1759. $\frac{1}{4}$ Florin; 1760. Double Ducat; Cavalier d'or; Half Cavalier d'or; *R.* Ducat; 1761. Ducatoon; 1762. Half Cavalier d'or; Half Ducatoon; Pattern Half Ecu; 1764. Ducatoon; Half Ducatoon; Three Florins; 1765. Half Ecu; 1760-1765. 5 Florins; 1767. Half Ducatoon; 1774. Ducatoon, etc. His privy mark on all the coins is a Tree.

There are several medals by B. van Swinderen and Gysbert van Moelingen commemorating the opening of the Guelders Mint under C. C. Novisadi.

BIBLIOGRAPHY. — Müller, *Cabinet de Monnaies Joh. W. Stephanik*, 1905. — Van Loon, *Beschrijving der Nederlandsche Historie-Penningen &c.* Suppl., 1862.

NOVISADI, JOHANN ERNST (*Dutch*). Mint-master at Utrecht, 1738-1766.

NOVISADI, JOHANN CHRISTOFFEL (*Dutch*). Mint-master at Utrecht, 1766-1771.

NOWACK, FRANZ JOHANN (*German*). Mint-master at Breslau, 1702-1715 or 1717; he had been Mint-warden at Oppeln from 1699 to 1702. His initials **F. N.** occur on the currency from 1699-1712.

NOWACK, JOHANN ANTON (*Austr.*). Mint-master and Engraver at Gratz, from about 1676, in which year he received a gratuity of 15 Florins for a three years' supply of the New year's Ducats and Thalers, until 1692.

Nentwich, in a paper (*Der Stempelschneider I. N.*) published in the *Mittheilungen des Clubs der Münz- und Medaillensfreunde in Wien*, 1894 pp. 463-5, has endeavoured to prove that Nowack was also an Engraver, and that he must be identified with the Medallist, who signs **I. N.**, and whose productions date from the last quarter of the seventeenth century. The signature **I. N.** occurs on numerous Pilgrims' Badges of Maria-Tafel and Maria Zell, also on Religious Medals, Udalric crosses, etc.

NOWATIN, ANDREAS (*Austr.*). Sculptor and Medallist, born at Gratz in 1765; died at Vienna in 1797. He was a pupil of the Academy of Vienna, where he won a gold medal. Amongst his best medals are that of Minerva, Hercules strangling the lion, Achilles dying, etc.

NOWATIN, HEINRICH (*Austr.*). Sculptor and Medallist, born at Gratz, 12. July 1813; died 20. March 1867. By him are: Diana and Amor; — Diana and Actaeon; — Stag springing, &c.

NOWATIN, IGNAZ (*Austr.*). Sculptor and Medallist, born at Gratz, 1777; died there in 1840. He was a brother of Andreas N., and father of Heinrich N. By him are: Polyhymnia; — Diogenes in his tub; — Head of Minerva, &c.

NOYERS, PIERRE DE (*French*). Mint-engraver at Troyes, 1356-1357, 1357-1358, and 1360.

BIBLIOGRAPHY. — Rondot, *Les Graveurs de Troyes*.

NOZME, JEAN DE (*French*). Mint-master and Engraver at Toulouse, *circ.* 1492-1495.

N. P. *Vide* **NICOLAUS PRÜCK**. Mint-master at Düsseldorf, 1710-1738.

N. R. *Vide* **NORBERT ROETTIERS**. Mint-engraver at Brussels, London, and Paris, 1672-1725.

N. R. C. *Vide* **NICOLO CERBARA**. Mint-engraver at Rome, *circ.* 1829-1848.

N. S. *Vide* **NICOLAUS SCHWABE**. Medallist at Dresden, 1590-1599, and later at Copenhagen, 1602-1618.

NUCLIDES. *Vide* **EYKAEIDAZ**. Vol. II. p. 30.

NÜBELL, FRANZ (*German*). Mint-master and Engraver at Schwerin, 1832. He is mentioned by Bolzenthal amongst the Medallists of the first half of the nineteenth century.

NUGONE (*Ital.*). Mint-engraver at Bourg, 1586, in the service of the Dukes of Savoy.

NÜRNBERGER, GEORG (*German*). Mint-master at Nuremberg, 1622-1657; from 1623 to 1639 in conjunction with Hans Christoph Lauer and 1639 to 1650 with Johann David Lauer. His son, who eventually succeeded him, was adjoined to him in 1655. Gebert, *Geschichte der Münzstätte der Reichstadt Nürnberg*, p. 102, reproduced Nürnberg's portrait, after Sandrart, and from this engraving we learn that this Mint-master was born in 1598 and died, 21. October 1657. Under him the interesting series of Swedish Thalers of Gustavus Adolphus, 1631-3 were struck, as well as medals commemorating the 'Thirty years' War. His initials **GN** occur also on Thalers of Frankfurt-on-Main, 1644-1645, etc. (*Vide* Joseph and Fellner, *op. cit.*; also Lejeune, *Ein unbekannter Frankfurter Taler*, Berliner-Münzblätter, 1904, p. 609).

NÜRNBERGER, GEORG Junior (*German*). Son of the last; Mint-master at Nuremberg, 1655-†1677. Privy-mark, a cross.

NÜRNBERGER, GEORG FRIEDRICH (*German*). Son of the last; appointed Mint-master at Nuremberg, 4 July 1677, and in office until 1716. He retained his father's privy-mark, a small cross, adding his initials **GFN** on the larger coins. Although I find it stated that he was not only responsible for the issue of the coinage, but also engraved dies, this does not seem at all certain. Bolzenthal mentions his name as an Engraver of inferior merit, and in *K. K. Hauptmünzamt Katalog der Münz- und Medaillen-Stempel* he is repeatedly called a "Stempelschneider". Gebert, on the other hand informs us that the following Mint-engravers worked under him: Dockler, who cut dies for "Rathausthalers"; Johann Jakob Wolrab, 1674-1690; Hermann and Heinrich Hafner, Martin Brunner, Georg Hautsch, and possibly others.

In 1700, Nürnberg issued a series of "Lämmleinsdukaten" to commemorate the new (eighteenth) century: various multiples of the Ducat, and subdivisions ($\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$, and $\frac{1}{32}$), struck on round or square flans. These coins were so much prized that at a later date Christoph Gottlieb Lauffer, and also Johann Martin Förster issued imitations, which differ somewhat in work and bear different initials. Even in our day they are sometimes used for presents at Christening or other religious ceremonies.

On the occasion of the accession of Joseph I., 1706, and later of Charles VI., 1711, Nürnberg issued Double Thalers, Thalers, and gold coins with the respective portraits of the emperors. These are

all rather scarce, and cannot have been issued in large quantities. This Mint-master died after 1721, the year in which he resigned his office in favour of his son, Paul Gottlieb Nürnberger, who had



Five Ducat piece of Nuremberg, 1700.

acted as joint Mint-master since 1716. Gebert gives the date of his death as 1716 in error (*Vide Berliner Münzblätter*, 1903, p. 276).

Georg Friedrich Nürnberger's signature occurs on coins of Hall, Nuremberg, Schwarzenberg, Bamberg, Mayence, Hohenlohe, Nostitz, &c., on medals of Frederick I. of Prussia and of Charles XII. of Sweden, which, says Mr. Grueber, "are considered good specimens of medallion work". I have further noticed his initials on the following pieces: Ducat of Mayence, on the Peace of Ryswick, 1697; — Medal on the Peace of Ryswick, 1697; — Expedition to Vigo Bay, 1702 (by Hautsch); — Baron de Cohorn, Bonn taken, 1703 (by Hautsch); — Prince Eugene and Marlborough, Battle of Blenheim, 1704 (by M. Brunner); — Peace Festival at Augsburg, and Battle of Blenheim, 1704; — Relief of Barcelona, 1706 (by M. Brunner); — Successes of the Allies in Spain and Brabant, 1706; — Gulden of the "Fränkischer Kreis", 1693; — Thaler of Wolfgang Julius zu Neuenstein, count of Hohenlohe, 1697; — Ducat, Thaler (*illustrated*), and Half Thaler of Anton Johann, count of Nostitz, 1719; — Thalers of Ferdinand



Thaler of Anton Johann, Count of Nostitz, 1719.

Wilhelm Eusebius, Prince of Schwarzenberg, 1696 and 1697; — Thaler of Hall on the Kocher, 1705; — Prince Frederick, Landgrave of Hesse, Victories over the French and Spaniards, 1704; — Peace of Carlowitz, 1696 (by Hautsch); — Thaler of Bamberg, Sede



Double Thaler of Nuremberg.

Vacante, 1693; — Thaler and Half Thaler, of Lothar Franz, Baron von Schönborn, bishop of Bamberg, 1694; — Recapture of Ofen, 1686; — Victory of Zeuta, 1697; — Genealogical Medal, 1697

(by Hautsch); — Marriage Medal of Joseph I. and Wilhelmina Amalia of Brunswick, 1699; — Peace of Carlowitz, 1699; — Adoption of a new Calendar, 1700; — Capture of Landau, 1702 (by Hautsch); — Augsburg recovers its freedom, and Ulm delivered, 1704 (by M. Brunner); — The Habsburg family, 1705 (signed: **BRUNER** and **G. F. N.**); — Relief of Barcelona by Charles III., 1706; — Capture of Landau, 1709 (by Hautsch); — Defeat of the French at Mons in Hainault, 1709 (by M. Brunner); — Mons taken, 1709 (by M. Brunner); — Capture of Douai, 1709 (by M. Brunner); — Capture of Madrid, 1710; — Death of the emperor Joseph I., 1711 (by M. Brunner); — Accession of Charles VI., 1711 (by M. Brunner); — Coronation of Charles VI., 1711 (signed **N**); — Prophecy of a prosperous Reign, 1711 (by A. Mayr); — Hungarian Coronation of Charles VI., 1712 (by B. Richter); — Preliminaries of Peace between France and Austria, 1714 (by M. Brunner); — Peace of Rastadt, 1714 (by M. Brunner); — Birth of the archduke Leopold, 1716 (sev. var., by M. Brunner and others); — Victory of Peterwardein, 1716; — Prince Eugene of Savoy, 1697; — Fürstenberg "Mining" Medals, 1704 and 1705; — Capture of Azow; — Victory of Charles XII. at Narva; — Coronation of Frederick I., King of Prussia, 1701; — Erection of the Kingdom of Prussia, 1701; — The Unfortunate State of France under Louis XIV.; — Marriage of Frederick Lewis, Prince of Wales, with Princess Augusta of Saxony, 1736; — Prince Conti; — Baron von Cohorn, 1703, and Capture of Bonn; — Battle of Blenheim, 1704 (by M. Brunner); — Capture of Grevenburg by Landgrave Frederick of Hesse, 1704; — Proclamation medal of Joseph I. at Nuremberg, 1705; — Victories of the Allied Powers, 1706; — Attempted Invasion of Scotland, 1708 (by M. Brunner); — Capture of Ryssel by the Allies, 1708 (by M. Brunner); — Peace Negotiations with France, 1709; — Capture of Tournay, 1709 (by M. Brunner); — Battle of Malplaquet, 1709; — Capture of St. Venant and Aire, 1710; — Duke Philip of Anjou defeated at Saragossa, 1710; — Charles III., King of Spain, 1710, and others.

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(To be continued.)

NELLE ZECCHIE D'ITALIA

IV. AQUILEIA

Della zecca di Aquileia abbiamo una bella serie di monografie di valenti numismatici. L'ultimo che si occupò di quella officina monetaria, che la studiò da pari suo con criteri nuovi, fu il benemerito direttore del museo di antichità di Trieste, professore Alberto Puschi.

La origine della zecca aquileiese risale probabilmente all'epoca dell'emancipazione dei Comuni italiani, cioè dopo la pace di Costanza (1183), quando seguendo l'esempio si appropriò, come questi, il diritto della coniazione della moneta. Il diploma dell'imperatore Corrado II (1028), che concedeva ai patriarchi di Aquileia il *ius monetandi* è ritenuto apocrofito.

Le monete coniate in quella zecca vanno dalla fine del secolo XII, quasi senza interruzione, fino alla chiusura della zecca nel 1420, cioè quando il patriarca Lodovico II di Teck, fu spogliato dalla repubblica veneta dei suoi beni, che s'incorporarono nei possedimenti della Serenissima.

Di quattro specie sono le monete coniate dai patriarchi nelle loro officine monetarie, Aquileia, Udine, Cividale e Gemona, e precisamente il grosso, il denaro, il mezzo denaro e il piccolo, monete di buona lega, ma che subirono un costante deterioramento tanto della lega che del peso di pari passo con la decadenza del patriarcato.

Fino ai tempi di Pagano della Torre (1319-1332) si coniò soltanto il denaro, sotto il dominio di questo patriarca venne alla luce il

piccolo, e sotto il suo successore, Bertrando di San Genesio (1334-1350), il doppio denaro o grosso e il mezzo denaro, monete assai rare.



Il piccolo di molti successori di loro non era giunto ancora a noi, sebbene ne fosse documentata l'esistenza, come del patriarca Marguardo di Randeck (1365-1381); ora sono lieto di poter illustrare il piccolo di questo patriarca, che fa parte della mia collezione e che trovo tra un gruzzolo di monete di Aquileia.

Porta nel

D. ✠ M. . . . RIAR ✠. In circolo il busto del patriarca.

R. . . QVILEGIEN —. Aquila colla testa rivolta a sinistra.

Argento di bassa lega. Peso grammi 0.20.

Nella mia modesta collezione di monete italiane conservo il piccolo di Lodovico II di Teck (1412-1437), ultimo dei patriarchi che conio moneta, del quale il Puschi ne dà la sola descrizione. Il rovescio del disegno di questo piccolo riportato dallo Zanetti (Tomo II, tavola V, numero 46), tratto da un esemplare malconservato, è disegnato erroneamente, perciò credo di far cosa grata di illustrare quello della mia collezione.

Porta nel



D. ✠ LVDOVICVS. In circolo grande L.

R. P—T—H—A. Croce gigliata che divide il circolo e la legenda in quattro parti.

Argento di bassa lega. Peso grammi 0.20.

Rovereto nel dicembre 1907.

Q. PERINI.

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LES CONTREMARKES MONÉTAIRES DE LA JAMAÏQUE, UN SPÉCIMEN INÉDIT


M. E. Zay a fait connaître dans la *Monthly numismatic Circular*, 1906, col. 9157-9158, une curieuse série de contremarques appliquées, en relief ou en creux, principalement sur de vieux pennies anglais et sur quelques sous français. Elles consistent essentiellement en une ou deux lettres alphabétiques précédées d'un I affectant parfois la forme d'un J avec crochet arrondi qui empêche de le prendre pour le chiffre numéral 1, et qui constitue l'élément constant dans les diverses combinaisons. Les contremarques recueillies jusqu'à présent par M. Zay sont : IA, IB, JB (sous français), IC, ID, ... IF, IG, IH, IJ, ... IM, IN, ... IP, IQ, IR, IS, IT, IV, IW, IW, et il ne désespère pas d'arriver à compléter l'alphabet. Faisant remarquer qu'il est interdit en France d'oblitérer les monnaies nationales, il conclut que ces contremarques doivent avoir été appliquées dans des pays non français pour convertir les vieux pennies et sous en quelque colonie indéterminée jusqu'à présent ; mais quel est le nom géographique dont la lettre constante I ou J est certainement l'initiale ?

A cette question je crois pouvoir répondre qu'il s'agit vraisemblablement d'une colonie anglaise, puisqu'il est constaté que la majorité des pièces sont de vieux pennies, et que d'ailleurs la lettre



W, qui n'appartient pas à l'alphabet français figure dans la série. Or parmi les colonies anglaises celle dont le nom se présente immédiatement à l'esprit en raison de son importance est la Jamaïque, et, à mon sens, c'est dans les grandes plantations de cette île que les pièces ainsi contremarquées ont circulé comme tokens.

Pour ma part, je suis charmé d'apporter une intéressante contribution à la série inaugurée par M. Zay en lui signalant une nouvelle contremarque de ce genre sur une pièce qui m'a été gracieusement offerte par mon ami Arthur Engel et que je décris ainsi :

Façon de bronze ; diamètre, 31 millimètres ; épaisseur, 6 millimètres ; poids, 35 gr. 9. Sur l'une des faces, le groupe de lettres en relief , hautes de 8 millimètres dans un cœur renversé la pointe en haut mesurant 14 millimètres en largeur sur 15 en hauteur ; les jambages sont légèrement bouletés à leurs extrémités.

La Jamaïque entre pour la première fois dans le concert des colonies déjà numismastiquement connues par leurs sigles en contremarque : **G**, Guadeloupe; **§**, S^{te}-Lucie; **SM**, S^{te}-Martin; **SE**, S^{te}-Eustache; **SK**, S^{te} Kitts (S^{te}-Christophe); **M**, Martinique; **LM**, Martinique (dans un cœur). La forme de la contremarque enfermée dans un cœur et attribuée à la Martinique par M. Zay, *Supplément à l'Histoire monétaire des colonies françaises*, ne serait donc pas exclusivement propre à cette colonie.

ROBERT MOWAT.

P. S. — M. Zay, à qui je viens de communiquer et de signaler la contremarque **IB** de ma collection, m'informe que de son côté, il possède une pièce portant précisément la même contremarque appliquée sur l'effigie d'une pièce de 5 centimes de la première République à la légende RÉPUBLIQUE FRANÇAISE. Tête de Liberté à gauche coiffée du bonnet dit phrygien. Quant au cœur formant le fond de cette contremarque on le rencontre, dit-il, avec d'autres contremarques. M. Zay, m'apprend en outre qu'il a cédé ses pièces avec **IA**, **IB**, &c., — une cinquantaine — à M. Paul Bordeaux qui en cherche la signification.

REVIEWS

Armorial du Jetonophile. Guide de l'Amateur des jetons armoriés, par J. Florange. Paris, 1907. Tome II, 295 pp. in-8°, avec de nombreuses vignettes dans le texte.

Le tome II de l'excellent "*Armorial du Jetonophile*" de M. Jules Florange, qui vient de paraître, donne la description de 1.871 pièces, portant à 3.200 le nombre total des jetons connus de lui, se rapportant à la France. Plusieurs sont reproduits dans le texte. Les 311 premiers numéros du tome II ont trait à la maison royale de France; les autres 1.560 pièces sont classées par ordre alphabétique des personnages aux noms desquels elles ont été émises.

Comme documents héraldiques, ces jetons sont très précieux; aussi M. Florange n'a-t-il pas rendu un grand service seulement aux amateurs de cette branche spéciale de la numismatique, mais aussi aux archéologues et aux héraldistes pour lesquels l'ouvrage de notre érudit confrère possède une double valeur.

Il n'est pas nécessaire d'ajouter que les descriptions de M. Florange sont rigoureusement correctes et minutieuses, et que la plupart sont faites sur les pièces elles-mêmes, et non pas d'après des catalogues plus ou moins exacts.

L. F.

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Napoleon and the Invasion of England: the Story of the Great Terror, 1797-1805 by H. F. B. WHEELER and A. M. BROADLEY. 2 vols, DEMY, 8 vo. (9 × 5 3/4 in) 32 s. net. Lane. London and New-York.

It is always a pleasant and enjoyable task to peruse an interesting Historical work. The book before us is not only profoundly entertaining, but, what is of much greater importance, has real value in throwing a flood of light upon a most strenuous and momentous period, comprised within the short space of but eight or nine years, of the history of this country.

Never before, since the Conquest, had Invasion with all its terrors and far-reaching consequences loomed so large in the eyes of our forefathers.

If any one was ever hated to the very core by Englishmen of all classes it was Bonaparte: probably to the hate was added a very appreciable tinge of fear, for had he not conquered half Europe?; and it was well understood that England was almost the last power that had not yet bowed to his mighty will and gone down before his all-conquering hosts. She stood in the way of Napoleon; and by fair methods or foul he was determined, at no matter what cost, to humiliate that impudent little Island-Kingdom, and thus to establish himself without a rival.

In this work, then, we have the story of the Plans of Invasion, of the almost superhuman efforts, put forth to achieve the great object; and their final failure. But as will be readily understood

from the perusal of the fascinating volumes before us, these Plans, these Efforts and their final Failure were some years in the maturing, and during the long suspense the "Great Terror" was a very real thing to the inhabitants of these isles.

It is not necessary here to go into detail as to how the attempts on the Welsh and Irish coasts were defeated or to dilate upon the extraordinary efforts made by Napoleon to do what proved to be beyond even his powers of concentration and organization, or to tell how all his schemes for the conquest of England faded away amidst the ridicule of his enemies, the final disaster being of course the crushing defeat at Trafalgar.

The indefatigable authors of these excellent volumes give vivid accounts of how the patriotism of the day found an admirable outlet in the formation of very large bodies of volunteers in whom the king personally took the greatest interest, and it is to be noted that these auxiliary troops numbered no less than 50,000 men by the year 1798, not counting the militia, fencibles or yeomanry cavalry.

We do not agree with Mr. Broadley that it is generally known that Napoleon, in order to inflame his countrymen, had the famous Bayeux tapestry carried about on tour -- a rather unfortunate idea on the Emperor's part as is proved, for William the Conqueror with far fewer resources was able to carry out his purpose and was also not such a fool as to consider the country his until he had won it!

The work will have interest for collectors of Volunteer Badges of the time, many excellent reproductions of these scarce medals being given together with a fairly exhaustive list of the English, Irish and Scottish Volunteer bodies which were formed during the crisis, including the dates of their enrolment.

We cannot conclude this slight notice of these handsome volumes without allusion to the extraordinary assemblage of the current lampoons and satires which were poured forth upon the unfortunate Napoleon. If satire can kill then very early in the struggle the great Adventurer ought to have disappeared from the scene, for some of the illustrations are exceedingly funny especially those in which their authors have concentrated their wit upon Bonaparte's unfortunate boats.

We believe a second edition of this valuable contribution to the history of a momentous period of the country's welfare is already called for.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

BRITISH NUMISMATIC SOCIETY

Nov. 30. — *Annual Meeting.* — Mr. Carlyon-Britton. President, in the chair. — General C. S. F. Fagan, Dr. S. E. Barrett, and Messrs. G. Brownen, W. J. Butcher, H. B. Earle Fox, E. Francklin, J. M. Henry, A. M. Jarmin, W. E. Miller, G. E. Morewood, F. G. Hilton Price, and E. P. Thompson were elected Members. — The Reports of the Council and Treasurer were read, which respectively disclosed a total of 532 members, including 19 Royal Members, and an accumulated credit balance of 466 l. — The following officers were elected for the forthcoming year: *President*, Mr. Carlyon-Britton; *Vice-Presidents*, the Marquess of Ailesbury, Earl Egerton of Tatton, Lord Grantley, Sir Frederick D. Dixon-Hartland; and Messrs. G. R. Askwith and Bernard Roth; *Director*, Mr. L. A. Lawrence; *Treasurer*, Mr. Russell H. Wood; *Librarian*, Lieut.-Col. H. W. Morrieson; *Secretaries*, Messrs. W. J. Andrew and Alfred Anscombe; *Council*, Sir Alfred S. Scott-Gatty, the Rev. Dr. Cox, Fleet-Surgeon A. E. Weightman, Major W. J. Freer, and Messrs. A. H. Baldwin, T. Bearman, Stanley Bousfield, L. L. Fletcher, L. Forrer, Shirley Fox, W. H. Fox, Willoughby Gardner, R. A. Inglis, W. Sharp Ogden, and E. Upton. — The President read the second part of his "Numismatic History of the Reigns of William I. and II." In this section he treated the moneyers and their mints. The former were represented on the coins preserved to us by 244 names; but as many of these were repeated at various mints, it seemed probable that more than 500 moneyers were in office during the two reigns; whereas the towns at which they coined numbered 70. Kent and Wiltshire headed the list with

6 mints each; Dorset, Gloucester, Suffolk, and Sussex had 4; Devonshire, Hampshire, Northamptonshire, and Somerset had 3; Essex, Lincolnshire, Norfolk, Surrey, and Warwickshire had 2; most other counties had one; but Cumberland, Lancashire, Northumberland, Rutland, and Westmorland had then no mints. These particulars furnished a sidelight on the spread of population and trade over the country in Norman times, and the vicissitudes which then important mint-towns (such, for instance, as Bedwin and Rhuddlan) have suffered in later days. Summarizing the evidence gathered from historical records, the Domesday Survey, and the coins, Mr. Carlyon-Britton deduced (1) that every borough existing in the reign of Æthelstan possessed a mint; (2) that a place on becoming a composite borough prior to the reign of William I. became possessed of a mint; (3) that simple boroughs belonging to the King had a mint or not according to his pleasure; (4) that a composite borough possessing a pre-Conquest mint was, with few exceptions, allowed to continue the operation of the same; (5) that a simple borough created or granted to a subject after the Conquest, had no mint unless the same was specifically granted. The writer exhibited his collection of nearly 450 silver pennies of the two reigns. Amongst other exhibits were 7 coins of the same reigns varied from the published readings, by Lieut.-Col. Morrieson; an aureus of Tiberius found at Colchester, by Mr. Jarmin; a copper coin of Cunobeline, Evans XII. 6, by Mr. West; token of 1817 issued by William Buck, jun., of Morston, Norfolk, by Mr. L. L. Fletcher; and a specimen of the New Zealand Cross (which realized 170 l. at a recent sale by auction at Messrs. Sotheby's), by Mr. A. H. Baldwin.

(*Athenaeum*.)

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SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE

Séance du 9 novembre 1907.

M. Alphonse de Witte est élu membre honoraire.

M. P. Bordeaux fait circuler la nouvelle pièce hollandaise de 5 cents en nickel. Il présente aussi, de la part de M. Massifacier, une obole de Charlemagne pour l'Aquitaine, et, pour M. Rattier, une monnaie des princes d'Orange, imitée de celles de Vienne. Il lit, au nom du commandant de Kessling, l'analyse d'un trésor de monnaies récemment découvert.

M. Adrien Blanchet présente deux pièces remarquables de la trouvaille de Crevant, et signale un exemplaire en or du denier d'un évêque de Metz.

Le commandant Rabut fait connaître deux documents relatifs à l'installation à la Monnaie, en 1796, de la première machine à vapeur construite par Périer.

(*La Chronique des Arts*.)

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SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE

Séance du 7 décembre 1907.

M. Manceau présente un très rare double louis de Gaston d'Orléans, souverain de Dombes.

M. Bordeaux lit, au nom de M. de Kesling, une note sur un double tournois inédit de Charles VII, et, pour M. Manificier, une autre relative à une obole carolingienne pour l'Aquitaine.

M. Adrien Blanchet lit deux autres mémoires: l'un du lieutenant Lhéritier, sur un sceau ecclésiastique du XIV^e siècle; l'autre de M. Soulard, sur une médaille relative à Henri IV.

M. le docteur Baillebache présente une variante du douzain d'Henri IV pour le Dauphiné.

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FRANKFURTER NUMISMATISCHE GESELLSCHAFT

In der Generalversammlung am 17. Dezember 1907 wurden in den Vorstand gewählt die Herren E. Lejeune als 1. Vorsitzender, Geh. Baurat Kahl als 2. Vorsitzender, Baurat Knitterscheid und S. Rosenberg als 1. bzw. 2. Schriftführer, Jul. Heyne als Schatzmeister.

Herr Justizrat Dr. Häberlin teilte mit, dass er den Posten eines Vorstandmitgliedes der Vierten Sektion der Geschichts- und Altertumsvereine nunmehr definitiv angenommen habe. Die Frankfurter Num. Ges. wird die Ziele der Vereine dadurch zu fördern suchen, dass sie die Bearbeitung der Gebiete Hessen, Hessen-Nassau, Pfalz, Waldeck und andere, in der nächsten Versammlung noch genauer zu bestimmender Gebiete durch Mitglieder des Vereins vorbereiten, resp. Material hierzu sammeln lassen wird. Der Vorstand der IV. Sektion möge die anderen Vereine hiervon in Kenntnis setzen und sie ersuchen, ev. vorkommende Münzen dem Frankfurter Verein zuzuführen, wogegen dieser einen Materialaustausch den anderen Vereinen auf Wunsch zusagt.

Herr Joseph Hamburger zeigte sodann eine Anzahl interessanter Münzen vor. Wir erwähnen darunter eine Goldmünze von Populonia mit dem Wertzeichen X (10) über deren Ausprägung und Wertverhältnisse Herr Justizrat Dr. Häberlin eine kurze Erklärung abgab. Ferner zeigte Herr Joseph Hamburger römische Tesserae, Contorniate und Spintrien vor, deren mutmassliche Bedeutung er in kurzen Worten erklärte. Zum Schluss sprach Herr Hamburger noch über Portugalöser, erklärte ihre Entstehung und Entwicklung aus portugiesischen Cruzados und illustrierte seine Ausführungen durch Vorzeigung einer reichen Serie Goldportugalöser aus der Sammlung Dr. Antoine-Feill wobei besonders ein vierfacher Portugalöser Johann Adolfa von Holstein, sowie eine Anzahl ganzer und halber Portugalöser von der Stadt Hamburg aus der ältesten Periode zu erwähnen sind.

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

The American Numismatic & Archaeological Society. Proceedings and Papers. Forty-ninth Annual Meeting, 1907.

David Parish: *Description of a collection of ancient and modern coins by the owner the Rev. Dr. John C. Kunze in 1800.* — Henry Russel Drowne and George H. Blake: *Our paper money "Greenbacks"*.

Catalogue général (106^e fascicule) de monnaies, médailles et jetons en vente aux prix marqués chez l'expert E. Boudeau, 11, rue Rameau, Paris. Lots 2664 à 3503.

Catalogue (n^o 94) de monnaies des Pays-Bas septentrionaux en vente aux prix marqués chez l'expert Ch. Dupriez, Bruxelles. 601 Lots.

Journal des Collectionneurs. N^o 38.

Paul-Ch. Ströhl: *Médailles suisses nouvelles.*

Mitteilungen der Oesterr. Gesellschaft für Münz- u. Medaillenkunde. November 1907.

Dr E. J. Häberlin: *Roms Eintritt in den Weltverkehr, nachgewiesen auf Grund seiner Münzung.* — Dr M. Landwehr v. Pragenau: *Übersicht der an den österreichischen Mittelschulen bestehenden Münzen-Sammlungen.* — R. v. Höfken: *Nachtrag zu den Pfennigen der Sebastians-Bruderschaft in Waldsee.*

Müncher Münz-Verkehr Dezember 1907. Lots 6858-7387.

Numismatisches Literatur-Blatt. Dezember 1907.

Numismatische Mitteilungen. Dezember 1907.

Médailles der Loge "Libanon zu den 3 Cedern" in Erlangen.

Rassegna Numismatica. Novembre 1907.

J. Falchi: *Decuma libella*

Verzeichniss (N^o 116). Neuester Deutscher Thaler. Doppelthaler, Doppelgilden, Gulden und Theilmünzen. Zu den beigesetzten Preisen zu beziehen von Herren Zschiesche und Köder in Leipzig. 1050 Lots.

Frankfurter Münzzeitung. 1 Januar 1908.

Paul Josef: *Über einige bei Worms gefundene Münzen der Merowingerzeit.* — *Der Konstanzer Goldguldenfund von 1905.* — J. Levy: *Ein kurkolnischer Taler von 1550.* — Paul Josef: *Eine wild- und rheingräfliche Medaille.* — Edw. Schröder: *Zu den Münzen des Grafen Simon Heinrich von Lippe.*

Revue belge de Numismatique. Première livraison 1908.

A. de Witte: *Herstal, atelier monétaire des ducs de Brabant. Lothier Godefroid I et Henri I.* — Ed. Bernays: *Esterlins ardennais inédits.* — P. Bordeaux: *Documents monétaires concernant les quatre départements réunis de la rive gauche du Rhin de 1799 à 1813.* — Ch. Gillemann et A. van Werdeke: *Numismatique gauloise. Cours et prix d'acquisitions à Gand.* — Jhr. Beelaerts de Blokland: *Deux médailles gravées de la famille Pechlin.*

Rivista Araldica. Décembre 1907.

H. Weiss: *Le sceau de Charles I^{er}, roi d'Espagne.*

Catalogo (Serie I, num. 5. 1 Gennaio 1908) di Monete italiane e Romane Imperiali in vendita a prezzi segnati. Signor Nicolo Mayer, Venezia. 3953 Lots.

Journal des Collectionneurs. N^o 39.

J. H.: *Hugues Bory, graveur.*

**Periodisch Erscheinender Katalog Verkäuflicher Münzen und Medail-
len.** Januar 1908. Adolph E. Cahn, Frankfurt a/M. 5505 Nos.

Blätter für Münzfreunde. No 12. 1907.

Th. Kirsch, *Die märkischen Münzen des Fundes von Bockum.* — H. Buchenau, *Groschen- und Hohlpfennigfund u. s. w.* — Derselbe, *Nachweis zu Tafel 172.* — A. E. Ahrens, *Eine Mansfelder Medaille.* — *Modernes Geld- und Münzwesen.* — *Münzfunde.* — *Gelehrte Gesellschaften und Vereine.* — *Personalnachrichten.* — *Samm-
lungen und Versteigerungen.* — *Verschiedenes.* — *Literatur.* — *Berichtigung.* — *Anzeigen.*

La Gazette Numismatique. No 1. Octobre 1907.

A. de Witte, *Le graveur Théodore-Victor Van Berckel: Essai d'un catalogue de
son œuvre (suite).* — *Les congrès internationaux de numismatique.* — *Nouvelles diverses.* — *Trouvailles.*

Berliner Münzblätter. Januar 1908.

Chr. Lange, *Ein Goldtaler Johann Adolfs, Herzogs v. Schleswig Holstein, Bischofs
von Lübeck.* — Th. Kirsch, *Betrachtungen über Münztypen und einzelne Münzen der
Grafschaft Mark III.* — M. Bahfeldt, *Ein Münzenfund in Rom.* — Gustav Hoecke, *Der
Münzenfund von Elmenhorst.* — Alfred Liebig, *Eine inedierte preussisch-schwe-
dische Zwittlermedaille.* — L. v. L., *Neue Münzen und Medaillen.* — *Numismatische
Gesellschaft zu Berlin.* — *Numismatische Gesellschaft zu Frankfurt a/M.* — *Ham-
burger Verein der Münzfreunde.* — *Literatur.* — *Münzversteigerungen und Münz-
verkäufe.* — *Anzeigen.*

Numismatischer Verkehr. Januar 1908.

C. G. Thieme. Dresden. 3143 Nos.

Rare or Unpublished Coins of Taras. By M. P. Vlasto. *Hommage de l'auteur.*

Monatsblatt der Numismatischen Gesellschaft in Wien. Dezember 1907.

Anzeige. — *Über hybride, überprägte und gegossene Münzen der römischen Kai-
serzeit.* — *Ordentliche Versammlung der numismatischen Gesellschaft am 20. november
1907.* — *Vorstandssitzung am 4. Dezember 1907.* — *Vorstandssitzung am 11. Dezem-
ber 1907.* — *Besprechungen.* — *Münzfunde.* — *Verschiedenes.* — *Anzeigen.*

Le Musée. Novembre et Décembre 1907.

L'art appliqué moderne a droit à l'existence. — Georges G. Toudouze, *Eugène
Carrière et l'enseignement artistique.* — N. de Romé, *Le Bijou antique.* — Emile
Bailly, *Le Bijou des temps modernes.* — René Jean, *Le Bijou de la Révolution à nos
jours.* — O. Théatès, *Les Idées fausses sur l'art.* — Arthur Sam von, *Le Corricolo
de Bonington.* — G. G.-T., *Iphigénie en Aulide.* — *Bulletin numismatique.*

Catalogue général de Monnaies, Médailles et Jetons. Décembre 1907.

E. Boudreau, Paris. Nos 3504-4019.

CATALOGUE

OF

COINS and MEDALS for SALE

**Special attention is directed to the fact that every coin or
medal catalogued in the following lists is guaranteed to be
absolutely genuine (except when expressly stated in the
description to be otherwise) and if not approved of can be
returned, when the full amount paid will be refunded.**

**Collectors will also kindly note that every care is taken
when compiling the catalogues not to overrate the condition
of the pieces but to faithfully represent them according to
their merits.**

**All orders should be sent to our West-End House, 17 and
18, Piccadilly, London, W.**

(For further particulars see first page of this Circular.)

ABBREVIATIONS

A. = Gold. — **AR.** = Silver. — **Æ.** = Bronze & Potin. — **Mm.** = Mint-mark
— **Mill.** = Millimeter — **Gr.** = Grains troy. — **Obv.** = Obverse. — **R.** =
Reverse. — **F. D. C.** = Fleur de coin. = Mint state. — **E. F.** = Extremely fine. —
V. F. = Very fine. — **F.** = Fine. — **M.** = Mediocre. — **P.** = Poor. — **S.** = Scarce
— **R.** = Rare. — **RR.** = Very rare. — **RRR.** = Extremely rare. — **H.** = Head.
Historia Numorum. — **B.** = Babelon, *Monnaies consulaires.* — **C.** = Cohen, *Monnaies
impériales.* 2^e édition. — **M.** = Mionnet. *Monnaies grecques et romaines.* — **Ev.** =
Evans, *Ancient British coins.* — **K.** = Kenyon *Gold coins of England.* — **Hks.** =
Hawkins, *Silver Coins of England.* — **Rud.** = Ruding, *Annals of the Coinage.* Ed.
1840. — **A.** = Atkins, *British Colonial coins.* — **T.** = Tancred, *Historical Record of
War Medals.* — **M. I.** = *Medallist Illustrations of English History,* Franks and Grueber.
— **Mad.** = Madai, *Münzcabinet.* — **S. R.** = Schulthess Rechberg *Thaler-cabinet.* —
Rm. = Reimann, *Sale Catalogue.* — **B. M. Cat.** = British Museum Catalogue.

GREEK COINS

(Continued from col. 10359.)

ATTICA

ATHENS

49183 Circ. B.C. 590-525. **AR.** Tetradrachm. Obv. Head of Athene
of rude archaic style to r., with large prominent eye, wearing
close-fitting crested helmet. **R.** **AOE.** Incuse square within

which, owl to r., head facing, wings closed; behind, olive-
spray. Cf. *B. M. Cat.*, Pl. 1, 10. Wt. : 16, 5 grammes. *Large
head of good archaic style.* V. F. 4 15 "

49184 **AR.** Tetradrachm. Obv. Similar head of Athene, the hair
combed over the forehead, each separate lock ending in a
twisted curl; round earring. Cf. *B. M. Cat.*, Pl. 1, 7. *Smaller
head.* F. 1 17 6

49185 **AR.** Tetradrachm. Similar type. *A characteristic type, and of good
design.* V. F. 2 15 "

49186 **AR.** Tetradrachm. Similar type. *A desirable specimen.* V. F. 4 " "

49187 **AR.** Tetradrachm. Similar type. *Straggly archaic style.* V. F. 3 5 "

49188 **AR.** Tetradrachm. Similar type. *A cheap coin.* F. 1 10 "

49189 **AR.** Obol. Obv. Similar head of Athene. **R.** **AOE.** Owl to r.,
head facing; behind, olive-leaf. Wt. : 10 grs. *B. M. Cat.*,
Pl. II, 11 var. F. D. C. 2 15 "

49190 **AR.** Obol. Similar type. *Almost as fine.* E. F. 2 " "

49191 Circ. B.C. 525-430. Obv. Head of Athene of refined archaic
style, wearing crested helmet adorned in front with three
olive-leaves erect, and at the back with a floral scroll, the
hair arranged in wavy band across the temples; round earring.
R. **AOE.** Owl standing to her, head facing; behind, olive-
spray and crescent-moon. Wt. : 17, 2 grammes. Cf. *B. M.
Cat.*, Pl. III, 8. F. D. C. 4 10 "

49192 **AR.** Tetradrachm. Similar type. *B. M. Cat.*, Pl. III, 7. E. F. 1 10 "

49193 **AR.** Tetradrachm. Similar type. *Smiling expression of Athene.* V. F. 1 10 "

49194 **AR.** Tetradrachm. Similar type. *Good style.* E. F. 1 10 "

49195 **AR.** Tetradrachm. Similar type. *Rough style.* E. F. 1 15 "

49196 **AR.** Tetradrachm. Similar type. *Pleasing expression of Athene.* V. F. 1 10 "

49197 **AR.** Tetradrachm. Similar type. *Well-centred.* E. F. 1 10 "

49198 **AR.** Tetradrachm. Similar type. V. F. 1 5 "

49199 **AR.** Tetradrachm. Similar type. *Struck out of centre.* E. F. 1 5 "

49200 **AR.** Drachm. Similar type. No crescent-moon on **R.** Wt. :
63 grains. *B. M. Cat.*, Pl. IV, 6, 5. V. F. 2 " "

49201 Circ. B.C. 430-350. **AR.** Diobol. Obv. Similar head of Athene.
R. **A—O.** Owl with two bodies and one head. Wt. :
21 grs. *B. M. Cat.*, 174. V. F. 1 15 "

49202 **AR.** Hemiochol. Obv. Similar head of Athene. **R.** **AOE.** Owl
standing to r., owl facing; behind, olive-leaf. Wt. : 5 grs.
B. M. Cat., Pl. IV, 2. V. F. " 3 "

49203 **AR.** Hemiochol. Similar type. V. F. " 4 "

49204 **AR.** Hemiochol. Similar type. F. " 2 6

49205 Circ. B.C. 430-350. **AR.** Tetradrachm. Obv. Head of Athene
of later style, the eye in profile. **R.** **AOE.** Owl to r., head
facing; behind, olive-spray and crescent-moon; countermark
in centre. Wt. : 17.05 grs. Cf. *B. M. Cat.*, 132 fig. V. F. " 16 "

49206 **AR.** Tetradrachm. Similar type. *B. M. Cat.*, Pl. V, 3. *Struck on
an oblong shaped flan. Extremely fine.* V. F. 1 5 "

49207 Circ. B.C. 525-430. **AR.** Trihemiochol. Obv. Similar head of
Athene. **R.** **A** **O**. Owl facing, wings open, above olive-
spray; within incuse circle. *B. M. Cat.*, Pl. IV, 10. F. " 6 6

49208 **AR.** Obol. Obv. Similar head to r. **R.** **AOE.** Owl to r., and
olive-leaf behind. *B. M. Cat.*, Pl. IV, 12. V. F. " 6 6

49209 **AR.** Obol. Another, similar. Wt. : 10 grs. *B. M. Cat.*, Pl. IV,
11. V. F. " 5 "

49210 **AR.** Obol. Similar type. *Rough style.* F. " 6 6

49211 **AR.** Hemiochol. Similar type. *A desirable specimen.* V. F. " 6 6

49212 **AR.** Hemiochol. Similar type. M. " 2 6

49213 Circ. B.C. 196-87. **AR.** Tetradrachm. Obv. Head of Athena
Parthenos to r., wearing pendent earring and close-fitting
helmet with triple crest, adorned in front with the foreparts
of four horses abreast, on the side with a flying Pegasus, and
on the back with a scroll resembling an aplustre. **R.** **AOE.**
Owl to r., head facing, wings closed, standing on amphora
lying on its side; the whole in olive-wreath; names of
magistrates : **ΑΓΕΛΛΙΚΩΝ ΓΟΡΓΙΑΣ ΑΡΓΕΙΟΣ**; griffin
running to r.; on amphora **A**; beneath, **ΔΑ.** *B. M. Cat.*,
Pl. XII, 1. E. F. 4 4 "

49214 **AR.** Tetradrachm. Similar type; magistrates' names : **ΧΑΡΙ-**
ΗΡΑ. Cock to r., with palm across wing. *B. M. Cat.*, 512. F. 1 5 "

49215 Circ. B.C. 86-83. **AR.** Tetradrachm. Obv. Similar head of
Athena Parthenos to r. **R.** Owl to r., wings closed, standing
on amphora lying on its side : in field r. and l. a monogram;
on amphora. *A. B. M. Cat.*, 519. V. F. 2 " "

49216 **AR.** Tetradrachm. Similar type. E. F. 3 10 "

49217 **AR.** Tetradrachm. Similar type. F. 1 15 "

49218 Circ. B.C. 406-390. **Æ.** Obv. Head of Athene, of archaic style,
wearing close-fitting helmet, adorned with floral scroll, but
without the olive-leaves in front. **R.** **AOE.** Two owls r.
and l.; within olive-wreath. *B. M. Cat.*, 209. S. V. F. " 10 6

49219 Circ. B.C. 220-83. **Æ.** Obv. Head of Athene to r., in crested
helmet. **R.** Owl standing on capital of Ionic column, on
which is an olive-branch. F. " 4 6

49220 **Æ.** Obv. Helmeted head of Athene to r. **R.** Owl to r.
standing on amphora; in field, **ΠΡ—ΙΝ**; beneath :
ΑΧΙΑΛΕΙ
ΔΗΣ F. " 5 "

- 49221 *Æ*. Obv. Helmeted head of Pallas to r., the top part of the helmet forming a man's portrait. *℞*. Theseus standing to r. *A very interesting coin.* V. F. 4 " "
- 49222 *Imperial Times*. *Æ*. Obv. Bust of Athena to r.; wearing crested Corinthian helmet. *℞*. *ΑΘΗΝΑΙΩΝ* Athena Promachos standing facing, with head to l., holding spear and shield. *B. M. Cat.*, Pl. xvi, 3. F. " 5 "
- 49223 *Æ*. Similar type. V. F. " 6 6
- 49224 *Æ*. Obv. Similar. *℞*. Athena Parthenos, holding Nike and spear; to her r., a shield. *B. M. Cat.*, Pl. xvi, 6. F. " 5 "
- 49225 *Æ*. Similar type. V. F. " 6 6
- 49226 *Æ*. Obv. Similar. *℞*. *ΑΘΗΝΑΙΩΝ*. Bucranium bound with wreath. *B. M. Cat.*, Pl. xix, 9. F. " 3 6
- 49227 *Æ*. Similar type. *A larger coin.* F. " 3 "

(To be continued.)

ROMAN CONSULAR

(Continued from col. 10272.)

APPULEIA

- 49228 *L. Saturninus* (B.C. 104-94). *℞*. Obv. *L. SATVRN*. Saturn in quadriga galloping to r.; in the field. *Q* *℞*. *ROMA*. Saturn in quadriga galloping to r., holding harpe. *B. 3* (50 fr.). *R.* E. F. 2 10 "

ATILIA

- 49229 *M. Atilius Sarranus* (B.C. 174). *℞*. Obv. *SARAN*. Helmeted head of Roma to r.; in front, *X*. *℞*. *M. ATILI. ROMA*. The Dioscuri on horseback, galloping to r. *B. 9.* F. D. C. " 5 "

AURELIA

- 49230 *Aurelius Rufus* (B.C. 139). *℞*. Obv. Helmeted head of Roma to r.; behind, *X*. *℞*. *AV. RVF. ROMA*. Jupiter holding sceptre and fulmen standing in quadriga galloping to r. *B. 19.* E. F. " 4 6

AXIA

- 49231 *L. Axius Naso* (B.C. 69). *℞*. Obv. *NASO*. Helmeted head of Mars to r.; in front, *S. C.*; behind, *VT*. *℞*. *L. AXSIVS*. *L. F.* Diana standing in biga of axis followed by two dogs and preceded by a third; in the field, *VI*. *B. 1. R.* E. F. 1 17 6

BAEBIA

- 49232 *M. Baebius Q. F. Tampilus* (B.C. 144). *℞*. Obv. Helmeted head of Roma to l.; behind, *TAMPIL*; in front, *X*. *℞*. *ROMA. M. BAEBI Q. F.* Apollo, semi-nude, standing in quadriga galloping to r. *B. 12.* V. F. " 3 "
- 49233 *℞*. Another, similar. V. F. " 3 6

CAECILIA

- 49234 *Q. Caecilius Metellus Pius Scipio* (B.C. 48-46). *℞*. Obv. *Q. METEL. PIVS SCIPIO. IMP. G. T. A.* Genius of Africa standing, facing, holding pair of scales. *℞*. *P. CRASSVS IVN. LEG. PRO PR.* Victory standing to l., holding caduceus and round shield. *B. 51. R. From the famous Borghesi Collection.* E. F. 4 4 "

CALPURNIA

- 49235 *Cn. Calpurnius Piso* (B.C. 179). *℞*. Obv. Helmeted head of Roma to r.; behind, *X*. *℞*. *CN. CALP. ROMA*. The Dioscuri on horseback galloping to r. *B. 1. S.* V. F. " 4 6
- 49236 *P. Calpurnius Lanarius* (B.C. 106). *℞*. Obv. Helmeted head of Roma, to r.; behind, *X*. *℞*. *P. CALP. ROMA*. Female figure in biga galloping to r., and crowned by Victory. *B. 2.* F. D. C. " 10 "
- 49237 *L. Calpurnius Piso Caesoninus* (B.C. 100). *℞*. Obv. *PISO*. *CAEPIO Q.* Laureate head of Saturn to r.; behind, harpe; beneath, trident. *℞*. *AD. FRV. FMV. EX S. C.* The two quaestors Piso and Caepio side by side on subsellium, between two ears of corn. *B. 6.* E. F. " 3 6
- 49238 *℞*. Another, similar. F. D. C. " 4 6
- 49239 *M. Calpurnius Piso Frugi* (B.C. 69). *℞*. Obv. Term, facing, between wreath and patera. *℞*. *M. PISO M. F. FRVGI* in two lines across the field; beneath, patera and sacrificial knife; within laurel wreath. *B. 22. R.* F. D. C. 2 5 "
- 49240 *C. Calpurnius Piso Frugi* (B.C. 64). *℞*. Obv. Laureate head of Apollo to r.; behind, butterfly. *℞*. *C. PISO L. F. FRVGI*. Horseman holding palm-branch, galloping to r.; above, *S. B. 24.* F. D. C. " 14 "
- 49241 *℞*. Youthful bust of Term, between star and wreath to l., and patera to r. *℞*. *M. PISO M. F. FRVGI* in two lines across the field; beneath, patera and sacrificial knife; within laurel-wreath. *B. 23. R.* E. F. 2 2 "

CARISIA

- 49242 *T. Carisius* (B.C. 48). *℞*. Obv. Winged bust of Victory to r. *℞*. *T. CARISI*. Victory in quadriga galloping to r. *B. 2.* E. F. " 4 6
- 49243 *℞*. Another, similar. F. D. C. " 5 "
- 49244 *℞*. Obv. Head of Sibyl to r., hair bound up with cord. *℞*. *T. CARISIVS III VIR*. Sphinx seated to r. *B. 10.* V. F. " 4 6
- 49245 *P. Carisius* (B.C. 25). *℞*. Obv. *IMP. CAESAR AVGVST*. Bare head of Augustus to l. *℞*. *P. CARISIVS LEG. PROP.* Trophy on heap of Spanish arms. *B. 17.* V. F. " 10 "

(To be continued.)

ROMAN IMPERIAL

(Continued from col. 10341.)

GRATIAN (A.D. 375-383)

- 49246 *Æ*. Obv. *DN GRATIANVS P. F. AVG*. Diademed and draped bust to r. *℞*. *REPARATIO REIPVB*. The Emperor raising the Empire; ex. : *B SISC* (Struck at Siscia). *C. 30.* E. F. " 4 "
- 49247 *℞*. Obv. *DN GRATIANVS P. F. AVG*. Diademed and draped bust to r. *℞*. *VRBS ROMA*. Roma seated to l. holding sceptre and figure of Victory; ex. : *TRPS* (Treves). *C. 86.* E. F. " 8 6
- 49248 *℞*. Obv. *DN GRATIANVS P. F. AVG*. Diademed and draped bust to r. *℞*. *VICTORIA AVGG*. Gratian and youthful Valentinian seated, facing, side by side; behind them a Victory; ex. : *TROBT*. *C. 38.* E. F. 1 8 6
- 49249 *℞*. Medallion. Obv. *DN GRATIANVS P. F. AVG*. Diademed and draped bust to r. *℞*. *VIRTVS EXERCITVS*. Gratian standing to l., holding standard and shield; ex. *TRPS* (Treves). *C. 52. R.* V. F. 2 " "
- 49250 *℞*. Medallion. Similar type, with *TRPS*. *S.* V. F. 2 2 "
- 49251 *℞*. Medallion. Similar type, and same Mint. *S.* E. F. 3 5 "

VALENTINIAN II (A.D. 383-388)

- 49252 *℞*. Obv. *DN VALENTINIANVS IVN. P. F. AVG*. Diademed and draped bust to r. *℞*. *VRBS ROMA*. Roma seated to l. holding figure of Victory and sceptre; ex. : *TRPS*. *C. 78.* F. D. C. " 4 "
- 49253 *℞*. Obv. *DN VALENTINIANVS P. F. AVG*. Diademed and draped bust to r. *℞*. *VIRTVS ROMANORVM*. Roma seated to l. holding figure of Victory and sceptre; ex. : *TRPS*. *C. 61.* F. D. C. " 7 6

THEODOSIUS (A.D. 379-394)

- 49254 *℞*. Obv. *DN THEODOSIVS P. F. AVG*. Diademed draped and cuirassed bust to r. *℞*. *CONCORDIA AVGGGS*. Concord seated facing, holding orb and sceptre; ex. : *CONOB*. *C. 7.* F. " 15 "
- 49255 *℞*. Obv. Similar. *℞*. *CONCORDIA AVGGGS*. Concord seated, facing, holding shield inscribed: *VOT V MVLX X*; ex. : *CONOB*. *C. 5 var.* F. 1 15 "
- 49256 *℞*. Obv. *DN THEODOSIVS P. F. AVG*. Diademed, draped and cuirassed bust to r. *℞*. *VICTORIA AVGG*. The two Augusti seated facing supporting a globe; behind them Victory; ex. : *COM*. *C. 37.* F. D. C. 1 8 6
- 49257 *℞*. Half Solidus. Obv. *DN THEODOSIVS P. F. AVG*. Diademed, and draped bust to r. *℞*. *VICTORIA AVGG*. Victory seated to r., behind her, star; ex. : *CONOB*. *C. 48 var.* E. F. 4 5 "
- 49258 *℞*. Triens. Obv. *DN THEODOSIVS P. F. AVG*. Diademed and draped bust to r. *℞*. *VICTORIA AVGVSTORVM*. Victory advancing to right; ex. : *CONOB*. *C. 47.* E. F. " 17 6
- 49259 *℞*. Triens. Similar type. *Pierced.* F. " 7 6
- 49260 *℞*. Triens. Obv. *DN THEODOSIVS P. F. AVG*. Diademed, draped and cuirassed bust to r. *℞*. Trophy of two shields and four spears; on each side of which a star. Ex. : *CONOB*. *C. 75.* V. F. " 10 "

MAGNUS MAXIMUS (A.D. 383-388)

- 49261 *℞*. Obv. *DN MAG. MAXIMINVS P. F. AVG*. Diademed and draped bust to right. *℞*. *REPARATIO REIPVB*. Emperor holding Victory on globe stands before kneeling turreted female; ex. : *S CON*. *C. 3. Patinated.* V. F. " 12 6
- 49262 *℞*. Obv. *DN MAG. MAXIMVS P. F. AVG*. Diademed and draped bust to r. *℞*. *VIRTVS ROMANORVM*. Roma seated facing holding sceptre and globe; ex. : *TRPS*. *C. 20.* E. F. " 14 "
- 49263 *℞*. Similar type. V. F. " 10 "

FLAVIUS VICTOR († A.D. 388)

- 49264 *℞*. Obv. *DN VICTOR P. F. AVG*. Diademed and draped bust to r. *℞*. *VIRTVS ROMANORVM*. Roma seated facing.

- head turned to left and holding globe and spear; ex.: MDPS.
C. 6. E. F. » 15 »
49265 *R.* Similar type. V. F. » 12 6
49266 *R.* Similar type. V. F. » 7 6
- EUGENIUS (A.D. 392-394)
- 49267 *R.* Obv. DN EVGENIVS P.F.AVG. Diademed and draped bust to r. *R.* VIRTVS ROMANORVM. Roma seated to l. holding Victory surmounted orb and sceptre; ex.: MDPS (Milan). *Unpublished in Cohen. RR.* F. D. C. 2 15 »
49268 *R.* Similar type. V. F. » 13 6
49269 *R.* Similar type. Ex. of *R.* TRPS (Treves). V. F. » 15 »
49270 *R.* As last. F. » 10 »
49271 *R.* Obv. Similar. *R.* VRBS ROMA. Roma seated to l. as before. *R.* LVGPS (Lyons). C. 18. E. F. 1 2 6
49272 *R.* Similar type. V. F. » 10 »
49273 *R.* Another specimen. *Clipped.* F. » 4 »
49274 *R.* Another. M. » 3 »

(To be continued.)

CONTINENTAL COINS

(Continued from col. 10345.)

GERMAN SERIES

BERG

- 49275 *Joachim. R.* Thaler 1806. Obv. IOACHIM HERZOG ZU BERG U: CLEVE. Bare bust to r.; below, T. S. *R.* BERG UND CLEVISCHE LAND MÜNZ 1806. Within laurel-wreath: XVI EINE FEINE MARK. V. F. » 19 »

BONN

- 49276 *Ruprecht von der Pfalz (1463-1480).* Goldgulden. Obv. * RO-
PERTVS ARCEPI-CO'. Christ enthroned, facing.
R. + MONE' NOVA' AVREA * BVNNE. Cross fleur-
delisée in angles of which, arms. *Rm.* 316. V. F. » 18 »
49277 *Hermann IV., Landgrave of Hesse (1480-1508).* Goldgulden.
Obv. * h' MAI' ELECTI ECCLE-COLON'. Half-length
figure of St. Peter above shield of arms. *R.* MONE NOVA
AVRE BONNE. Shield of arms on cross. *Cappe, 1171.* E. F. 1 10 »
49278 Goldgulden. Similar. V. F. » 17 6

BRANDENBURG

Prince-electors.

- 49279 *George William (1619-1640).* *R.* Thaler of 1629. Obv.
* GEORG: WILH: D: G: MARCHI: BRAN: SAC:
ROM. IMP. ARCHIC. EL: D. PRVS. Half-length portrait of
the Margrave to r. *R.* 1629. ANFANCK. BEDENCK. DAS.
ENDE. +. Helmeted shield of arms. V. F. 2 12 6
49280 *Frederick William (1640-1688).* Half gulden of 1670. Obv.
FRID: WILH: D. G. M. BR. & ELEC. Bust to r. *R.* MO-
NETA: NO: ARGENTEA. 1670. Crowned shield of arms.
V. F. » 4 6
49281 *Frederick III (1688-1701).* *R.* Gulden of 1689. Obv. FRIDER.
III D. G. M. B. S. R. I. A. C. & E. Bust to r. *R.* MONETA
NOVA BRANDENB. 1689. Crowned shield of arms. V. F. » 4 »
49282 Thaler of 1695. Obv. FRIDER. III. D. G. M. B. S. R. I. A. C. & E.
EL. 1695. Crowned shield of arms between LC—S. *R.* NACH
DEM FUES DES BURGUND: THALERS. Four double F's
disposed in cruciform fashion, and crowned: in each angle III
Madaï 631. Rm. R. E. F. 1 5 »

Brandenburg-Bayreuth.

- 49283 *Christian (1603-1655).* *A.* Ducat of 1642. Obv. CHRISTIAN:
D: G: MAR: BRAND: DV. Bust to r. *R.* + PRVSS. ST:
POM: CAS: VAN: IAG: BVRG: I. NVRNBERG. P. Shield
of arms; above, 1642. *Kohler, 1733.* F. D. C. 1 5 »
49284 *Frederick Christian (1763-1769).* *R.* Gulden of 1763. Obv.
FRID. CHRIST. D. G. M. B. D. P. ET. S. B. N. Bust to r.
R. ZWANZIG EINE FEINE MARK. Crowned shield of
arms. Ex.: BAYREUTH. C. L. R. E. F. » 8 »
- Brandenburg-Ansbach.
- 49285 *Joachim-Ernest (1603-1625).* *R.* Thaler of 1623. Obv. IOACH.
ERNES. D. G. MARC. BRA. PRUSS. Bust three-quarter face
to r. *R.* STE. POM. CAS. UAN. CRO. IAG. DUX. BVR. I.
NVR. PR. IN. RV. Shield of arms. *Sch. 6140.* V. F. 1 7 »
49286 *John Frederick (1667-1686).* *R.* $\frac{1}{6}$ Thaler of 1676. Obv. IOH:
FR: DG: M. BRAND. AG: Bust to r.; on truncation: $\frac{1}{6}$.
R. FR: D. B. NOR: PR: HALB: M. C. 1676. Crowned
shield of arms. S. V. F. » 2 »

- 49287 *Charles William Frederick (1729-1757).* *A.* Ducat of 1747. Obv.
CAR. WILH. FR. D. G. M. BR. P. S. D. B. N. Bust to r., in
cuirass. *R.* SALUS. PUBLICA SALUS MEA 1747. Crowned
and draped double shield of arms. *Brilliant.* F. D. C. 1 5 »
49288 *Christine Charlotte. R.* Gulden of 1726. Obv. CHRIST: CAR:
TVTRIX. REG: BR: ON. Diademed bust to l.; beneath,
1726. *R.* Four double C's interlinked and crowned, disposed
in cruciform fashion. F. D. C. 1 » »
49289 — Another. Similar. E. F. » 15 »
49290 *Charles William Frederick (1729-1757).* *R.* Thaler of 1730.
Obv. CAROLVS. WILH. FR. M. BR. D. BOR. B. NOR. Bust
in armour to r.; V on truncation; ex.: AVGVST. CONF.
SVSTINET. MDCCXXX. *R.* GEORGIVS. MARCH.
BRAND. ONOLDINVS. Bust in armour to r.; V on truncation;
ex.: AVGVST. CONF. EXHIBET. MDXXX. *Sch. 6182. R.* F. D. C. 3 » »
49291 *Alexander (1752-1791; † 1806).* *A.* Ducat of 1757. Obv. C. F.
C. ALEXANDER. D. G. M. R. B. D. B. & S. Bust to r.
R. Crowned shield of arms; beneath: 1757. *Brilliant.* F. D. C. 1 7 »
49292 — *R.* Thaler of 1765. Obv. ALEXANDER.
D. G. M. B. D. B. & S. B. N. CIRC. FRANC. CAPITANEVS.
The markgrave on horseback to l. Ex.: MDCCCLXV
SCHWABACH. *R.* SECVRTATI PVBLICAE. Shield of
arms on which each crowned eagle. *Rm.* 3292. V. F. 1 7 »
49293 — *R.* Thaler of 1769. GEORG. FRID. & ALEX-
ANDER MARCH. BRAND. Bust of the two princes facing
each other, underneath MDLVII. MDCCCLXIX. Ex.:
BVRGGRVIL NORIMBERG. | SVPERIORIS & INFERIO-
RIS | PRINCIPATVS | S. *R.* PROVIDENTIA & PACTIS.
Altar between two crowned shields of arms. Ex.: IN MEMO-
RIAM CONIVNCTIONIS | VTRIVSQVE BVRGGRVIA-
TVS. | NORICI. | D. N. XIAN MDCCCLXIX | G. *Sch. 6214.* F. D. C. » 18 »
49294 *R.* Conventionsthaler of 1783. Obv. ALEXANDER. D. G.
MARCH. BRAND. Bust to r. *R.* ZEHEIN EINE FEINE
MARK. Lion supporting shield of arms, between E—P; ex.:
BAYREUTH | 1783. *Sch. 6242.* V. F. » 7 6
49295 *R.* Conventionsthaler of 1777. Similar type. E. F. » 10 »
49296 *R.* Medallion thaler on the Peace of Teschen and 1779.
Obv. VIRTUTE ET. AEQVITATE PACATA GERMANIA.
Female figure standing to l.; at her feet, shield of arms and
various military attributes. Ex.: TESCHINAE. *R.* D. O.
M. | PRO. INSTAVRATA. | GERMANIAE PACE. |
CHRIST. FRIED. CAROL. | ALEXANDER. | MARCHIO.
BRANDENBVRG. | GRATIARVM. MONVMENTVM. |
FIERI FECIT. | MDCCCLXXVIII. *Brilliant.* F. D. C. » 18 »

ITALIAN SERIES

PAPAL COINS

- 49297 *Urban VIII (1623-1644).* *R.* Scudo 1643. Obv. VRBANVS.
VIII. PON. MAX. A. XX. Bust of Pope to right, dated 1643.
G. M. *R.* VIVIT * DEVS, a star dividing legend. St. Michael
slaying the dragon. Arms to l. in ex.: ROMA. *Cin.* 61. S. F. » 16 »
49298 — *R.* Testone. Obv. VRBANVS. VIII. PONT. MAX.
Bust of the Pope to r.; below, A. XX. *R.* VIVIT. DEVS.
St. Michael killing the dragon; to l. Arms, G. M. In ex.:
1643. F. » 3 »
49299 — *R.* Testone. Obv. VRBAN. VIII. PONT. M. A. XIV.
Bust of the Pope to r. G. MOL. *R.* VIVIT. DEVS. St. Michael
slaying the Dragon. *Cin.* 111. V. F. » 6 »
49300 — *R.* Testone. Obv. VRBAN. VIII. PONT. M. A. VI.
Arms. *R.* S. PETRVS. S. PAVLVS. St. Peter and St. Paul
standing; above, the Holy Dove. In ex.: ROMA. Arms.
E. F. » 12 »
49301 *Alexander VII (1655-1667).* *R.* Testone. Obv. ALEX. VII.
PONT. MAX. Arms. *R.* NEC. CITRA NEC VLTRA. Hand
from clouds holding scales of Justice; below, a star. *Cin.* 52. V. F. » 4 »
49302 — *R.* Carlino 1659. Obv. ALEXANDER. VII.
PONT. OPT. MAX. Bust to r. *R.* FLAVIVS. CARD.
GHISIVS &c. 1659. Arms. *Cin.* 97. V. F. » 12 »
49303 *Clement IX (1667-1669).* *R.* Giulio. Obv. AVXILIVM. DE
SANCIO. St. Peter standing. *R.* CLEMENS IX PONT
MAX. Arms. V. F. » 1 »
49304 *Clement X (1670-1676).* *R.* Scudo of 1675. Obv. CLEMENS +
X + PONT + MAX. Arms. *R.* Portico of St. Peter, with
figures; above the door, DILIGIT DNVS PORTAS SION;
in exergue, MDCLXXV. Arms of Mons. Costaguti. *Cin.* 26. E. F. » 12 6
49305 *Innocent XI (1676-1689).* *R.* Scudo. Obv. INNOCEN + XI +
PONT + MAX + AN + I. Bust of the Pope to right. I. HAME-
RANVS. F. *R.* SANCTVS MATTHEVS. APOST. St.
Matthew seated on clouds, Angel above. Arms of Mons. Raggi
below. *Cin.* 31. V. F. » 13 6
49306 *R.* Scudo. Obv. INNOCEN + XI + PONT + MAX + A + VIII.

- Bust of the Pope to right. 10. HAMERANVS. F. R. DEX-
TERA TVA DOMINE PERCVSSIT INIMICVM. 1684.
within wreath of palms. *Cin.* 44. V. F. » 15 »
- 49307 R. Half Scudo 1683. Obv. INNOCEN. XI. PONT. MAX. A.
VII. Arms. R. Within ornamented shield: AVARVS | NON
| IMPLEBITVR. *Cin.* 61. V. F. » 6 6
- 49308 R. Testone. Obv. INNOCENTIVS. XI. PONT. MAX. 1684.
Arms. R. MELIVS EST DARE QVAM ACCIPERE.
Within ornamental shield. E. F. » 5 »
- 49309 R. Testone. Obv. INNOCENTIVS. XI. PONT. MAX. Arms.
R. MELIVS EST DARE QVAM ACCIPERE 1684. Within
ornamental shield; cherub above. V. F. » 3 6
- 49310 R. Testone. Obv. INNOCEN. XI. PON. M. A. VIII. Arms.
R. MELIVS EST DARE QVAM ACCIPERE 1684, within
scroll shield. E. F. » 4 »
- 49311 R. Testone. Obv. INNOCEN. XI. PON. M. A. VIII. Arms.
R. MELIVS EST DARE QVAM ACCIPERE 1684, within
ornamental shield with two laurel branches. E. F. » 3 6
- 49312 R. Testone. Obv. INNOCEN. XI. PONT. M. A. IX. Arms.
R. MELIVS EST DARE QVAM ACCIPERE 1685, within
square shield with scroll ornamentation. S. F. D. C. » 4 »
- 49313 R. Testone. Obv. INNOCEN. XI. PONT. M. A. IX. Arms and
two palm-branches. R. MELIVS EST DARE QVAM ACCI-
PERE 1685, within a shield of laurels and scrolls. F. D. C. » 4 »
- 49314 R. Testone. Obv. INNOCEN. XI. PONT. M. A. IX. Arms.
R. MELIVS EST DARE QVAM ACCIPERE. 1685, within
a shield intertwined with palms. E. F. » 4 »
- 49315 R. Testone. Obv. INNOCEN. XI. PONT. M. A. X. Arms.
R. MELIVS EST DARE QVAM ACCIPERE. Within scroll
ornamentation. E. F. » 4 »
- 49316 *Sede vacante.* 1689. R. Testone. Obv. SEDE. VACANTE.
MDCLXXXI. Arms. R. ACCENDE. LV MEN. SENSIBVS.
Holy Dove in gloria; below, ROMA. Arms of Mons. d'Aste.
V. F. » 4 »
- 49317 *Innocent XII.* (1691-1700). R. Quatro Scudi. Obv. INNOCEN.
XII. PONT. M. A. IIII. Bust of the Pope to r. R. DAT
OMNIBVS AFFLVENTER. Fountain of S. Maria di Traste-
vere. In ex. 1694. Arms of Mons. Maffeo Farsetti. *Cin.* 1.
RR. A fine portrait-piece, engraved by P. P. Borner. E. F. 6 » »
- 49318 R. Scudo. Obv. INNOCEN. XII. PONT. M. A. II. Bust to r.;
below: HAMERANVS. R. DEVS PACIS CONTERET
SATANAM. St. Michael slaying the dragon, below, 1692.
E. F. » 17 6
- 49319 R. Scudo. Obv. INNOCEN. XII. PONT. MAX. ANN. VI.
Bust of the Pope to right, S. V. R. LOQVETVR PACEM
GENTIBVS. The Pope in Consistory; in exergue. Arms of
Mons. Farsetti, and date, 1696. P. P. B. F. *Cin.* 25. E. F. » 14 »
- 49320 R. Half Scudo, 1699. Obv. INNOCEN. XII. PONT. M. A. IX.
Bust to r.; below: S. V. R. PARATE VIAM DOMINI. St.
St. John the Baptist preaching in the wilderness beneath,
1699, S. V. *Cin.* 50. E. F. » 10 »

(To be continued.)

NUMISMATIC BOOKS

(Continued from col. 10347.)

STANDARD WORKS ON CONTINENTAL EUROPEAN COINS

GERMAN CATALOGUES &c.

- 49321 APPEL. J. Repertorium zur gesammten Münzkunde des Mittelal-
ters und der neueren Zeit. Pest a. Vienna, 1820-1829.
— Münzen und Medaillen aller Könige in alphabetischer
Ordnung. Pest, 1822. *Incomplete.* » 15 »
- 49322 BERLINER MÜNZBLÄTTER, since 1880. P. a. » 7 6
- 49323 BEUST, JOACHIM ERNST VON. Sciagraphia Juris monetandi in sacro
imperio Romano-Germanico. Leipzig, 1745. P. a. » 6 6
- 49324 BLÄTTER FÜR MÜNZFREUNDE, since 1865. P. a. » 6 6
- 49325 CAPPE, H. P. Die Münzen der deutschen Kaiser und Könige
des Mittelalters. Dresden, 1848-57. 2 10 »
- 49326 — Die Münzen der Stadt und des Bisthums Hildesheim.
Dresden, 1825. 1 5 »
- 49327 CATALOGUES OF AUCTIONS SALES:
1891-1892. Münzen- und Medaillen-Cabinet des Justizraths
Reimann, Hannover, enthaltend Goldmünzen und Medaillen
aller Länder und Staaten, darunter die grössten Seltenheiten,
in ausführlicher Beschreibung, 10146 No. 3 Bände mit Portrait
und 18 Tafeln Abbildungen. 1 15 »
- 49328 1893. Carl Farina, Coln. Brandenburg-Preussen, Westfalen und
die rheinischen Länder. Mit 6 Tafeln. » 8 »
- 49329 — Henry des Arts, Hamburg. Hamburgische Münzen u.
Medaillen. » 3 »
- 49330 1893. Oesterr. Münzen und Kunstmedaillen, Goldmünzen,
Thaler aller Länder, &c. Mit 2 Tafeln. » 4 6
- 49331 1894. F. J. Wesener, München. u. A. Münzen u. Medaillen. » 2 6
- 49332 — G. Pniower, Breslau. Brandenburg-preussisches
Medaillen- und Münzcabinet. Mit 7 Tafeln. » 4 »

- 49333 1894-1895. Adolph Meyer-Gedanensis, Berlin. Münzen und
Medaillen-Sammlung. I. Theil: Kaiser, Könige, Geistlichkeit
und Altfürstliche Häuser. II. Theil: Neufürstliche Häuser,
Italien, Schweiz, Niederlande, Städte, Ueberseer, Münzbesuche
und Privatpersonen. Mit Portrait, je 7 Tafeln. » 12 6
- 49334 1896. August von der Heyden, Berlin, Brandenburg-preuss.
Münzen und Medaillen. Mit 4 Tafeln. » 4 »
- 49335 — Dr. Friedrich, Dresden u. A. Kunst- und Portrait-
medaillen; früheste Thaler; sächsische Münzen und Medaillen.
Mit 3 Tafeln. » 3 »
- 49336 — Medaillen auf den deutsch-französischen Krieg 1870-
71, u. A. » 3 »
- 49337 1897. J. Weingärtner, Münster, Münzen Westfalens und der
Rheinprovinz, Hauptmann A. Brause, Berlin. Nothmünzen, &c.
49338 1898. Derselben Sammlung 2. Theil; ferner Brandenburgische
Portrait-Medaillen u. Thaler. Mit 2 Doppel- u. 1 einfachen
Tafel. » 4 »
- 49339 — Roeder, Würzburgisches Münzen- und Medaillen-
Cabinet. Mit 1 Doppeltafel. » 3 »
- 49340 — Doubletten des Historischen Museums in Bern. Mit
3 Tafeln. » 3 »
- 49341 1899. Herm. Dannenberg, Berlin. Mittelalter-Münzen und
früheste Thaler. Ferner Münzen und Medaillen von Branden-
burg-Preussen, Braunschweig. Löwenstein &c. » 3 »
- 49342 — Julius Isenbeck, Wiesbaden. Mittelalter und Neuzeit.
7935 Nos. » 4 »
- 49343 — Wilhelm Heyer, Coln, Deutsche Thaler des 18. u. 19.
Jahrhunderts. » 3 »
- 49344 1900. Georg Hartmann. Mannheim. Badische Münzen u. Medail-
len. Ferner Doubletten des kgl. Museums zu Cassel &c. Mit
1 Tafel u. Preisliste. » 3 6
- 49345 — Eduard Suchsland, Frankfurt a. M. Deutsche Thaler
und Doppelthaler u. Medaillen. Mit 4 Tafeln. » 4 »
- 49346 1900-1901. Münzen u. Medaillen von Frankfurt a. M. I. u. II.
Doubletten-Auction der städtischen Münzsammlung. » 6 »
- 49347 1901. Dr. v. Bülow, Stettin Mecklenburger Münzen und Medail-
len. Geh. Rath Möller, Lüneburg. Münzen und Medaillen;
Justizrath, Dr. Hothorn, Leipzig, Tiroler Münzen, &c. » » 3
- 49348 DANNENBERG, G. Die deutschen Münzen der sächsischen und
fränkischen Kaiserzeit. Berlin, 1876. 2 10 »
- 49349 — Münzgeschichte Pommerns in Mittelalter. 47 plates.
Berlin, 1893-96. » 10 »
- 49350 ERSLEV, K. Description des monnaies du moyen âge de C. J.
Thomsen. Copenhagen, 1873-1876.
- 49351 FLIESMANN, Dr. F. Münzsammlung enthaltend die wichtigsten
seit dem westphälischen Frieden bis zum Jahre 1800 gepräg-
ten Gold- und Silber-Münzen sämtlicher Länder und Städte.
Leipzig, 1853. 128 Plates.
- 49352 FRANKFURTER MÜNZBLÄTTER vid. MÜNZZEITUNG, 1899-1904.
P. a. » 7 »
- 49353 GROTE, H. BLÄTTER FÜR MÜNZKUNDE. Leipzig, 1834-44.
- 49354 KOEHLER. Vollständiges Ducaten-Cabinet. Hanover, 1759-1760. 5 10 6

Most of these books are not in stock, but may be obtained
through us within a few days from ordering.

(To be continued.)

ENGLISH GOLD COINS

Edward III

NOBLES

Second coinage.

1344

- 49355 EDVVVR : D : GRA : REX : ANGL' : Z :
FRANC : DPS : HYB. Crowned figure of the King
standing in ship holding sword and shield; three ropes from
stern and two from prow. R. * : IHA : TRIN-
SIERS : PER : MEDIVM : ILLORVM :
IBAT : Floriated cross within tressure; crowned lion in
each angle of cross; L (London) in centre. 136 grains. This
extremely rare coin is from the Montagu and Murdoch cabinets.
Ken. Pl. 1, 4. V. F. 80 » »

Third coinage.

1346

- 49356 Similar type and legends, but with G instead of L in centre of
reverse. 128 grains. RR. E. F. 12 10 »

Fourth coinage.

(1) — 1351-1360

Title of King of France but not Lord of Aquitaine.

- 49357 EDVVVRD : DEI : GRA : REX : ANGL' : Z :
FRANC : D : HYB. Three ropes from stern and three from
prow. R. * : IHA : ANGL' : TRINSIERS : PER :
MEDIVM : ILLORVM : IBAT : Lis above head of
lion in second quarter, small G in centre of cross. V. F. 2 » »

- 49358 Saltire stops in obverse legend, annulets reverse. Three ropes from stern, two from prow. V. F. 2 5 "
- 49359 Annulet stops obverse and reverse. Three ropes from stern, one from prow. **TRANCIEN** S. V. F. 2 10 "
- 49360 **RAX** omitted. **TRANCIENS** P. Larger **A** in centre of reverse. V. F. 3 10 "
- 49361 Saltire stops obverse and reverse. Legend reads **EDVVARD**. Alternate lion and lis ornaments on side of ship, instead lion and two lis as on all the preceding pieces. V. F. 2 5 "
- (2) — 1360-1369

Title of France omitted in accordance with the Treaty of Bretigny, and that of Aquitaine substituted.

- 49362 **EDVVARD** : **DEI** : **GRAT** : **RAX** : **ANGL** : **DNS** : **HYB** : **S** : **KQT**. Three ropes from stern, two from prow. E. F. 3 " "
- 49363 — — — V. F. 2 " "
- 49364 — — — F. 1 2 6
- 49365 — Without the annulet before **EDVVARD**. E. F. 3 5 "
- 49366 — Saltire instead of annulet before **EDVVARD**. E. F. 3 " "
- 49367 Three ropes from stern, one from prow. Annulet before the King's name. V. F. 2 " "
- 49368 **With flag. London.** Same legends. Quatrefoil before **EDVVARD**. Three ropes from stern, two from prow. Large **A** in centre of reverse. RR. E. F. 7 10 "
- 49369 — **Calais.** **A** in centre of reverse. R. E. F. 5 " "
- 49370 — Saltire instead of quatrefoil before the King's name. R. E. F. 5 " "
- 49371 — — Neither saltire nor quatrefoil. R. V. F. 3 10 "

(3) — 1369-1377

The Treaty of Bretigny having been broken, both titles are assumed.

- 49372 **EDVVARD** : **DI** : **GRAT** : **RAX** : **ANGL** : **S** : **FRANQ** : **DNS** : **HIB** : **S** : **KQVIT**. Flag at stern, and three ropes; one rope from prow. **A** in centre of reverse. A splendid coin. R. E. F. 7 10 "
- 49373 — — — E. F. 6 10 "
- 49374 — — — V. F. 4 " "
- 49375 — — — Cheap. F. 2 10 "

HALF-NOBLES

1351-1360

- 49376 **EDVVARD** : **DEI** : **GRAT** : **RAX** : **ANGL** : **S** : **FRANQ** : **DNS**. Three ropes from stern and prow. **R** : **DOMINUS** : **RA** : **IN** : **FVROR** : **TVO** : **ANGLVS** : **M**. V. F. 1 " "

1360-1369

- 49377 **EDVVARD** : **DEI** : **GRAT** : **RAX** : **ANGL** : **D** : **HYB** : **KQT**. Three ropes from stern, two from prow. V. F. 1 " "
- 49378 — Annulet instead of saltire before **EDVVARD**. V. F. 1 " "
- 49379 **EDVVARD** : **DEI** : **GRAT** : **RAX** : **ANGL** : **D** : **HYB**. Three ropes from stern and prow. V. F. 1 5 "
- 49380 **Calais, with flag.** **EDVVARD** : **DEI** : **GRAT** : **RAX** : **ANGL** : **D** : **HYB** : **S** : **KQT**. Flag and three ropes at stern, two ropes from prow. R. V. F. 3 15 "

QUARTER NOBLES

1360-1369

- 49381 **EDVVARD** : **DEI** : **GRAT** : **RAX** : **ANGL** : **S**. Shield within tressure, pellet in each spandril, annulet at each angle. **R** : **AXAL** : **TABITVR** : **IN** : **GLORIA**. Annulet in centre and each angle of cross; pellet in each spandril. F. " 8 6

1369-1377

- 49382 **EDVVARD** : **DEI** : **GRAT** : **RAX** : **ANGL** : **S**. Shield within tressure, trefoil at each angle. **R** : **AXAL** : **TABITVR** : **IN** : **GLORIA**. Quatrefoil in centre of cross. F. D. C. 1 5 "
- 49383 — Lis in centre of cross. E. F. 1 12 6
- 49384 — — — F. " 7 6
- 49385 — Annulet in centre of cross. V. F. " 10 "

(To be continued.)

ENGLISH SILVER COINS

CROWNS

(Continued from col. 10352.)

James I

First issue.

- 49386 Mm. Thistle. **IACOBVS** : **D** : **G** : **ANG** : **SCO** : **FRAN** : **ET** : **HIB** : **REX**. The King on horseback to right; crowned rose on the housing of the horse; ground line. **R** : **EXVRGAT** : **DEVS** : **DISSIPENTVR** : **INIMICI**. Shield. R. V. F. 4 10 "
- 49387 Mm. Lis. Same type and legends. R. F. 1 15 "

Second issue.

- 49388 Mm. Lis. **IACOBVS** : **D** : **G** : **MAG** : **BRI** : **FRAN** : **ET** : **HIB** : **REX**. Grass and ground line. **R** : **QVÆ** : **DEVS** : **CONIVNXIT** : **NEMO** : **SEPARET**. R. V. F. 3 10 "
- 49389 Mm. Trefoil. Same type and legends. R. E. F. 4 10 "
- 49390 — — — F. 1 15 "
- 49391 — Plume over shield. A superb coin. RR. 15 " "
- 49392 — — — E. F. 8 10 "
- 49393 — — — V. F. 4 " "
- 49394 — — — F. 2 10 "
- 49395 — — — F. 2 " "
- 49396 Mm. Rose. **BRIT**. Ground line. Rare mint mark. V. F. 5 " "
- 49397 Mm. Grapes. — RR. E. F. 15 " "

(To be continued.)

HALFCROWNS

(Continued from col. 10352.)

James I

Second issue.

- 49398 Mm. Thistle. Plume over shield. **IACOBVS** : **D** : **G** : **MAG** : **BRI** : **FRA** : **ET** : **HIB** : **REX**. Type similar to the crown. **R** : **QVÆ** : **DEVS** : **CONIVNXIT** : **NEMO** : **SEPARET**. Shield surmounted by plume. R. M. 1 " "
- 49399 Mm. Lis. Usual type. R. V. F. 2 " "
- 49400 Mm. Trefoil. **FR** : **ET** : **HI**. R. E. F. 2 10 "
- 49401 — — — M. " 10 "
- 49402 — Plume over shield. **FRA** : **ET** : **HIB**. R. V. F. 4 " "
- 49403 — — **FR** : **ET** : **HIB**. R. Cheap. F. 1 10 "

(To be continued.)

SHILLINGS

(Continued from col. 10353.)

First issue.

James I

- 49404 Mm. Thistle. **IACOBVS** : **D** : **G** : **ANG** : **SCO** : **FRA** : **ET** : **HIB** : **REX**. Crowned bust to right; mark of value **XII** behind. **R** : **EXVRGAT** : **DEVS** : **DISSIPENTVR** : **INIMICI**. Shield. R. F. " 15 "
- 49405 — — — F. " 10 "
- 49406 — — — M. " 2 6
- 49407 Mm. Lis. — — — R. M. " 3 6
- 49408 — — — M. " 2 6

Second issue.

- 49409 Mm. Lis. **IACOBVS** : **D** : **G** : **MAG** : **BRIT** : **FRA** : **ET** : **HIB** : **REX**. **R** : **QVÆ** : **DEVS** : **CONIVNXIT** : **NEMO** : **SEPARET**. E. F. " 15 "
- 49410 — — — V. F. " 7 6
- 49411 — — — F. " 3 "
- 49412 Mm. Rose. — — — V. F. " 7 6
- 49413 — — — F. " 4 "
- 49414 — — — F. " 2 "
- 49415 — Different bust; plainer armour. E. F. " 12 6
- 49416 Mm. Escallop — — — E. F. 1 " "
- 49417 — — — F. " 3 6
- 49418 Mm. Grapes. — — — R. P. " 2 "
- 49419 Mm. Crown. — — — F. " 4 "
- 49420 — — — HI. F. " 6 "
- 49421 — — — F. " 4 "
- 49422 Mm. Key. — — — HIB. F. " 3 "
- 49423 — — — HI. M. " 1 6
- 49424 Mm. Mullet. — — — F. " 3 "
- 49425 Mm. Rose. **BRI** : **FRA** : **ET** : **HIB**. Larger bust. Bird-headed harp on reverse. A splendid piece from the Shepherd, Brice, Montagu, and Murdoch collections. 7 10 "

49426	Mm. Thistle. Same type and legends.	V. F.	» 5 »
49427	—	F.	» 2 6
49428	Mm. Lis.	E. F.	» 10 »
49429	—	V. F.	» 7 6
49430	—	V. F.	» 5 »
49431	—	F. D. C.	» 2 10 »
49432	—	V. F.	» 5 »
49433	—	F.	» 3 »
49434	IACOBVS'. IACOB'. instead of	E. F.	» 1 10 »
49435	—	F.	» 12 6
49436	Plume over shield. HIB'. R.	F.	» 12 6
49437	—	F.	» 9 »
49438	—	F.	» 7 6
49439	—	E. F.	» 2 »
49440	—	F.	» 10 »
49441	Mm. Trefoil. MA·BRI·FRA·ET·HIB.	F.	» 7 6
49442	—	V. F.	» 15 »
49443	—	F.	» 7 6
49444	—	F.	» 5 »
49445	Plume over shield. MAG: BRI: FR: ET	V. F.	» 17 6

(To be continued.)

SIXPENCES

(Continued from col. 10355.)

James I

First issue.

49446	1603. Mm. Thistle. IACOBVS·D·G·ANG·SCO·FRA·ET·HIB·REX. Crowned bust to right, mark of value behind the head. R. EXVRGAT·DEV·DISSIPENTVR·INIMICI. Shield surmounted by the date. R.	V. F.	» 15 »
49446a	—	V. F.	» 12 6
49447	—	M.	» 3 »
49448	—	M.	» 2 »

Second issue.

49449	1605. Mm. Rose. IACOBVS·D·G·MAG·BRIT·FRA·ET·HIB·REX. R. QVÆ·DEV·S&c.	F.	» 2 6
49450	1606. Mm. Escallop. — HIB'.	F.	» 2 6
49451	1607. — — HI'.	F.	» 2 6
49452	— Mm. Grapes. Rare with this mint mark.	P.	» 1 6
49453	1621. Mm. Rose. BRI: FRA: ET HIB:	F.	» 2 6
49454	1622. Mm. Thistle. —	F.	» 3 6
49455	1623. Mm. Lis. — HI.	V. F.	» 7 6
49456	— — Plugged.	V. F.	» 3 »
49457	1624. Mm. Lis. —	P.	» 1 »
49458	Another, reading IACOB instead of IACOBVS· R.	F.	» 5 »
49459	— Mm. Trefoil. MA: BRI: FRA: ET HI.	F.	» 3 6
49460	— —	F.	» 2 6

(To be continued.)

GROATS

(Continued from col. 10355.)

Henry V

49461	Mm. Pierced cross. hēnric'·di·ērt·rēx·kēliē·z·frānci. Crowned bust facing, within a tressure of nine arches; a mullet on the King's left shoulder. R. POSVI·dēvm·kēdivtorē·mēvm·qivitts·lordor. Quatrefoil after POSVI. R.	E. F.	» 1 »
49462	—	E. F.	» 15 »
49463	—	V. F.	» 12 6
49464	—	V. F.	» 10 »
49465	—	F.	» 7 6
49466	—	F.	» 5 »

(To be continued.)

HALF-GROATS

(Continued from col. 10356.)

Henry V

49467	Mm. (Obv.). Pierced cross. hēnric'·di·ērt·rēx·kēliē·z·frānci. Crowned bust facing, within a tressure of eleven arches. R. POSVI·dēvm·kēdivtorē·mēvm·qivitts·lordor. Quatrefoil after POSVI. R.	V. F.	» 15 »
49468	— Reverse legend ends in mē· R.	F.	» 7 6
49469	— kēliē·z·f· R. dēv'. Broken annulet to left of crown. R.	M.	» 5 »

49470	— Mullet on the King's breast, broken annulet to left of crown. dēvm. R.	V. F.	» 1 »
49471	—	F.	» 5 »

(To be continued.)

MISCELLANEOUS ENGLISH COINS

(Continued from col. 10359.)

GOLD

49472	Edward III. Noble. 1351-60. ēdvvtrd·dēi·ērt·rēx·kēliē·z·frānci·d·hēy·b. Three ropes from stern and prow of ship. R. *·ihē·kēdivtorē·mēvm·qivitts·lordor·p·mēdiv·illorvm·ibtt. V. F.	» 2 5 »
49473	Noble, with flag. 1360-69. ēdvvtrd·dēi·ērt·rēx·kēliē·dērs·hēy·b·z·kōt. Quatrefoil before ēdvvtrd. Three ropes from stern, two from prow. R. *·ihē·kēdivtorē·mēvm·qivitts·lordor·p·mēdiv·illorvm·ibtt. R. V. F.	» 5 »
49474	Noble, with flag. 1369-77. ēdvvtrd·dēi·ērt·rēx·kēliē·z·frānci·dērs·hēy·b·z·kōt. Three ropes from stern, two from prow. R. *·ihē·kēdivtorē·mēvm·qivitts·lordor·p·mēdiv·illorvm·ibtt. R. V. F.	» 3 »
49475	Richard II. Noble, with flag. rīktrd·dēi·ērt·rēx·kēliē·dērs·hēy·b·z·kōt. R. *·ihē·kēdivtorē·mēvm·qivitts·lordor·p·mēdiv·illorvm·ibtt. R. E. F.	» 5 »
49476	Richard III. Angel. Mm. Boar's head. rīktrd·dēi·ērt·rēx·kēliē·z·frānci·dērs·hēy·b·z·kōt. St. Michael slaying the dragon. R. pēr·ērvē·tvt·sāl·rōs·xpē·vā·rōs·xpē·rēdēmp. Ship, R and rose at sides of mast. RR. E. F.	» 3 10 »
49477	Henry VII. Angel. Second issue. Mm. Cinquefoil. hēnric'·di·ērt·rēx·kēliē·z·frānci·dērs·hēy·b·z·kōt. The Archangel slaying the dragon. (Inner circle passing through the halo). R. pēr·ērvē·tvt·sāl·rōs·xpē·vā·rōs·xpē·rēdēmp. Ship, h and rose at sides of mast. R. V. F.	» 2 10 »
49478	Henry VIII. Crown. Mm. Arrow. hēnric'·viii·ērt·rēx·kēliē·z·frānci·dērs·hēy·b·z·kōt. Crowned rose between the crowned letters h and i. R. dēi·ērt·rēx·kēliē·z·frānci·dērs·hēy·b·z·kōt. Crowned shield between the crowned letters h and i. F.	» 12 6
49479	Elizabeth. Sovereign. Mm. Escallop. elizabeth·d·g·ang·fra·et·hib·regina. The Queen enthroned, portcullis at her feet. R. a·dno·factv·est·istvd·et·est·mirab·in·ocvlis·nrs. Shield on double rose. Slightly bent. R. V. F.	» 3 »
49480	Half-Sovereign. Mm. Crown. elizabeth·d·g·ang·fra·et·hib·regina. Crowned bust to left. R. scvtv·fidei·proteget·eam. Crowned shield between the letters e and r. E. F.	» 2 »
49481	Half-Angel. Mm. Cinquefoil. elizabeth·d·g·ang·fra·et·hib·regina. The Archangel piercing the dragon. R. a·dno·factv·est·istvd·et·est·mirab·in·ocvlis·nrs. Ship, e and rose at sides of mast. R. E. F.	» 2 »
49482	Quarter Angel. Mm. Crescent. Similar type. elizabeth·d·g·ang·fra·et·hib·regina. R. et·hibernie·regina·fidei. R. V. F.	» 1 7 6
49483	Another. Mm. Cinquefoil. R. F.	» 1 »
49484	Milled Half-Sovereign. Mm. Lis. elizabeth·d·g·ang·fra·et·hib·regina. Crowned bust to left. R. scvtv·fidei·proteget·eam. Crowned shield between the letters e and r. R. E. F.	» 3 10 »
49485	James I. Rose Ryal. Third issue. Mm. Mullet. iacobvs·d·g·mag·brit·fran·et·hib·rex. The King enthroned, a portcullis at his feet. R. a·dno·factv·est·istvd·et·est·mirab·in·ocvlis·nris. Shield on double rose. R. Obverse slightly double-struck, reverse F. D. C.	» 3 10 »
49486	— Fourth issue. Mm. Spur rowel. iacobvs·d·g·mag·brit·fran·et·hib·rex. The King enthroned, a portcullis at his feet; field decorated with roses and lis. R. a·dno·factv·est·istvd·et·est·mirab·in·ocvlis·nris. Shield on cross fleury within two beaded circles with lion, rose, and lis decorations; shield surmounted by mark of value xxx. R. F. D. C.	» 12 10 »
49487	Spur Ryal. Third issue. Mm. Rose. iacobvs·d·g·mag·brit·fran·et·hib·rex. The King standing in two masted ship to left, crowned and holding sword and shield; three ropes from stern and prow; flag with i at prow; rose on side of ship. R. a·dno·factv·est·istvd·et·est·mirab·in·ocvlis·nris. Shield on double rose and crowned lion in each angle. RR. E. F.	» 18 10 »

- 49488 **Laurel. Mm. Lis. IACOBVS D : G : MAG' BRIT' FRA' ET**
HI : REX. Laureate bust to the King to left. **R. FACIAM**
EOS IN GENTEM VNAM. Crowned shield on cross fleury.
E. F. 1 7 6
- 49489 **James VI. of Scotland. Half-Sword and sceptre**
Piece, 1601. Usual type. Crowned shield of Scotland.
IACOBVS &c. **R. Sword and sceptre in saltire between**
two thistles, crown above, date below. S. F. » 9 »
- 49490 **Charles I. Crown. Mm. Anchor. Obv. ⚓. R. (to**
Ken., type 3. CAROLVS D G MAG BRIT FR ET HIB
REX. Crowned bust to left; mark of value v behind the head.
R. CVLTORES SVI DEVS PROTEGIT. Crowned oval
shield between the crowned letters C and R. E. F. 1 5 »
- 49491 — Similar type, but smaller bust. MA' BR' FR' ET
ET HI' R. F. D. C. 1 10 »
- 49492 — Mm. Tun. No inner circles. MA BR FR ET HI.
R. E. F. 1 2 6
- 49493 **Oxford. Three Pound Piece, 1643. Mm. (Obv.)**
Plume. CAROLVS : D : G : MAGN : BRIT : FR : ET :
HI : REX. Crowned half-length figure of the King to left,
holding sword and olive branch; a plume behind.
R. EXVRGAT : DEVS &c. Declaration across the field in three
lines and on a continuous scroll RELIG : PROT : LEG : &c.
ANGL : LIBER : PAR. Three plumes and marks of value
(III) above, date below. R. E. F. 8 » »
- 49494 **Broad. T. Rawlins. Mm. Lis. CAROLVS D G MAG'**
BRIT' FR' ET HI' REX. Bare-head bust to left, lace collar,
armour. **R. FLORENT CONCORDIA REGNA.** Oval
shield, garnished and crowned. *Cast, as usual. RR.* E. F. 5 » »
- 49495 **Commonwealth. Unite, 1653. Mm. Sun. THE**
COMMONWEALTH OF ENGLAND. Shield, bearing the
cross of St. George, within wreath of palm and laurel.
R. GOD WITH VS 1653. Two shields, one with cross of
St. George, and the other the Irish harp; above, mark of value
XX. R. V. F. 2 5 »
- 49496 **Charles II. Two Guineas, 1664.** Elephant below the
bust. R. V. F. 3 10 »
- 49497 **Guinea, 1671.** Lovelock; pointed truncation. R. V. F. 2 10 »
- 49498 **Guinea, 1680.** Rounded truncation. S. V. F. 1 15 »
- 49499 **William and Mary. Five Guineas, 1693.** Usual
type. V. F. 5 15 »
- 49500 **Guinea, 1691.** — R. V. F. 2 15 »
- 49501 **Guinea, 1694.** — R. V. F. 2 » »
- 49502 **William III. Five Guineas, 1699.** — V. F. 5 10 »
- 49503 **Guinea, 1697.** — V. F. 1 12 6
- 49504 **Guinea, 1701.** — V. F. 1 15 »
- 49505 **Half-Guinea, 1695.** — E. F. 1 5 »
- 49506 **Half-Guinea, 1701.** — E. F. 1 5 »
- 49507 **Queen Anne. Five Guineas, 1714.** — R. V. F. 6 10 »
- 49508 **Two Guineas, 1711.** — R. E. 2 15 »
- 49509 — 1713. — R. V. F. 3 10 »
- 49510 **Guinea, 1702.** — R. E. F. 3 » »
- 49511 — 1707. *After Union. R.* F. D. C. 3 » »
- 49512 **George I. Five Guineas, 1716.** — R. F. D. C. 14 » »
- 49513 **George II. Guinea, 1751. R.** V. F. 1 7 6
- 49514 **George III. Pattern Two Guineas, 1768. GEOR-**
GIVS III DEI GRA. Laureate bust to right. **R. M B F**
ET H REX F D B ET L D S R I A T ET E. Crowned
shield. *Brilliant. RR.* F. D. C. 12 10 »
- 49515 **Double Sovereign, 1820. GEORGIUS III D : G :**
BRITANNIARUM REX F : D : Laureate bust to right. 1820.
R. St. George and the dragon. Inscribed edge. RR. E. F. 5 5 »
- 49516 — — V. F. 4 » »
- SILVER
- ANGLO-SAXON PENNIES
- 49517 **Mercia. Coenwulf. COE NVVL : F R E X.** In centre
within beaded circle **T. R. D V D A.** Tribach moline
voided, dividing the legend. *Rud., Pl. 7, 26. R.* V. F. 3 » »
- 49518 **Burgred. BVRGRED REX.** Diademed bust to right.
R. CVNEHL MONETA in three lines, upper and lower
enclosed in lunettes. *B. M. Cat., type a. R.* E. F. » 15 »
- 49519 — Same type. **EDELVLF : MON. : : ETA : :**
F. » 12 6
- 49520 — **HEREFERD MONETA :** E. F. » 17 6
- 49521 **East Anglia. Aethelstan I. EDELSTANI.**
Beaded circle containing **A. R. TORHTHELHH.**
Cross pattée with dots in angles. *Rud., Pl. 9, 4. RR.* E. F. 8 » »
- 49522 **St. Eadmund. EADMVN RE.** In centre **A.**
R. AOLBRA NIIME. Cross pattée. S. V. F. » 12 6
- 49523 **Northumbria. Cnut. CNVT R E E.** ✠ disposed about
inverted patriarchal cross; dots in four angles. **R. CVN :**
NET : TI : Cross pattée, dot in two angles. *B. M. Cat.,*
Pl. xxv, 3. F. D. C. » 12 6
- 49524 — — V. F. » 7 6
- 49525 — ✠ CVN : NET : T. E. F. » 10 »
- 49526 — ✠ CVN ✠ NET ✠ TI : E. F. » 10 »
- 49527 **St. Peter. SCIE**
TR III
O
R. BCRACE. Cross pattée. R. 2 10 »
- 49528 **Another. I III O**
2C II E
V
R. IVIVEVD. In centre, **↑. R.** E. F. 7 10 »
- 49529 **Wessex. Aethelwulf. ADELVULF REX.** Bust
to right, dividing legend. **R. MANINC MONETA**
disposed upon limbs and in angles of cross. *Rud., Pl. 14, 2.*
E. F. 3 10 »
- 49530 **Aethelred I. ADELRED REX.** Bust to right,
dividing legend. **R. EDELRED MONETA** across the
field in three lines, upper and lower in lunettes. *Rud., Pl. 15,*
3. R. V. F. 4 10 »
- 49531 — Similar type. **ADEL RE RE.**
R. VVINE : MON. : : ETA : R. V. F. 3 10 »
- 49532 **Alfred. ELFRED REX DORO.** Small cross pattée.
R. DARVALD M ✠ across the field in two lines.
Rud., Pl. 15, 10. R. F. D. C. 3 » »
- 49533 **Eadward the Elder. EADVEARD REX.**
Diademed bust to left. **R. GAERD MON** across the field in
two lines. *Rud., Pl. 16, 2. RR.* E. F. 7 » »
- 49534 **Aethelstan. Winchester. ADELSTAN REX**
TOBR. Diademed bust to right. **R. OTIC MONETA**
WINI. Cross pattée, and two small crosses. *Rud., Pl. 17, 11,*
var. RR. V. F. 6 » »
- 49535 **Eadred. EADRED REX.** Small cross pattée. **R. GRIM**
: ES MOT. Across the field in two lines separated by
three crosses pattées; rosette of pellets above, and another
below. *Rud., Pl. 19, 5. S.* F. D. C. 1 10 »
- 49536 — Three pellets instead of rosette. **CISFEIHEFM. S.**
F. » 7 6
- 49537 — Pellet in obverse field. **BIOR TVLF MO. R.**
F. D. C. 2 » »
- 49538 — Four pellets in obverse field. **CRIM MONE.**
Rud., Pl. 19, 20. R. F. 1 10 »
- 49539 **Eadwig. EADWIG REX :** Small cross pattée.
R. FVHEELTO ✠ across the field in two lines separated
by three crosses pattées; three pellets above and below.
Rud., Pl. 20, 4. R. E. F. 1 10 »
- 49540 — Same type. **EADVVI REX. R. SPERLINC.**
V. F. 1 7 6
- 49541 **Eadgar. EADGAR REX.** Rosette of pellets.
R. DVMOD MO. An interesting example of an
overstruck coin. Rud., Pl. 21, 21. S. F. D. C. 1 10 »
- 49542 — **EADGAR REX.** Small cross pattée.
R. EADMVND a cross the field in two lines divided by
two annulets and a cross pattée; rosette of pellets above and
below. *Rud., Pl. 21, 12.* E. F. » 15 »
- 49543 — **E ADE AR RE.** Small cross pattée.
R. ADEL AVER MO across the field in two lines separated
by three crosses pattées; three pellets above and below.
Rud., Pl. 21, 9. V. F. » 10 »
- 49544 — Same type. **BENE DIHT.** F. » 6 6
- 49545 — **CAR DEH MO.** V. F. » 8 6
- 49546 — Four pellets above and below reverse legend.
DVRAND MO. V. F. » 10 »
- 49547 — **EADGAR REX.** Small cross pattée, **M** in the
field. **R. INGELRIES MON** across the field in two
lines divided by three crosses pattées; rosette of pellets above
and below. *Rud., Pl. 21, 10. S.* E. F. 1 12 6
- 49548 **Aethelred II. Canterbury. Hild. type B 1 Hks. fig. 206,**
var. without sceptre. ✠ BOIA M TO C ENT PARE. F. » 7 6
- 49549 — Same type. ✠ EADPOLD M TO C ENT PARE.
V. F. » 8 6
- 49550 — **Dover. Hild., B. 2. OSFERD M TO**
DOFRA. Bent. V. F. » 10 »
- 49551 — **Huntingdon. Hild., B 1, var. c, but with the**
positions of A and W reversed. ✠ AELFRIC M TO HVN-
TAN. R. V. F. » 17 6
- 49552 — **Hild., type C. Hks. 204, variety with sceptre.**
✠ AELFRIC M TO HVNT. R. V. F. » 15 »
- 49553 — **Ipswich. Hild. B. 1. LEOFRIC M TO**
CIPEZ. R. F. » 10 »
- 49554 — Same type as number 49551. ✠ PALTFERD
M TO GIP. R. V. F. » 12 6

- 49555 — **Lewes.** *Hild.*, type C. ✠ LEOFNO-D M^{TO} CÆP. R. F. D. C. 1 » »
- 49556 — **Lincoln.** *Hild.*, type C. ✠ VNBEEN M^{TO} LIN. E. F. » 5 »
- 49557 — *Hild.*, type D. *Hks.*, 207. ✠ PVLFRIC MO LIC. F. D. C. » 7 6
- 49558 — **London.** *Hild.*, type B 1. ✠ LYNΣIE M^{TO} LVNDONI. V. F. » 5 »
- 49559 — Same type. ✠ ÆDERD M^{TO} LVNDONI. V. F. » 5 »
- 49560 — *Hild.*, type C. ✠ TEAPVLF M^{TO} OO LVN. F. » 4 »
- 49561 — *Hild.*, type C, var. b. ✠ ÆLFCEET M^{TO} LVN. F. » 15 »
- 49562 — **Lydford.** *Hild.*, type D. ✠ GODA M^{TO} LYDA. R. F. D. C. 1 1 »
- 49563 — **Norwich.** *Hild.*, type D. ✠ ÆLFRIC M^{TO} NORÐ. R. F. D. C. » 17 6
- 49565 — **Oxford.** *Hild.*, type D. ✠ ÆLFM^{TO} ER M^{TO} OXNA. R. F. D. C. 1 » »
- 49566 — **Rochester.** *Hild.*, type C, var. a. ✠ EADΣIE M^{TO} ROFEC. R. V. F. » 15 »
- 49567 — *Hild.*, type D. ✠ EDPINE M^{TO} ROFE. R. E. F. 1 » »
- 49568 — **Shaftesbury.** *Hild.*, type B 1. ✠ Æ-DEΣTAN M^{TO} CÆFT. R. F. » 8 6
- 49569 — *Hild.*, types D. ✠ ÆDELPIE M^{TO} ΣCEFT. R. F. D. C. 1 » »
- 49570 — **Sudbury.** *Hild.*, type C. ✠ BYRHTLAF M^{TO} ΣV-DBY. R. V. F. » 12 6
- 49571 — **Thetford.** *Hild.*, type B 1, var. c, but with A and ω reversed ✠ ÆADCAR M^{TO} DEOTFOR. R. F. » 15 »
- 49572 — **Wilton.** *Hild.*, type B 1. ✠ LEOFPOLD M^{TO} PIL. R. F. » 8 6
- 49573 — *Hild.*, type C. ✠ LEOFPOLD M^{TO} PILT. R. V. F. » 10 »
- 49574 — **Winchester.** *Hild.*, type B 1. ✠ BEORHNOÐ M^{TO} PINTO. E. F. » 7 6
- 49575 — *Hild.*, type C. ✠ EADΣIE M^{TO} PINTO. E. F. » 7 6
- 49576 — **Worcester.** *Hild.*, type C. ✠ DVRANT M^{TO} PIHRA. R. F. » 15 »
- 49577 **Canute.** *Chester.* *Hild.*, type E. *Hks.*, fig. 212. ✠ ÆLEΣI ON LEC. S. E. F. » 10 »
- 49578 — **Colchester.** Same type. ✠ ÆLFPINE M^{TO} COL. S. F. » 14 »
- 49579 — **Exeter.** *Hild.*, type H. *Hks.*, fig. 208. ✠ EDPINE ON EXEC. R. V. F. 1 7 6
- 49580 — **Lincoln.** *Hild.*, type E. ✠ ÆLFRIC MO LIN. F. D. C. » 7 6
- 49581 — Same type. ✠ LEOFINE MO LINCO. F. D. C. » 7 6
- 49582 — **London.** *Hild.*, type I. *Hks.*, fig. 209. ✠ BRVNGAR ON LVNDE. S. V. F. » 12 6
- 49583 — Same type. ✠ EDPINE ON LVND. S. F. D. C. » 10 »
- 49584 — *Hild.*, type A. ✠ BRIH [TN]O-D M^{TO} LVD. R. F. » 9 »
- 49585 — **York.** *Hild.*, type E. ✠ ΣVNVLF M^{TO} IO EOI. E. F. » 7 6
- 49586 — *Hild.*, type G. *Hks.*, fig. 213. ✠ ÆDELPINE M^{TO} EO. V. F. » 5 »
- 49587 — Same type ✠ FRI-Ð^{TO} COL M^{TO} EOFRI. V. F. » 5 »
- 49588 — ✠ ΣVRTINE M^{TO} EOF. V. F. » 5 »
- 49589 — ✠ PVLNOÐ M^{TO} EOFR. V. F. » 5 »
- 49590 **Harold I.** *Cambridge.* *Hild.*, type B. *Hks.*, fig. 214. ✠ ÆLFPi ON GRANT. R. F. 1 2 6
- 49591 — **Chichester.** *Hild.*, type A. ✠ ELFRIC ON CICES. R. V. F. 2 5 »
- 49592 — **Colchester.** Same type. ✠ PVLPINE ON COL.ECE. R. F. 1 12 6
- 49593 — **Dover.** Same type. ✠ ETSIGE ONN DOFRA. R. V. F. 1 10 »
- 49594 — **Gloucester.** *Hild.*, type B. ✠ PVLPAARD ON GLE. R. F. D. C. 3 10 »
- 49595 — **London.** *Hild.*, type A. ✠ LEOFPVNE ON LVND. R. V. F. 1 5 »
- 49596 — **Southwark.** Same type. ✠ LEOFRIC ONN SV-DE. R. V. F. 1 15 »
- 49597 **Edward the Confessor.** *Chichester.* *Hild.*, type F. *Hks.*, 227, var. without annulet. ✠ ÆLFPINE ON CICE-OST. F. D. C. » 10 »
- 49598 — **Derby.** *Hild.*, type G. *Hks.*, fig. 222. ✠ FROMA ON DOR. R. E. F. » 15 »
- 49599 — **Dover.** *Hild.*, type F. ✠ GODPINE ON DOFER. E. F. » 10 »
- 49600 — **Gloucester.** Same type. ✠ PVLFGT ON GREPE. F. D. C. » 12 6
- 49601 — **Guildford.** *Hild.*, type G. ✠ BLÆEEMAN ON GLDE. R. V. F. 1 5 »
- 49602 — **Hastings.** Same type. ✠ BRID. ON HÆOSTI. E. F. » 7 6
- 49603 — *Hild.*, type F. ✠ BRID. ON HÆOSTIEN. E. F. » 8 6
- 49604 — **Lewes.** Same type. ✠ OOSPOLD ON LÆPEE. E. F. » 12 6
- 49605 — *Hild.*, type H. *Hks.*, fig. 228. ✠ EADPAARD ON LÆPE. F. D. C. 1 » »
- 49606 — **London.** *Hild.*, type B. *Hks.*, 229. ✠ ELFPOND ON LVN. E. F. » 6 6
- 49607 — *Hild.*, type G. ✠ PVLFGFR ON LVNDENE F. » 3 6
- 49608 — **Norwich.** Same type. ✠ LIOFPINE ON NORÐ. V. F. » 9 »
- 49609 — *Hild.*, type D, var. a. *Hks.*, fig. 221. ✠ OS. IIVID ON NOR. E. F. » 15 »
- 49611 — *Hild.*, type G. ✠ HAREBOD ON OXENX. R. F. » 10 »
- 49612 — **Sandwich.** *Hild.*, type D, var. b. LIOFPINE ON SAND. E. F. 1 15 »
- 49613 — **Southampton.** *Hild.*, type H. ✠ PVLNOÐ ON HAM. R. E. F. 1 7 6
- 49614 — **Thetford.** *Hild.*, type D, var. ✠ EDRIC ON DEPOI. R. F. D. C. » 15 »
- 49615 — **Wilton.** *Hild.*, type H. ✠ ΣPETRIC ON PILT. R. V. F. » 12 6
- 49616 — **Winchester.** *Hild.*, type F. ✠ ÆSTAN ON PINCEST. *Finely toned.* F. D. C. » 8 6
- 49617 — **York.** Same type, with annulet in one quarter of reverse. ✠ IOL'E ON EOFFERPICCE. E. F. » 5 »
- 49618 — ✠ ΣVLE ON EOFFERICE. E. F. » 5 »
- 49619 — *Hild.*, type G, with annulet. ✠ OÐGRIM ON EOFFRI. V. F. » 4 »
- 49620 **Harold II.** *Chichester.* *Hild.*, type A. *Hks.*, fig. 230. ✠ ÆLFPINE ON CICEI. R. V. F. 2 5 »
- 49621 — **Colchester.** Same type. ✠ ΣNEBEORN ON ON CO. R. V. F. 2 5 »
- 49622 — **Exeter.** *Hild.*, type A, var. a. *Hks.*, fig. 231. ✠ LIFINE ON EXCESTRE. RR. V. F. 5 10 »
- 49623 — **Lewes.** *Hild.*, type A. ✠ OZPOLD ON LEPEEI. R. V. F. 2 5 »
- 49624 — **Wilton.** Same type. ✠ ÆLFPOLD ON PILTI. R. V. F. 2 10 »
- 49625 — **Winchester.** Same type. ✠ ANDERBODE ON PI. R. E. F. 2 5 »
- 49626 **William I.** *Bristol.* *Hks.*, 241. ✠ SPEON ON BRIESTO. S. F. D. C. » 17 6
- 49627 — **Canterbury.** *Hks.*, 237. ✠ PVLFRIC ON CANT. R. F. 1 10 »
- 49628 — *Hks.*, 241. ✠ SIMIER ON CNTL. S. E. F. » 12 6
- 49629 — **Cambridge.** *Hks.*, 242. ✠ VLFCIL ON GRANT. R. F. » 15 »
- 49630 — **Exeter.** *Hks.*, 241. ✠ LIFPINE ON IEXE. S. E. F. » 17 6
- 49631 — **London.** *Hks.*, 241. ✠ EDRIC ON LVNE. F. » 4 6
- 49632 — **Norwich.** *Hks.*, 241. ✠ EDPOLD O NORÐPI. S. V. F. » 17 6
- 49633 — **Sandwich.** *Hks.*, 241. ✠ GODPINE ON SAND. R. F. » 10 »
- 49634 — **Winchester.** *Hks.*, 237. ✠ LIOFPOLD ON PIN. R. V. F. 1 10 »
- 49635 — *Hks.*, 241. ✠ ÆSTAN ON PINCE. E. F. » 9 »
- 49636 — Same type. ✠ GODPINE ON PIN. E. F. » 9 »
- 49637 — ✠ LIOFPOLD ON PIN. F. D. C. » 12 6
- 49638 — ✠ SIPOORD ON PIN. V. F. » 5 »
- 49639 — ✠ PIMVND ON PIN. *A perfect specimen.* » 15 »
- 49640 — **York.** *Hks.*, 237. ✠ OV-ÐPIM ON IIFE. R. F. 2 5 »

- 49641 **Henry VII. Groat.** *Third coinage.* Mm. Cross crosslet. **hēnric' VII' DI' GRA' REX' AGL' Z** * FR. Crowned bust in profile. **R. POSVI DEVM' ADIVTORA' MAM'** Shield on cross fourchée. *Excellent portrait. R.* F. D. C. 1 2 6
- 49642 — — — — — E. F. 1 » »
- 49643 — — — — — Legend ends **F' F.** » 3 6
- 49644 Mm. Pheon. Same type. **FR'** — — — — — V. F. » 10 »
- 49645 — — — — — **F.** » 3 »
- 49646 — — — — — **F' instead of FR'.** » 8 6
- 49647 — — — — — V. F. » 5 »
- 49648 — — — — — **F.** » 3 »
- 49649 **Henry VIII. Testoon.** Mm. lis. **R.** Two lis. **hēnric' VIII' DI' GRA' AGL' FRAT' S. HIB' REX.** Crowned bust facing. **R. POSVI DEVM' ADIVTORVM MAMVM.** Crowned rose between the crowned letters **h** and **R.** R. V. F. 4 » »
- 49650 Another, same mint marks. **ADIVTORIVM.** R. V. F. 1 15 »
- 49651 **Edward VI. Crown. 1551.** **Y. EDVVRD' VI: D' G' AGL' FRAT' Z: HIBAR' REX.** The King on horseback to right, date below. **R. POSVI DEVM' ADIVTORA' MAM'.** Shield on cross fourchée. *R. Cheap.* F. » 17 6
- 49652 — **Crown. 1553.** Mm. Tun. **FRAT' Z: HIBAR' R. POSVI DEVM' ADIVTORA' MAM'.** R. V. F. 2 10 »
- 49653 — **Sixpence.** Mm. **Y. EDVVRD' VI D' G' AGL' FRAT' Z: HIB' REX.** Crowned bust facing, rose on left, mark of value to right. **R. POSVI DEVM' ADIVTORA' MAMVM.** Shield on cross fourchée. *Unusually fine, nicely toned. R.* E. F. 1 10 »
- 49654 — — — — — **F.** » 6 »
- 49655 — — — — — **MAMVM.** V. F. 1 5 »
- 49656 — Mm. Tun. Same type. **MAMVM.** R. F. » 7 6
- 49657 **Philip and Mary. Shilling. 1554.** **PHILIP ET MARIA D' G' REX ET REGINA ANGL.** Busts of Philip and Mary face to face; crown and date above. **R. POSVIMVS DEVM ADIVTOREM NOSTRVM.** Oval shield crowned and surmounted by the mark of value XII. *Good portraits. R.* E. F. 3 » »
- 49658 — **Sixpence. 1554.** Similar type. R. V. F. » 15 »
- 49659 **Elizabeth. Shilling.** Mm. Lis. Wire line inner circles. S. F. » 5 »
- 49660 — Mm. Hand. Usual type. — — — — — V. F. » 7 6
- 49661 — Mm. Tun. — — — — — V. F. » 5 »
- 49662 — Mm. Key. — — — — — E. F. » 12 6
- 49663 — **Sixpence. 1591.** Mm. Hand. — — — — — E. F. » 9 »
- 49664 — — — — — V. F. » 5 »
- 49665 — **1592.** Mm. Tun. — — — — — V. F. » 5 »
- 49666 — **Milled. Sixpence. 1592.** Mm. Star. Large rose; richly decorated dress; cross fourchée. R. E. F. » 18 »
- 49667 — — — — — E. F. » 15 »
- 49668 **Charles I. Shrewsbury. Half-Pound Piece. 1642.** No mint mark. **CAROLVS D' G' MAG' BRIT' FRAN' ET HIB' REX.** The King on horseback to left; plume behind; ground line. **R. EXVRGAT DEVS DISSIPENTVR INIMICI.** Declaration RELIG' PROT' LEG' | ANG' LIBERT' PAR. Three plumes and mark of value above, date below. *Unpublished variety.* V. F. 10 10 »
- 49669 — **Carlisle. Three-Shilling. Piece. 1645.** C: R. Large crown above S A flower each side of C R. III. **R. OBS: | : CARL: | 1645.** A flower above and below. *Rud. Pl. XXVIII, 4. RR.* E. F. 16 10 »
- 49670 **Charles II. Dublin crown. (1649).** Mm. Lis. **CAR II D' G' [MAG' BRIT'] T. Crown. R. [FRA' ET'] HYB REX F. D.** Mark of value S. A rose after CAR, II, HYB, and REX. RK. F. 6 10 »
- 49671 **Commonwealth. Sixpence. 1649.** Usual type. R. *Pierced.* V. F. » 3 »
- 49672 **Massachusetts. Shilling. 1652.** IN MASATHVSETS oak tree. **R. NEW ENGLAND AN' DOM' 1652.** R. V. F. 2 » »
- 49673 **Charles II. Crown. 1668.** Usual type. S. V. F. » 12 6
- 49674 **James II. Crown. 1688.** — — — — — R. E. F. 2 » »
- 49675 **William and Mary Crown. 1691.** — — — — — R. E. F. 3 10 »
- 49676 — — — — — V. F. 2 15 »
- 49677 — **Halfcrown. 1693.** Same type as the crown. S. E. F. » 10 »
- 49678 **William III. Crown. 1696.** — — — — — V. F. » 9 »
- 49679 **Anne. Crown. 1707.** Roses and plumes. S. V. F. » 15 »
- 49680 **George I. Crown. 1716.** Roses and plumes. R. F. D. C. 3 » »
- 49681 — **1723. SS. C. R.** — — — — — V. F. 1 15 »
- 49682 **George II. Crown. 1732.** Roses and plumes. E. F. » 15 »
- 49683 — — — — — V. F. » 10 »

- 49984 — **1736.** — — — F. D. C. 1 10 »
- 49985 — **1741.** — — — V. F. » 12 6
- 49686 — **1750.** Old. head. — — — V. F. » 15 »

(To be continued.)

ENGLISH COMMEMORATIVE MEDALS

(Continued from col. 10361.)

JAMES I

- 49687 **R. Sir Robert Cecil. Counter.** RO CECYLL PRI SECR REG MAT MR CVR WARD. Shield of arms. **R. SERO: SED: SERIO: 1602.** Crest, arrows in saltire beneath a helmet. Cf. *Med. Illus.*, I, 189. Size 1.15. A modern copy of the counter issued soon after the accession of James I. F. D. C. » 10 »
- 49688 **R. Sir John Hele.** IOHANNES HELE SERVIENS 1602. Crest, an eagle on a cap of dignity. **R. DIEV ET SA MAIESTIE IEO SERVIER.** Shield of arms. *Med. Illus.*, I, 190. Size 1.1. R. V. F. 1 15 »
- 49689 **R. Coronation. 1603.** IAC: I: BRIT: CÆ: AVG: HÆ CÆSARVM C.E.D.D. Laureate bust of James I. to right. **R. ECCE PHAOS POPVLIQ' SALVS.** Crowned lion rampant, holding beacon and wheat sheaf. *Med. Illus.*, I, 191. Size 1.1. R. E. F. 1 10 »
- 49690 **R. The Gunpowder Plot, 1605.** DETECTVS QVI LATVIT S. C. A snake amongst roses and lilies. **R. Chronogrammatic legend. NON DORMITASTI ANTISTES IACOBI.** The name of Jehovah, in Hebrew, radiate, within a crown of thorns. *Med. Illus.*, I, 192. Size 1.1. S. E. F. 1 » »
- 49691 E. — — — — — S. E. F. » 7 6
- 49692 **R.** — — — — — *Variety, U instead of V in legend. Struck on a thick flan. R.* E. F. 2 » »
- 49693 **R. Sir Thomas Bodley.** TH BODLY EQ AVR PVBL BIBLIOTH OXON FVNDATOR. Bust to right. **R. R P LITERARIAE AETERNITAS.** Female holding busts of Apollo and Diana. Cf. *Med. Illus.*, I, 193. Size 1.65. Modern. E. F. 1 5 »
- 49694 **R. Charles, Prince of Wales, 1616.** S. Passe. Bust of the Prince, threequarters to right, ruff, armour. *Carolus Princeps Walliae.* **R. ILLUSTRIS ET POTEN: PR CAROLUS PRINCEPS WALLIÆ DUX CORN: YOR: ET ALB: ET C.** Crowned shield of arms within the Garter. Below, *Anno D 1616. Si: Pa: fec.* *Med. Illus.*, I, 194. Size, 2.2 by 1.7. RR. Pierced. F. 12 10 »
- 49695 **R. Synod of Dort, 1619.** * ASSERTA ** RELIGIONE * The Council assembled in the Chamber at Dort; spectators in the foreground CVM PRIV 16 19. **R. ERVNT VT MONS SION CIO IO CNIX *** A temple built on the summit of a rock exposed to the four winds; pilgrims ascending a pathway to the temple. *Med. Illus.*, I, 195. Size 2.3. S. E. F. 1 15 »
- 49696 — **A.** CVM PRIV omitted. A dog amongst the spectators. *Unpublished in gold.* E. F. 35 » »
- 49697 — **R.** — — — — — S. E. F. 1 7 6
- 49698 **A. James I. Badge.** IACOBVS D' G' MAG' BRITA FR ET HI REX. Bust of the King, three quarters to right, feathered and jewelled hat, doublet, cloak, George of the Garter suspended to riband. Plain reverse. *Oval, 2 by 1.7. Cf. Med. Illus.*, I, 196. A modern chasing in excellent style. E. F. 12 10 »

CHARLES I

- 49699 **R. Coronation. 1626.** N. Briot. Bust to right, head bare, ruff, armour. Below, N. B. F. No reverse. *Med. Illus.*, I, 197. Size 1. R. E. F. 1 5 »
- 49700 **A. Birth of Prince Charles. 1630.** HACTENVVS ANGLORVM NVLLI. Four shields. **R.** Inscription on a square tablet — HONOR' PRIN' MAG' BRIT' FRA' ET' HIB' NAT' 29. MAIL ANN' 1630. *Med. Illus.*, I, 198. Size 1.15. R. E. F. 3 » »
- 49701 **R.** — — — — — E. F. » 7 6
- 49702 **A.** Same legend. Four oval shields, radiate. **R.** Inscription on an oval tablet IN HONOR' CARO PRINC' MAG' BRIT' FRA' ET' HIB' NAT' 29. MAIL 1630. *Med. Illus.*, I, 199. Size 1.2. R. E. F. 3 10 »
- 49703 **R.** — — — — — FR' ET HI' E. F. » 7 6
- 49703a **R.** Smaller size. — — — — — E. F. » 7 6
- 49704 **R. Scottish Coronation. 1633.** N. Briot. CAROLVS D' G' SCOTIE ANGLE FR ET HIB R. Crowned bust to left, ermine robes, Garter and Thistle collars. **R. HINC NOSTRE CREVERE ROSÆ.** Rose tree and thistle combined. Ex. : CORON. 18. IVNII. 1633. Edge, EX. AVRO.

- (To be continued.)

49740	Barton-in-the Clay.	(3).	William Hopkins.	$\frac{1}{2}$ d.	E. F.	"	3	6
49741	Bedford.	(5).	Anthony Boulton. 1667.	—	F.	"	5	6
49742	—	(7).	John Clarke.	$\frac{1}{4}$ d.	F.	"	3	"
49743	—	(9).	William Faldo. 1659.	—	V. F.	"	3	6
49744	—	—	—	—	F.	"	2	"
49745	—	(11).	Robert Fitzzhugh. 1654.	—	F.	"	2	"
49746	—	(12).	Henry Fitzzhugh. 1655.	—	V. F.	"	2	6
49747	—	(17).	Thomas Pare. 1656.	—	F.	"	2	6
49748	—	(18).	John Paulin. 1654.	—	V. F.	"	3	6
49749	—	(19).	Ralph Smith. 1668.	$\frac{1}{2}$ d.	V. F.	"	5	6
49750	Biggleswade.	(21).	Town piece (<i>Heart-shaped</i>).	—	M.	"	4	6
49751	—	(22).	John Boddington. 1669.	—	F.	"	3	"
49752	—	(23).	John Bray. 1668.	—	F.	"	3	6
49753	—	(24).	William Parnell.	$\frac{1}{4}$ d.	F.	"	2	"
49754	—	(25).	Thomas Tompkins.	—	M.	"	1	6
49755	Cople.	(31).	Joseph Lake. 1668.	$\frac{1}{2}$ d.	F.	"	2	6
49756	Cranfield.	(32).	John Budy. 1668.	$\frac{1}{2}$ d.	V. F.	"	5	6
49757	Dunstable.	(39).	Daniell Fossey. 1667.	$\frac{1}{2}$ d.	F.	"	4	6
49758	—	(40).	William Fossey. 1667.	—	E. F.	"	7	6
49759	Leighton Buzzard	(62).	Benedict Coles. 1667.	—	V. F.	"	5	6
49760	—	(62).	Another (pierced).	—	F.	"	1	6
49761	Lidlington.	(67).	John Dawborne. 1668.	—	F.	"	3	"
49762	—	(68).	—	$\frac{1}{2}$ d.	V. F.	"	2	6
49763	Potton.	(80).	Hugh Conny. 1666.	$\frac{1}{2}$ d.	F.	"	2	6
49764	Shefford.	(89).	Isaac Sheppard. 1664.	$\frac{1}{4}$ d.	V. F.	"	3	6
49765	—	—	Another.	—	F.	"	1	6
49766	Shillington.	(90).	Frances Carter. 1656.	—	M.	"	1	6
49767	Woburn.	(101).	Francis Collman. 1667.	$\frac{1}{2}$ d.	E. F.	"	2	"
49768	—	(103).	Thomas Hill. 1666.	$\frac{1}{4}$ d.	F.	"	2	6
BERKSHIRE								
49769	Abingdon.	(1).	Robert Blackaller.	$\frac{1}{2}$ d.	M.	"	2	"
49770	—	(2).	Robert Liford.	$\frac{1}{4}$ d.	F. D. C.	"	10	"
49771	—	(3).	Richard Ely.	—	V. F.	"	2	"
49772	—	(6).	Tho Hartwell.	$\frac{1}{2}$ d.	F.	"	3	6
49773	—	(7).	Henry Heales. 1657.	$\frac{1}{2}$ d.	V. F.	"	3	6
49774	—	(8).	Sarah Pleydell. 1667.	$\frac{1}{2}$ d.	E. F.	"	7	6
49775	—	(8).	Another.	—	F.	"	4	6
49776	—	(10).	William Stevenson.	$\frac{1}{4}$ d.	F.	"	1	6

49777	Blewbury.	(13).	George Stanton. 1670.	$\frac{1}{2}$ d. V. F.	» 5 6	49845	—	(179).	John Clements.	— V. F.	» 3 6
49778	—	(14).	— 1665.	$\frac{1}{2}$ d. V. F.	» 5 6	49846	—	(184).	Richard Larance.	— F.	» 2 »
49779	—	(15).	— no date.	— E. F.	» 7 6	49847	—	(188).	Richard Smith.	— V. F.	» 3 »
49780	Faringdon.	(19).	John Barrett. 1656.	— V. F.	» 3 6	BUCKINGHAMSHIRE					
49781	—	(24).	Richard Fowler. 1663.	— E. F.	» 4 6	49848	Aylesbury.	(11).	Edward Cope.	$\frac{1}{2}$ d. V. F.	» 3 »
49782	—	(26).	Edward Goldinge. 1668 (pierced).	$\frac{1}{2}$ d. F.	» 2 »	49849	—	—	— F.	» 1 6	
49783	—	(28).	Edward Stevens. 1652.	$\frac{1}{2}$ d. E. F.	» 4 6	49850	—	(14).	Joseph Freer. 1652.	— F.	» 2 »
49784	Hagbourn.	(30).	Thomas Humfrey.	— V. F.	» 4 6	49851	—	(18).	Francis Wethered. 1660.	— M.	» 1 6
49785	—	(31).	As the last but reading HAYBORN. <i>Unpub- lished.</i>	— V. F.	» 10 »	49852	Beaconsfield.	(20).	John Fosset. 1666.	$\frac{1}{2}$ d. F.	» 2 »
49786	Hungerford.	(35).	John Butler.	— V. F.	» 3 »	49853	Buckingham.	(36).	John Rennals. 1668. R.	— V. F.	» 10 »
49787	—	(37).	Timothie Lucas.	— E. F.	» 5 6	49854	Chesham.	(53).	Richard Ware. 1653.	$\frac{1}{2}$ d. F.	» 2 »
49788	—	—	—	— F.	» 2 6	49855	Fenny Stratford.	(65).	William Inns. 1651.	— V. F.	» 3 6
49789	Ilsey.	(39).	Richard Weston. 1669.	$\frac{1}{2}$ d. F.	» 3 6	49856	—	(66).	John Smalbons. 1656.	— F.	» 3 »
49790	—	—	—	— E. F.	» 7 6	49857	Horwood.	(75).	Francis Woodcock.	— M.	» 1 6
49791	Lambourn.	(40).	John Farmer. 1665.	— E. F.	» 7 6	49858	Leckhampstead.	(81).	Abraham Taylor. 1669.	$\frac{1}{2}$ d. V. F.	» 4 6
49792	—	(43).	Henry Knighton. 1666.	— M.	» 1 6	49859	Newport Pagnell.	(101).	Samvell Lambert.	— V. F.	» 3 6
49793	Longworth.	(45).	Thomas Morris.	$\frac{1}{2}$ d. M.	» 1 6	49860	Olney.	(108).	Robert Aspray. 1662.	$\frac{1}{2}$ d. M.	» 1 6
49794	Maldenhead.	(48).	John Cherry.	— V. F.	» 3 »	49861	—	(109).	James Brierly. 1658.	— F.	» 2 6
49795	—	(49).	Edmond Stone.	— F.	» 2 »	49862	—	(111).	John Gaynes. 1652.	— V. F.	» 3 6
49796	—	(49).	Similar to the last but from another obverse die. The maiden's bust is larger and the crown, has only 3 spikes or radia- tions.	— V. F.	» 7 6	49863	—	—	— F.	» 2 »	
49797	Newbury.	(51).	Town piece 1657.	$\frac{1}{2}$ d. V. F.	» 1 6	49864	Stony Stratford.	(120).	Robert Anderton.	— V. F.	» 3 6
49798	—	(52).	—	— V. F.	» 1 6	49865	—	(130).	John Penn. 1669.	$\frac{1}{2}$ d. F.	» 2 6
49799	—	(54).	—	— V. F.	» 1 6	49866	Thornborough.	(134).	Edward Pursell. 1668.	— E. F.	» 7 6
49800	—	(55).	— RR.	— V. F.	» 5 6	49867	Tingewick.	(135).	George Drury. 1669.	— F.	» 3 »
49801	—	(59).	John Naish. 1652.	— E. F.	» 4 6	49868	Waddesdon.	(137).	Richard Sutherley.	$\frac{1}{2}$ d. M.	» 1 6
49802	—	(61).	Joseph Sayer.	— E. F.	» 4 6	49869	Warrington.	(138).	Thomas Norris. 1668.	— V. F.	» 4 6
49803	Reading.	(65).	Solomon Barnard. 1653.	— F.	» 2 6	49870	Wendover.	(139).	George Brown.	$\frac{1}{2}$ d. V. F.	» 4 6
49804	—	(66).	Mary Blower. 1652.	— F.	» 2 »	49871	—	—	— F.	» 2 »	
49805	—	(73).	William Burly. 1655.	— V. F.	» 3 »	49872	—	(141).	Francis Funge. 1668.	— F.	» 2 »
49806	—	(74).	Thomas Bye.	— E. F.	» 5 6	49873	—	(142).	Ralph Hill. 1655.	$\frac{1}{2}$ d. V. F.	» 4 6
49807	—	(86).	John Harvie	— F.	» 2 »	49874	—	(144).	Thomas Stokins. 1656.	— F.	» 2 6
49808	—	(92).	Richard Levens	— V. F.	» 3 »	49875	Winslow.	(145).	Mathew Bishop. 1666.	$\frac{1}{2}$ d. V. F.	» 3 »
49809	—	(97).	Clement Marlow.	— V. F.	» 3 6	49876	—	(147).	John Crawly & Co. 1666.	— V. F.	» 7 6
49810	—	(99).	Daniell Martin. 1653.	— V. F.	» 3 6	49877	—	(148).	John Forrest. 1666.	— V. F.	» 7 6
49811	—	(103).	John Peters.	— M.	» 1 6	49878	—	(151).	Thomas Godwyn (pierced).	— F.	» 1 6
49812	—	(104).	Thomas Phipps. 1652.	— V. F.	» 3 6	49879	—	(154).	John Watts. 64 (pierced).	— V. F.	» 3 »
49813	—	(105).	John Phips. 1655.	— M.	» 1 6	49880	Wycombe.	(155).	Thomas Atkines. 1668.	— F.	» 2 6
49814	—	(106).	Robert Pidgion. 1663.	— E. F.	» 5 6	49881	—	(161).	William Fisher. 1652.	$\frac{1}{2}$ d. F.	» 2 6
49815	—	(107).	Thomas Pineck.	— F.	» 2 »	49882	—	(162).	Robert Frier.	— F.	» 2 »
49816	—	(113).	Ivell Stevens. 1652.	— F.	» 2 »	49883	—	(163).	Jeremiah Gray. 1652.	— F.	» 3 »
49817	—	(115).	Richard Stockwell. 1656.	— F.	» 2 »	49884	—	(167).	John Ivson. 1669.	$\frac{1}{2}$ d. V. F.	» 5 6
49818	—	(117).	Francis Tassell. 1663 (pierced).	— E. F.	» 2 6	49885	—	(168).	Thomas Leech. 1667.	— E. F.	» 7 6
49819	—	(118).	William Taylor. 1658.	— E. F.	» 4 6	49886	—	(169).	Rich Lucas. 1670.	— E. F.	» 10 »
49820	—	(122).	Henry Whitell. 1656.	— E. F.	» 5 6	49887	—	—	— M.	» 2 »	
49821	Speenhamland.	(128).	Joseph Sealy. 1667. <i>Unpub.</i>	— M.	» 4 6	49888	—	(172).	John Morris. 1666.	— F.	» 2 6
49822	—	—	—	— E. F.	» 10 »	49889	—	(174).	Richard Preist. 1662	$\frac{1}{2}$ d. F.	» 2 »
49823	Wallingford.	(129).	John Angier. 1669.	— E. F.	» 5 6	49890	—	(177).	John Rowell. 1667.	$\frac{1}{2}$ d. V. F.	» 4 6
49824	—	(130).	James Anslow. 1669.	$\frac{1}{2}$ d. F.	» 2 6	49891	—	(178).	Robert Whitton.	$\frac{1}{2}$ d. V. F.	» 4 6
49825	—	(131).	Anthony Boulter. 1664.	$\frac{1}{2}$ d. V. F.	» 3 »	49892	—	—	— F.	» 2 »	
49826	—	(132).	John Buckland.	— F.	» 2 »	49893	—	(179).	Edward Winch. 1666.	$\frac{1}{2}$ d. F.	» 2 6
49827	—	(133).	Phillip Eldred. 59.	— F.	» 2 »	49894	—	(179).	Thomas Wheatley (Unpublished).	$\frac{1}{2}$ d. V. F.	» 10 »
49828	—	(134).	William Eliot. 1669 (pierced).	$\frac{1}{2}$ d. F.	» 2 »	(To be continued.)					
49829	—	(135).	Jon Goodwin.	$\frac{1}{2}$ d. M.	» 1 6	ADVERTISEMENTS					
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COMMON GREEK COINS.

(Continued from col. 10311.)

RHEGIUM

Of all the cities of Magna Græcia, Rhegium, next to Naples, is most frequently seen by English travellers, as it is a port at which the steamboats call which ply between to Messina and Naples. It is situated nearly opposite to Messina on the coast of Bruttium, at a point where the straits are only about six miles in width.

The account of the foundation of the city is thus given by Strabo in Book VI. "Rhegium was founded by certain Chalcidenses, who, as they say, were decimated as an offering to Apollo in a time of scarcity, by order of an oracle, and afterwards removed hither from Delphi, taking with them certain others from home. As Antiochus says, the Zancleans sent for the Chalcidenses, and appointed Antimnestus chief over them. Certain fugitives of the Messenians of Peloponnesus accompanied this colony..." "These fugitives had fled to Macistus whence they sent for instructions to the oracle of Apollo who commanded them to accompany the Chalcidenses to Rhegium. They obeyed the oracle and thus it was that the rulers of the Rhegians were all of the Messenian race until the time of Anaxilas", that is until 494 B.C.

The oldest Greek colony in Italy is said to have been Cumæ near to Naples, and this was also of Chalcidian origin. It is therefore probable that the two later colonies of Zancle and Rhegium were assisted by the Cumæans who were thus enabled to secure a free passage for their ships through the straits between the main land and Sicily.

From Pausanias (IV, 26, § 4) we gather that the date of the foundation of Rhegium was before 720 B.C.; that is shortly after the first Messenian war. Strabo says: "It was called Rhegium either, as Æschylus says, because of the convulsion which had taken place in this region; for Sicily was broken from the continent by earthquakes... Whence it was called Rhegium."

He goes on to mention, but refuses to discuss, other derivations, such as that from the "Samnite word Regium which signifies royal". The word for the sea breaking upon the beach was ῥήγμις and for a chasm or cleft ῥήγμα; the verb ῥήγνυμι was used by Plato of the breaking of the earth by an earthquake.

The root once had the digamma, hence the Latin frango fregi, and indeed our English "break".

It is strange that all these Chalcidian cities should have followed the Aeginetic standard for their coinage, instead of the Euboic as we should naturally have expected. Dr Imhoof-Blumer considers the early coins, weighing about 92 grains, should be looked upon as Euboic octobols or Thirds of the Euboic tetradrachm of 270 grains, slightly over weight. Dr Head on page I. of the introduction to his *Historia Numorum* suggests that the unexpected choice of the Aeginetic standard may be accounted for by the fact that the early settlers were not nearly all men of Euboea. Chalcis was the port from which they embarked, but a great number of the colonists may have been drawn from other cities of Greece where the Aeginetic standard was in use, for Aegina was still at that time one of the greatest naval powers of the Greek world. Strabo mentions that among the early settlers were men of Messene who had been driven from their homes; they first settled at Macistus but moved on to join the Chalcidian colonists at Rhegium; these men would have been accustomed to the Aeginetic standard.

Until 494 B.C. when Anaxilas began to rule, the laws of the city were those of the Sicilian Charondas who influenced all the Chalcidian cities of Sicily. From Aristotle we gather they were framed for an aristocratic government; from Athenæus that they were put forth in verse; and from Stobæus that by his laws all commerce was to be conducted by ready-money payments, the government refusing to aid those who lost money by giving credit.

Charondas is also said to have been the first to have proposed the prosecution of false witnesses.

The governing body consisted of a thousand of the wealthiest citizens, generally those of Messenian origin. According to Iamblicus the Pythagorean brotherhood became firmly established in

Rhegium, and after the death of their master the city became their head-quarters.

In the chapter on the coins of Croton we have seen how probable it is that the flat early coins with the incuse reverse types were all issued under the influence of the Pythagoreans. The earliest coins of Rhegium may therefore be regarded as evidence of the truth of the account given by Iamblicus.

The only incident known of this early period appears to be the reception at Rhegium of the Phocæan fugitives from Corsica, about the year 543 B.C. who were sent on by the advice of the citizens to found a city on the site afterwards called Velia.

The time of the greatest prosperity of Rhegium seems to have been that during which the city was ruled by Anaxilas, who, according to Diodorus, began to reign in 494 B.C. At about that time many fugitives from Samos and other Ionian cities, driven forth by the Persians, took possession of Zancle. They had been invited by the men of Zancle to come and colonize a site called Cale Acte, but Anaxilas persuaded them to seize Zancle. Herodotus tells the story fully (VI, 22, 23) and Thucydides (VI, 4) tells us that Anaxilas, tyrant of Rhegium, not long after expelled the Samians, colonized the city with a mixed population, and changed its name to Messana, after his own native land. Anaxilas had married Cydippe, a daughter of Terillus of Himera, and in 480 B.C. went to the assistance of his father-in-law against Theron (Herodotus VII, 165). The daughter of Anaxilas was married to Hieron of Syracuse, and we may regard it as likely she may have met at his court the poets Æschylus and Pindar.

The influence of Hieron was great enough to prevent Anaxilas from prosecuting his quarrel with the Locrians. From Thucydides we gather that Locri had always been a rival, and as we shall see later, this rivalry was carried on for many generations. According to Justin (IV, 2) Anaxilas had the reputation of being one of the mildest and most equitable of all the rulers of Rhegium.

It was soon after Hieron's successful effort to keep the peace that Anaxilas died in 476 B.C. when the government was carried on, during the minority of his two sons, by Micythus, a manumitted slave, who ruled both Rhegium and Messana with justice and moderation for nine years, that is until 467 B.C.

During the reign of Micythus the Rhegians sent three thousand men to assist the Tarentines against the Iapygians, and lost the greater part of them in the defeat suffered by the Tarentines in 473 B.C.

When Micythus retired to Tegea in Arcadia the two sons began their brief reign of six years, for, in 461 B.C. they were expelled from the city by the same political upheaval which affected so many other cities of Magna Græcia.

The Rhegians are said by Justin to have suffered much from party strife after the expulsion of the tyrants, but his account is uncorroborated and not quite trustworthy.

Thucydides (III, 86) relates that in 427 B.C. thirty-four years after the fall of the tyrants, the Athenians sent a fleet under Laches and Charoeades, to support the Leontines against Syracuse, and this fleet was allowed to make its head-quarters at Rhegium and was assisted with a considerable force. This action brought the Rhegians into collision with their old enemies the Locrians.

In 415 B.C. however, when the Athenians sent their great expedition to Syracuse, the Rhegians refused to take any part in the contest, and remained neutral to the end. Sixteen years later, when Dionysius of Syracuse was at war with the Chalcidian cities of Sicily, the men of Rhegium fitted out a force of fifty triremes, 6000 foot, and 600 horsemen to oppose him, but when the Messenians withdrew from the alliance the Rhegians made peace.

Dionysius, who was then preparing for war with the Carthaginians, desired their friendship and proposed a matrimonial alliance but was roughly rejected, whereupon he turned to their rivals the Locrians and married Doris the daughter of one of their rulers. In 393 B.C. Dionysius took Messana and fortified it as a starting point from which he might attack Rhegium. Three years later he appeared before the city, with 20,000 foot and 1000 horsemen and blocked the harbour with 120 triremes. In 389 B.C. Dionysius won his great victory over the Italian Greek armies on the banks of the river Helorus, and Rhegium was allowed a truce on payment of

three hundred talents and seventy triremes. Next year however the siege was renewed and the city subdued. The survivors were sold as slaves and their general Phytion barbarously slain (Grote cap. LXXXIII). On the death of Dionysius in 367 B.C. his son restored the ruined city and placed therein a garrison. In 351 B.C. the city was taken by the Syracusans and the survivors restored.

The Corinthian general Timoleon crossed over from Rhegium in 344 B.C. and advanced to Syracuse where Dionysius was shut up in the citadel. Timoleon succeeded in winning Syracuse, and repeopling it with colonists from Corinth. In 339 he won his great victory over the Carthaginians on the Crimæsus. The influence of Corinth and of the Corinthians who came to Sicily under the rule of Timoleon is seen in the Corinthian staters issued in Rhegium about this time.

When Pyrrhus came into Italy, in 280 B.C., the men of Rhegium entered into an alliance with the Romans and received a body of 4000 Campanian mercenaries into the city under a leader named Decius, but these soon after slew all the male inhabitants, and reduced the women and children to slavery.

In 270 B.C., ten years afterwards, the Roman consul Genucius took the city after a long siege, and slew the Campanian garrison. The city never recovered its former prosperity. During the second Punic war the city continued faithful to Rome, and was accounted one of the federated cities.

The coins of this city afford excellent illustrations of its history; for instance, the period of the Pythagorean rule is illustrated by the flat coins with incuse reverses of the period 530-494, the influence of the Samian colonists may be seen in the types of the lion's head which appear on the coinage from 494 to 480 B.C. and the influence of the celebrated despot Anaxilas is seen in the types of the mule-car and hare seen on the coinage from 480 to 468 B.C.

The influence of the Democracy is seen in the types of the local rural god which prevailed between 469 and 415 B.C. The influence of Sicily is perhaps seen on the coins with the Apollo type issued between 415 and 389, the year of the destruction of the city by Dionysius. Probably the Corinthian staters which were circulated between 350 and 270 are evidences of the influence of the Corinthian Timoleon as were the rare silver coins with the head of Apollo issued between 270 and 203 witness to the continued influence of Sicily.

THE MULE-CAR TYPE.

Julius Pollux who occupied the chair of rhetoric at Athens in the reign of Commodus, tells us that Anaxilas, the tyrant of Rhegium, having won a victory at Olympia with his mule-car, introduced the car and a hare on the coinage of Rhegium (V, 75, p. 261, Ed. Dondorf) ἔργον δὲ καὶ Ὀλυμπία νικήσας ἀπήνη, τῷ νομισματικῷ τῶν Ῥηγινίων ἐνετύπωσεν ἀπήνην καὶ λαγόν.



The races with mule-cars are celebrated by Pindar in his fifth Olympian ode, in which he says "The sweet record of exalted deeds of valour, and of crowns won at Olympia, with patient footed mules receive, daughter of Ocean." Pindar's fourth Ode is also written for the same victor Psauimis of Sicily for his mule-car victory won in the year 452 B.C.

In his fourth Pythian ode, written for the king of Cyrene Arcesilas, a mule-car is also mentioned, Pelias is represented as "coming in head long haste on his mules and polished car".

THE REVERSE TYPE OF PERIOD III 461-415 B.C.

The seated male figure on the reverse of the coins issued by the Democracy has been thought by some to represent the Demos, by others the founder Iocastus, and by others the rural god Aristæus. The attribution of the figure to Demos was made by Raoul

Rochette in 1840, and those who have followed his suggestion note that it would be a natural object for a type made by a democratic government. The somewhat similar figure on the coins of Tarentum has been claimed as having the same meaning.

In our consideration of this attribution we have two investigations to make, first as to the history of the representations in Greek art of such personifications, and secondly the witness of coins as to the date of the first introduction of such figures on coin-types.

In the East and in Egypt pictorial representations of cities were wrought at a very early date, long before they were adopted by the Greeks.

Among the Hellenes we never find an attempt to represent a perspective view of the walls or buildings of a city; they were so much interested in human personality that a city was thought of as having the character of its inhabitants which could only be depicted by a personification of their character.

The Greek cities were so much smaller than those of our times that they could be fairly represented in this manner. The earliest distinctive characteristic was religious, so the deity worshipped was chosen as the emblem. The next was probably the founder or εἰσατής, and then an allegorical figure, and the latest emblem was the Tyche or Fortuna.

The earliest statue of a city personified appears to be that of which we read in Herodotus VIII. 121 (circa 478 B.C.) "After that they divided the booty, and sent the first fruits to Delphi, from which a statue was made, holding the beak of a ship in its hand, and twelve cubits in height". The painter Panaenus circa 448 B.C. painted a picture of Hellas and Salamis on the base of the statue of Zeus (Pausanias V, 11); in this picture Salamis also holds the prow of a ship in her hand.

The earliest known existing example of a relief, with such a personification of a city, happens to be a representation of the city Messene. It is an archaic figure standing to right with arms outstretched, and on her head a lofty crown. By the shape of the letters inscribed thereon **MEZZ** [...] it is attributed to 450 B.C. After 454 B.C. the Messenians were fugitives. It is evidently the people rather than the city which the artist desired to commemorate. Sicily is personified on one of these Athenian reliefs, but with the appearance of Demeter, and holding a torch.

Another relief represents the city, Heraclea of Magna Graecia, by a figure of Heracles himself. On the alliance coins of the cities of Asia Minor under the Roman Empire the cities were represented by the deities worshipped by the citizens.

Allegorical figures were represented on the chest of Cypselus described in Pausanias, V, 17 on which we see Night carrying her children Death and Sleep, Justice scourging Injustice, Eris and Ker.

On an Athenian relief is a figure of Eutaxia, or Good Order. A statue of Arete was made by Euphanor who was working till after 336 B.C.; he made another of Hellas crowned by Valour. He was also a painter and made a picture of Democracy; and Demos Pharasius painted a figure of Demos, which Pliny records.

Agoracritus made a statue of Nemesis between 370-360 B.C. Lysippus wrought a statue of Kairos, Time, or perhaps Opportunity (Callistr. Stat., p. 698), but this was during the time of Alexander, when allegorical figures became more common.

In the earlier works the emblems were fused with and incorporated in the design of the figure itself, but later the artists multiplied external, and easily understood symbols. In poetry and literature emblematic figures are found, as in the Persæ of Aeschylus, in the Helena of Euripides, and the Demos in the Knights of Aristophanes. Aristotle's description of the robe of Alcimenes of Sybaris (ed. Didot, IV, 90). He shews there were figures of Zeus, Hera, Themis, Athena, Apollo, and Aphrodite, and at each side Alcimenes himself and the city of Sybaris in person, but we not know how it was represented.

Let us now turn to the coins and note the dates at which the personification of the Demos appears. The earliest coin which has been considered by some to represent the Demos is that of Tarentum on which a seated figure appears holding a distaff or kantharos. But the legend **TAPAZ** suggests that we have here rather a figure of the founder than of the Demos.

No figure seated like these on the coins of Rhegium or Tarentum

*

bears the legend **ΔΕΜΟΣ**. The head on the coin of Melos bearing that legend was not issued until circa 200 B.C.

The legend **Ο ΔΕΜΟΣ**, on the stater of Athens without a representation of the figure, was not issued until circa 86 B.C.

About forty-five coins of the Imperial period bear the legend **ΔΕΜΟΣ**, but there are apparently no instances of this legend at the time of the third period of the coins of Rhegium. Moreover all the allegorical subjects of a like nature found on the coin-types are later than 460 B.C.; as for instance that of Roma on the coins of Locri Epizyphryi, or that of **ΣΙΚΕΛΙΑ** on those of Alaesa.

The figure of **ΕΛΕΥΘΕΡΙ** found on a coin of Cyzicus issued early in the fourth century is looked upon as the earliest allegorical coin-type.

From a consideration of the history of personification in Greek art we might expect to find such work familiar to the coin-engravers, but from the witness of the coins, we gather that the introduction of the Demos design was later than that of the portrait of the founder, who however may have been looked upon as sharing the character of the Demos. In Greek cities there was generally a temple dedicated to the founder, whose bones were buried in the marketplace. The citizens appealed to him for help especially when invaders threatened their city.

Much valuable information on the personification and allegorical figures in Greek art will be found in an article by Mr. P. Gardner "Countries and Cities in ancient Art", vol. IX, p. 47, *Journal of Hellenic Studies*.

IOCASTOS THE OEKIST.

Seeing that the figures on the coins of Tarentum and Rhegium more probably represent the founder than the Demos we ask what may be known of the founder of Rhegium? We learn from Dionysius Periegetes, who lived about the end of the fourth century A.D.; from Tzetzes, and from Diodorus (V, 8), that the founder of Rhegium was Iocastos the son of Eolus. That he died from the effects of a snake-bite we learn from Heraclides (Pont XXV) a pupil of Plato (Müller, *Fragm. Hist. Graec.*, II, p. 219) "Rhegium was founded by Chalcidians who had left Euripas on account of a pestilence; they were aided by Messenians, who settled down first near the grave of Iocastos one of the sons of Eolus, whom they say died from the bite of a snake" (ἐν ῥασιὶ ἀποθνήσκον πλεῖστον ἐπὶ δὲ ῥαχόντος). The fact that his brothers were commemorated on coins of Messana and Tyndaris renders it likely that Iocastos should likewise be made the subject of a type. The brothers' names were Pheraimon and Agathurnos.

In the *Num. Chron.* for 1896, Part. IV, Third series, No 72 is an article by M. J. P. Six in French, on the subject of this type, in which he shows some reasons for regarding the seated figure as representing Iocastos.

M. J. P. Six regards some of the details of the garments, and of the seat on which the figure is seated as representing the snake alluded to in the legend. A snake does occur under the seat on a coin in the Cabinet at Paris, but this M. Six regards as a personal symbol of a magistrate; in the same way he regards all the other objects which appear under the seat on various coins. One fact to which M. Six draws our attention is very interesting; he notes that in the year 493 B.C. Pythagoras, the sculptor, came to Rhegium, and he suggests that the figure on these staters may be a representation of a piece of sculpture executed by him for the market-place or some temple in the city.

From a careful study of the photographs of these coins given on plate VIII in the *Num. Chron.*, for 1897, and from a study of the coins in the British Museum, it is very doubtful whether any trace of a snake on either the seat, or the staff, or the garments of the seated figure can be found. The only coin which does clearly show a snake is regarded by M. Six as presenting us with a magistrate's symbol. There is a brass coin in the British Museum (Cat., No 87) on which a standing figure bears a sceptre, round which perhaps there is a serpent, the word serpent is marked "?" in the catalogue.

This M. Six claims as a figure of Iocastos. The important point in this discussion appears to be the character of the objects under the seat, and their relation to the main type. Dr B. V. Head and

Mr. E. J. Seltman consider these objects to be related intimately to the main type, and therefore not to be magistrates' symbols.

We thus are led to consider the third attribution which has found favour viz. that of the figure to Aristaeus.

ARISTAEUS.

In the *Historia Numorum*, p. 94, Dr. B. V. Head writes concerning this figure: "For my own part I am inclined to look upon him as a divinity of the nature of Agreus or Aristaeus, the Patron of rural life and pursuits. The shepherd's dog, the duck, and the crow, frequently seen under or beside his seat, would thus stand in some sort of intimate relation to the main type; whereas, if the figure is Demos they must be regarded merely as adjunct symbols unconnected with the principal figure."

On similar types, such as that of Pandosia, or that of Epidaurus, we cannot separate the dog from the figures of Pan, or Æsculapius. Mr. Seltman notices that the hare on the earlier coins of Rhegium was a symbol of the god Pan, and that when the Democracy changed the type of their city's coinage they preserved a religious idea although they gave it a more local form. The god Aristaeus had many of the characteristics of the god Pan, and the cult of Aristaeus seems to have been especially prominent in Magna Graecia.

Agreus was a surname given to Pan, as well as to Aristaeus. In Virgil (Georg. I, 14), he is distinguished from Pan, "and thou, tenant of the groves for whom three hundred snow-white bullocks crop Caeas fertile thickets: thou, too O Pan, guardian of the sheep.... draw nigh propitious". Again in Georg. IV, 315, Virgil asks.

"What god, ye muses, what god, disclosed to us this art? Whence took this new experience of men its rise? And the answer is" "The shepherd Aristaeus flying from Peneian Tempe, having lost his bees by disease and famine, stood mournful and oft complaining, and with these accents addressed his parent. Mother Cyrene.... Lo I, though thou art my mother, am even bereft of this very glory of my mortal life, which amidst my watchful care of flocks and agriculture, I after infinite essays with much difficulty achieved". Virgil ends the story by saying he was at Neapolis when he wrote these lines.

The most ancient reference to Aristaeus is found in Pindar's ninth Pythian ode. The poet was born about 522 B.C. and lived until about 442 B.C. In 473 Pindar visited the court of Hieron, staying there about four years.

The coins, on which is the figure which probably represents Aristaeus, were issued between 461 and 475 B.C., and were therefore in use during the lifetime of Pindar. In that ode the poet tells the story of the birth of a child borne to Apollo by Cyrene; he says the "goddesses of the seasons setting down the infant on their lap, shall regard him as an immortal, a Zeus, or a holy Apollo, a most ready help to men whom he loves, and a tender of sheep; so that some shall call him Agreas, and Nomius, and others Aristaeus".

Aristaeus is also mentioned by Appolonius of Rhodes (III, 507), and by Diodorus IV, 81. We have then in this cult an idea more refined than that presented by Pan, more akin to the worship of Apollo, who was himself connected with the care of sheep, as we have seen in the chapter on Metapontum. The coins of that city bearing his head are later, circ. 400 B.C.

On the later coins of this series the figure seated on the rocks is represented with a youthful beardless head, diademed, whereas on the earlier coins the head is bearded. This later representation with the youthful head is in harmony with the connection of the god Aristaeus as the son of Apollo.

The son of Apollo was endowed with gifts of prophecy and healing, the Nymphs taught him the culture of bees and olive groves. At Cyrene he creates the Silphium. In Ceos he aided the islanders to escape the influence of the dog star. In Thrace he was associated with the culture of the wine, and with the orgies of Dionysus.

In Syracuse his figure was placed in the temple of that god. Everywhere he was regarded as the protector of herds and flocks and the guardian of hunters.

On one very rare drachm, specimens of which may be seen at

Berlin and at Paris, the seated figure is represented with his head bent down and resting on his right hand in an attitude of repose.

Now Pan was thought to rest and slumber on the noontide in the woodland glades, and we have seen how intimately Aristaeus was connected with that god. Another coin at Paris represents the figure turning round, as if vexed at being disturbed, and may be regarded as a similar expression of this belief in the identity of the nature of Pan and Aristaeus.

THE ACCESSORY OBJECTS.

1. Four varieties of staff may be noted, first a simple straight rod, then a pedum or shepherd's crook with bent head, then a rough staff, as if cut from a bough, and lastly a budding staff. The pedum would be just what we should expect to find in the hand of Aristaeus Νέμεσς. The rough staff may represent an olive-bough the culture of which was under his care.

2. The wreath which encloses the type is most probably meant for an olive-wreath, because of the bent and curved leaves found therein. If it had been meant for a laurel-wreath the leaves would have been all straight and stiff.

3. The cup or kantharos is seen in the right hand of the figure, when the staff is resting on the left shoulder.

4. The patera for wine libations is also found in his hand on some specimens. These emblems are such as we might expect in the hands of Aristaeus, who was taught by Dionysus, and sometimes shared the honours of his temples, as at Syracuse.

5. A star appears on a drachm in the collection of Mr. E. J. Seltman, it is seen under the seat, and probably represents the Dog-star, Sirius.

6. The dog of the shepherd or hunter Aristaeus is seen on a coin in the British Museum, and on another in Berlin, as it is represented turning to look up at its master it is probably meant for the shepherd's dog rather than the dog Sirius.

7. A panther cub playing with a ball, seen beneath the seat of a coin in Berlin, is probably a Dionysaic symbol having reference to the connection of Aristaeus with that deity.

8. A crane is seen on another coin in the Berlin cabinet, and as the symbol of the all-seeing eye of the god of light, the witness of all that goes on on earth, it is a suitable emblem of the son of Apollo.

9. The raven was a symbol of the bird of prophecy and was sacred to Apollo.

10. The water-bird may perhaps be introduced as a symbol of all the creatures of the wilds which were under the protection of Aristaeus. The bird may have been chosen because numbers of sea-fowl approach the shores of Rhegium, especially in stormy weather.

11. The serpent may be regarded as a fitting emblem of the healer Aristaeus, the son of Apollo.

12. The vine-branch with grapes, found on a coin in the Paris Cabinet, is a common Dionysaic symbol; it is the only one not placed under or close behind the figure.

13. A doubtful object on a coin in Mr. Seltman's collection is regarded by him as either a fir-cone, the fruit of a tree sacred to Sylvan deities, or a half-open blossom of the Silphium, which was regarded as the gift of Aristaeus to Cyrene. If we consider these objects or even many of them to be united in design with the main figure in the type, it is difficult to avoid coming to the conclusion that we should regard the figure as a representation of a local rural deity.

But it is not necessary to conclude that the type represents any one of these three ideas alone. We see that Heracles was not only the founder but also the guardian spirit of Croton. On some of the coins of that city we see, in a similar type to this of Rhegium, Heracles seated, and with the legend **OSKSMΤAM** (ΟΙΚΙΣΤΑΣ). It is possible both Mr. Seltman and M. Six may be right, in as far as they do not altogether exclude the ideas which they reject as the principal motive of the design.

On a relief representing an alliance between Athens and Methone, a colony of Eretria in Euboea, the founder and hero was represented as a hunter and shepherd (Plut. Quaest. Gr. 11).

Iocastus, the son of Eolus, may have been regarded as a hunter and shepherd, and as the guardian spirit of the town, may have had some

of the attributes of Pan or Aristaeus ascribed to him. The name by which the Rhegians called him we do not know, but the rural character of the local spirit is sufficiently indicated by the design.

Some of the bronze coins of Rhegium illustrate a passage in the Acts of the Apostles (XXVIII 11, 12). "And after three months we set sail in a ship of Alexandria which had wintered in the island, whose sign was 'The Twin Brothers'. And touching at Syracuse we tarried there three days. And from thence we made a circuit, and arrived at Rhegium; and after one day a south wind sprang up and on the second day we came to Puteoli."

The Dioscuri, the protectors of sailors, were much worshipped at Rhegium, and the mariners who put in there were accustomed to pay their vows to the Twin Brothers in their temple there.

The figure-heads on the ship which carried St. Paul were probably very like those which appear on these bronze coins.

(To be continued.)

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto Unpublished Artists.)

One hundred and fourteenth Article.

(Continued from col. 10402.)

NÜRNBERGER, HEINRICH (Germ.). Moneyer at Vienna, 1420.

NÜRNBERGER, JOHANN FRIEDRICH (Germ.). Mint-master-adjunct at Nuremberg, *circ.* 1725.

BIBLIOGRAPHY. — Will, *op. cit.*, I, 165. — Kull, *Repertorium*, &c.

NÜRNBERGER, PAUL GOTTLIEB (Germ.). Assistant Mint-master at Nuremberg, 1709-1721; Mint-master, 1721-1746. His issues are signed **PGN** or **N** without the adjunction of any other privy mark. In 1730 he went bankrupt, but still retained office until his death which took place probably in January 1746. He was the fourth and last Mint-master of the name of Nürnberger. His successor was Carl Gottlieb Lauffer (*q. v.*).

P. G. Nürnberger issued amongst others two Proclamation Ducats, several varieties of Thalers, some subsidiary currency, and a few medals, as: Bohemian Coronation of the Empress Elizabeth Christina, at Prague, 1723 (by Peter Paul Werner); — Peace of Vienna, 1731 (by Vestner); — Victories over the French on the Mosel, 1735 (by P. P. Werner); — Death of Prince Eugene of Savoy, 1736 (bearing only P. G. Nürnberger's signature); — Conclusion of Peace between Germany and France, 1737 (3 var., engraved by W. Hoffmann, and P. P. Werner); — Foundation and Amelioration of the University of Altdorf, 1723; — Thaler of Hallon-Kocher, 1742 (obv. **PGN**; **R.** IL Æ *Oexlein*); — Thaler of Nuremberg, 1781 (**P. G. N.**), etc.

BIBLIOGRAPHY. — Gebert, *op. cit.* — Nagler, *op. cit.* — Katalog, &c. — Berliner Münzblätter, 1903, p. 276.

NÜRNBERGER JUNIOR *Vide* **GEORG NÜRNBERGER** der Jüngere. Mint-master at Nuremberg, 1655-1677.

NUIS, ABRAHAM VON (Dan.). Medallist of the end of the sixteenth century and beginning of the seventeenth. He worked under Christian IV., and executed a series of Portrait-medals of the six Danish kings of the House of Oldenburg.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Nagler, *op. cit.*

NUME, J. (Germ.). Nagler mentions the name of this Medallist, who is said by Nicolai to have engraved a medal on the Capture of Bonn, 1698(?).

NUMMERS, LEVIN (Russ.). Mint-master at Narva, 1670-1672. His issues bear his initials.

NUSSBAUMER (*Swiss*). Publisher or Engraver of a commemorative Jeton of the Federal Rifle Meeting at Chaux-de-Fonds, 1863.

N. V. Vide **NICOLO VIARDO**. Mint-master at Aosta, 1553-1559.

N. VIC. AM (*Ital.*). Signature of a Medallist, which occurs on a medal of the Florence Royal Museum, described by Prof. Supino; obv. AMOR. ET. VSVS. OMNIA. VINCUNT. — N. VIC. Bearded bust to r.; R. MOR. E. RATIENS. L. EDI. NEQVIT. — ... AM. Bearded bust to l.

BIBLIOGRAPHY. — I. B. Supino, *Il Medagliere Mediceo*, 1899.

NYMPHEROS. This signature, which has been added in modern times, occurs on a sard, of the Florence Museum, representing a Warrior standing, one hand resting on a tree, the other on his helmet which is placed upon his shield.

NYECAMER, MARTINUS (*Dutch*). Joint Mint-master with Francis van Papevelt, at Campen (Over Ysel), 22. June 1529 to 31. May 1531, and 29. May 1532 to 7. September 1535.

NYEKAMER, MATTHAEUS (*Dutch*). Mint-master at Sneek (Friesland), 1498-1500.

NYLL, MISS JANE (*Amer.*). Contemporary Modeller, born at Providence (U. S. A.); pupil of R. Collin, Injalbert, and Paul Bartlett. At the Salon of 1897 she exhibited a fine Portrait-medallion, entitled Helen.

NYRIS. This name is given by Nagler and Schlickeysen as that of a French Medallist of the end of the seventeenth century. It is no doubt in error for **NILIS** (*q. v.*).

NYS Vide **NICOLAS VAN SWINDEREN**. Dutch Medallist, 1736-1745.

NYS, CAREL ANDREAS (*Belg.*). Painter and Sculptor, born at Antwerp, 29. September 1858. Pupil of the Royal Academy of Antwerp, and the Ecole des Beaux-Arts of Paris. He has participated in various Exhibitions.

I have noticed his signature: **C. NYS** on a medal commemorating the Carnival at Breda, 1880, and he has engraved various Prize Medals, &c.

O

O. Vide **ODENDAHL**. Mint-master at Höxter and Münster, 1689-1696. Also **I. O.**

O. Vide **M. H. OMEIS**. Medallist at Dresden, † 1703; also **M. H. O.**

O. Vide **F. OFFNER**. Palatine Mint-master, 1737-1750; also **F. O.**

A. O. Vide **ANGELO ORIO**. Mint-inspector at Venice, 1785.

C. O. Vide **CLAUS OPPERMAN**. Mint-master at Bayreuth, 1613-1623.

C. Ö. Vide **CHRISTOPH ÖRBER**. Mint-master at Hall in Tyrol, 1616, in the service of the Archduke Maximilian, Grand-Master of the Teutonic Order.

D. O. Vide **DÜRR** and **OMEIS**. Medallists at Dresden, last quarter of the seventeenth century. Also **E. C. D.** and **M. H. O.**

DOB. Vide **DOBICT**. Mint-engraver and Medallist at Neuwied, 1750-1756.

DOM. POGG. Vide **DOMENICO POGGINI**. Goldsmith and Medallist at Florence, *circ.* 1560-1570.

F. O. Vide **FRANZ OFFNER**. Mint-master at Heidelberg and Mannheim, 1732-1750.

F. Ö. Vide **FERAL**. Vide **Ö FERAL** infra, and **FERAL**. Vol. II, pp. 86 and 87.

G. O. Vide **GIACOMO OZEGNI**. Medallist at Turin, 1622-1625.

H. O. Vide **HANS ODENDAHL**. Mint-master at Münster and Höxter, 1689-1696.

H. O. Vide **HEINRICH OMEIS**. Medallist at Dresden, 1680-1703. Also **M. H. O.**

HOE. Vide **CARL WILHELM HOECKNER**. 1749-† 1820. Medallist at Dresden. Also **HÖE.**, **HÖ. E. F.**, or **HOECKNER**.

I. O. Vide **JOHANN OTTO**. Mint-master at Zerbst, † 1663.

I. O. Vide **JOHANN ODENDAHL**. Mint-master at Höxter, 1689-1691, and Münster, 1692-1696.

M. O. Vide **MARTIN OMEIS**. Medallist at Dresden; died in 1703. Also **M. H. O.**

P. R. O. Signature of a Brussels Die-sinker, 1848. Vide Schlickeysen-Pallmann, p. 355; Weyl, *Henckel* nos 5047-50.

V. O. Vide **VINCENZO ORIO**. Venetian Governor at Lesina in Dalmatia, 1549, whose initials occur on currency.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

O. A. L. Vide **JAN LUTMA** Junior. Medallist of Amsterdam, born in 1605, died there in 1685. The signature *O. A. L.* occurs on a commemorative medal of the Peace of Breda, 1667.

O. B. Vide **OSCAR BERGMANN**. Contemporary Medallist of Hamburg. A medal of Goethe, 1899, is thus signed.

OB. Abbreviation for **OBLIN**.

OBERLEITNER, ALBERT JOHANN PHILIP JAKOB (*Germ.*). Mint-warden at Munich, 1675.

OBERMEIER, THOMAS (*Germ.*). Mint-master at Ratisbon, 1572, 1575.

OBERMÜLLER, HANS MATTHÄUS (*Germ.*). Mint-master at Meiningen, 1714-1717. His initials **H. M. O.** occur on the currency issued by him.

OBERT. Vide **BARTHÉLEMI AUBERT** (*French*). Mint-engraver at Romans, 1460; later, Assayer and Engraver to all the mints of Dauphiny, 1461-1501. He signed *Bartholome Alber*. His name occurs also as **HOBERT, OBERT, ALBERT**, or **ÉBERT**.

BIBLIOGRAPHY. — N. Rondot & De La Tour, *Les Médailleurs et les Graveurs de Monnaies*, &c., 1904.

OBIOLS, GUSTAVE (*Span.*). Contemporary Sculptor, born at Barcelona; pupil of the Fine Arts Academy of that city. At the Salon of 1891 he exhibited a medallion in bronze, representing Leda.

OBLIN (*French*). The signature **OBLIN F.** occurs on a Masonic medal of the Lodge of Benevolent Friends, Paris, described by Marvin, p. 94, CCXXIII.

O'BRISSET, JOHN (*Brit.*). Artist of the first half of the eighteenth century, who executed dies for Medallions in pressed horn. He



King Charles I.

seems to have been working in England from about 1705 to 1727. It is not clear whether he was a Frenchman by origin, or of Irish descent. The name might have been anglicised from Aubriset. There would seem to be, says Mr. Read, a faint chance of O'Brisset being Irish, as, when he signs by initials only, as in the portraits of Charles I., Philip V., and Prince George of Denmark, he uses the first two letters of his name, **OB** or **I. OB**. His portrait of William III. is signed with his name and the addition *Londini*.

O'Brisset's skill was chiefly devoted to portraiture.

Among this Engraver's best known productions are : Snuff-Box with the arms of Sir Francis Drake; — Bust of Charles I. (*illustrated*), copied from Roettier's medal; — James II.; — William III.; — Queen Anne (boxes and medallions are found both in silver and tortoiseshell from O'Brisset's moulds, copied from a medal by C. Wermuth); — Prince George of Denmark (signed : **I. OB' F** 1708); — Philip V. of Spain; — Silenus accompanied by nymphs and satyrs; — Duke of Marlborough (tortoiseshell, and also bronze); — Conversion of Saul, etc.

BIBLIOGRAPHY. — C. H. Read, *English Work in impressed Horn*, Portfolio, 1893.

O. C. Signature on a Proclamation-medal of the Pretender, Henri V of France, 1831.

OCAMPO, C. (*Mex.*). Mint-engraver and Medallist at Mexico, 1865-1867. He worked in conjunction with the Engraver A. Spiritu, under the direction of Navalon. His signature : **C. OCAMPO** *Grabador* is found on the following medals : Head of Maximilian; **R** Virgin of Guadalupe, 1865; — Maximilian and Carlotta; similar **R** by A. Spiritu (obv. signed : **OCAMPO G.**); — Medal for Scientific and Artistic Merit, with bust of Maximilian; — School Medal (*HONOR A LA JUVENTUD ESTUDIOSA*); — Maximilian and Carlotta; **R** 12. DE JUNIO DE 1864. 19 DE JUNIO DE 1867, the date of the arrival of the Emperor and Empress in the city of Mexico, and the execution of Maximilian at Queretaro, etc.

BIBLIOGRAPHY. — Betts, *Mexican Imperial Coinage*, 1899. — A. Rosa, *Monetario Americano*, 1891.

OCH, OCH (*Germ.*). Moneyer at Ratisbon, *circ.* 1018 (Dannenberg, I, 420).

OCHS, BERNHARD (*Swiss*). Goldsmith and Die-sinker at Berne in the first half of the eighteenth century. The famous Gem-engraver Lorenz Natter was apprenticed to him.

OCHS, JOHANN RUDOLF (*Swiss*). Gem-, and Coin-engraver, born at Berne in 1673, died in London in 1749 or 1750. He may have been a relative of Bernard Ochs. Under George I., he obtained employment as Assistant Mint-engraver at the Royal Mint, returning later to Switzerland, and coming back again in 1719.

By profession he was a Seal-cutter, but afterwards gained reputation as an Engraver of Gems.

BIBLIOGRAPHY. — Füssli, *op. cit.* — Seubert, *Allgemeines Künstler-Lexikon*. — Singer, *op. cit.* — *Gent. Mag.*, 1749, p. 477. — Lee, *Dict. Nat. Biog.*, xli, 353.

OCHS, JOHANN RUDOLF (*Swiss*). Son of the preceding, born in 1704. Also a Gem-, and Coin-engraver. He died in London in 1788. Hawkins states that he was employed at the Royal Mint for seventy-two years, but this is evidently an error, as this considerable lapse of time covers the period of activity of both father and son.

His name, says Mr. Wroth, first appears in Ruding's list of Engravers at the mint (*Annals of the Coinage*, I, 45) in 1740-1741, and is subsequently mentioned together with the names of Yeo and the Tanners. He engraved the dies of the Maundy Money of



Maundy Groat of George III., 1763.

George III. (first variety), 1763-1786. He died at Battersea in 1788, aged 84.

On English documents his name appears as **JOHN RALPH OCKS**.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Hawkins, *Silver Coins*, &c. — Redgrave, *Dictionary of Artists*. — Lee, *Dictionary of National Biography*.

OCKELER, DIETRICH (*Germ.*). Mint-master at Brunswick, 1572-1583.

OCKS. *Vide OCHS* *supra*.

O'CONNELL, G. (*Brit.*). Issuer of a Memorial medal of Duke Amadeus of Savoy, 1890. It bears his signature : **G. O'CONNELL CONIO** and that of the Engraver, Adolfo di Nicola Farnesi, of Lucca, **A. FARNESI FECE** (*Rivista ital. di numismatica*, 1892, p. 220, n° 3).

OCTOBRE, AIMÉ (*French*). Contemporary Sculptor, born at Angles-sur-l'Anglin (Vienne); pupil of Cavellier, Gauthier, and Coutan. By him are various Portrait-medallions : 1890. M^{lle} A. P***; — 1892. M^{me} L***; — 1896. M^{me} C***.

BIBLIOGRAPHY. — *Catalogues du Salon*, 1890-1897.

OCSOVAY, DANIEL LEOPOLD (*Austr.*). Mint-engraver at Nagyanya, 1692-1703; † 1728. He was the son of a Hungarian Lutheran minister, but adopted the Catholic faith in 1688, and settled at Vienna as a Seal-engraver. In 1692 he was appointed Mint-engraver at Nagyanya, but he had to leave under the Rakoczi's troubles, fled to Poland, and returned to Vienna, where he died in 1728.

OCSOVAY, FRANZ PETER (*Austr.*). Son of the last, and Mint-engraver at Nagyanya, from 1725 to 1745.

ODELLI (*Ital.*). Gem-engraver of the end of the eighteenth century and early part of the nineteenth, who flourished at Rome, and is best known for his copies of antique intaglios and cameos; amongst others a cameo of Vespasian in blue quartz, of very fine work. He, in partnership with Cades, Ginganelli, and Dies, produced, in the first quarter of the nineteenth century, at the commission of Prince Poniatowsky, of Florence, the enormous series of gems that have made the latter's name notorious (*King, op. cit.*, 1872, p. 444).

OD. (*French*). Engraver's signature on Masonic medals : Birth of the King of Rome, Lodge of United Hearts (signed : **OD. F.**); — Lodge of United Hearts, founded in 1766. These letters may be an abbreviation for **ODLIN** or a misreading for **OB** which would stand for the name of **OBLIN** (*q. v.*), who, according to Marvin, engraved a medal of the Lodge of Benevolent Friends, Paris.

ODDU (*Germ.*). Moneyer of the tenth century, some of whose coins are inscribed : **ODDV MEFIT**.

ODENDAHL, HEINRICH LAURENZ (*Germ.*). Mint-master at Münster, 1696-1700, and 1704-1706; Höxter, 1698 and 1703; Düsseldorf, 1700; Mühlheim-on-Rhine, 1700-1701; Osnabrück, 1701 and 1703; and Paderborn, 1701-1702. I have noticed the initials **H. L. D.** on a Thaler of Frederick Christian von Plettenberg, bishop of Münster, 1697.

ODENDAHL, HANS (*Germ.*). Mint-master at Höxter, 1689-1691, and Münster, *circ.* 1692-1696. His initials **H. O.** or **I. O.** occur on his issues. I have noticed the **J. O.** on a Thaler, 1693, and Gulden, 1693 and 1695 of Frederick Christian von Plettenberg, bishop of Münster.

ODESCALCHI, DON LIVIO, Duke of Syrmia (*Austr.*). An indenture of 5. August 1702 of the Court Chamber, Vienna, authorised the prince to strike coins at Gratz; another, of 27. December 1710, to issue Ducats and Thalers at the Mint of Hall "nach dem Reichschrott und Korn an Halt 14 Loth 4 gren, somit aus der Wr. Mark 10 $\frac{1}{2}$ Stücke auszumünzen."

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Neumann's Publicationen über österreichische Münzprägungen im ersten Viertel des XVIII. Jahrhunderts*, 1890.

ODET, JEAN (*French*). Assistant-engraver and workman at the Mint of Avignon, *circ.* 1543-1545.

ODOARD, PIERRE (*French*). Mint-master at Crémieu, *circ.* 1408.

ODLIN. *Vide OBLIN* *supra*.

O. E. or **OE**. *Vide OEXLEIN*. Medallist at Nuremberg, *circ.* 1740-1787.

*

Æ. Signature of the so-called **MASTER Æ** (*Austr.*). Medallist of the second quarter of the sixteenth century. He worked mostly for the princely house of Schlick. Fiala has suggested that the monogram may represent the signature of **DAVID ENDERLE** (Vol. II, p. 18) or **DAVID ENGELHART**, the father of the Mint-engraver of Prague of the same name, who was Goldsmith to the Imperial Court at Vienna, and might very well have been the author of these medals. The Master Æ worked in conjunction with Lud. Neufahrer, and Michael Hohenauer.

Among the medals bearing this signature we find : John the Constant of Saxony and John Frederick, 1530; — Charles V. and Isabella, 1533; — Stephan and Lorenz Schlick, 1533; — Steffan Schlick; R. Lorenz and Katharina Schlick, 1534; — Philipp von Hessen, 1535; — John Huss; — Peter and Paul; R. Conversion of Saul of Tarsus, 1533 (*illustrated*); — Abraham's offering of Isaac; R. Crucifixion of Christ, 1533; — Matthias Zeller von Puchberg, 1549.

"Den Namen des Monogrammistens sicherzustellen", says Fiala,



The apostles Peter and Paul, 1533.

"gelang mir nicht; dass er aber ein tüchtiger Künstler und fleissiger Arbeiter sein musste, weisen seine vielen Arbeiten am besten nach. Die sieben Schlick'schen Medaillen, welche seinem Grabstichel entstammen, tragen, eine einzige ausgenommen, sämtlich das Monogram Æ."

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, 1884. — E. Fiala, *Das Münzwesen der Grafen Schlick*, Numismatische Zeitschrift, Wien, 1890. — Dr Merzbacher, *Kunst-Medaillen-Katalog*, 1900. — *Katalog der Münz- und Medaillen-Stempel, Sammlung in Wien*, 1902.

OECHSLIN, D. (*Swiss*). Seventeenth century Engraver of Einsiedeln, who signed : D. O^{sc}.

OECKELER, DIETRICH (*Germ.*). Mint-master at Osterode, 1572-1583.

OECKELER, HEINRICH (*Germ.*). Mint-master at Herzberg and Osterode, *circ.* 1550; died at Brunswick in 1605. His counter bears his arms on one side, and the sacrifice of Abraham on the other.

OECKELER, HEINRICH (*Germ.*). Grandson of the last; Mint-master at Osterode, 1585; appointed Mint-master at Zellerfeld, 26. January 1601, and remained in office until his death, 1620.

BIBLIOGRAPHY. — E. Fiala, *Die Münzmeister der Herzoglich Braunschweig-Lüneburgischen Communion-Münzstätte zu Zellerfeld*, Zeits. für Numismatik, 1904, p. 145. — Nagler, *Monogrammisten*, 1881.

OECKER, JOSEPH (*Germ.*). Mint-warden at Munich, 1761-1785.

OECKERMANN, RUDOLF ERNST (*Germ.*). Mint-master at Dantzig, 1760-1766. His initials **R. E. OE** occur on coins of that mint issued by him : Tympfe 1759, 1760, 1763; Half Thaler, 1760 (only in trial pieces), etc.

BIBLIOGRAPHY. — Dr Max Kirmis, *Polnische Münzkunde*, Posen, 1892.

OEFFINGER, CASPAR (*Bohem.*). Mint-engraver at Prague, 1636-1692. His coins are usually signed : O. F. He died in 1692.

OEFFLEIN, KONRAD (*Germ.*). Mint-master at Augsburg, 1396.

OEHLER & JAECKLE (*Swiss*). Die-sinkers who worked in partner-

ship at Zurich, 1876-1883, in which year Jaeckle started business on his own account. They have engraved Seals, Armorial bearings, Prize-Medals, &c.; among these : Zurich "Krugerfest", 1880; — Dog Show at Zurich, 1881; — Ignaz Heim; — Swiss Federal Exhibition at Zurich, 1883 (many varieties), and others. *Vide JAECKLE-SCHNEIDER* (Vol. III, p. 51).

OEHRING, KARL (*Germ.*). Engraver to the Bavarian Court, born in 1817, died in 1892. He was entrusted with the preparation of Seals, Armorial bearings, and other similar works for the Court and Government of Bavaria. In 1874 he engraved a commemorative medal of the Second German Choral Festival at Munich, 1874.

OEHRING, OSKAR (*Germ.*). Engraver to the Bavarian Court at Munich, since 1890. He was born in 1853.

OELMAYR, JOSEPH (*Austr.*). Mint-engraver and workman at the mint of Gratz, 1752.

OELSNER, JEREMIAS (*Germ.*). Mint-master at Langenburg, 1622.

OERBER, CHRISTOPH (*Austr.*). Mint-master at Hall in Tyrol, from 1. August 1613, in the service of the Archduke Maximilian, Grand Master of the Teutonic Order. His initials **C. O.** occur on coins issued by him. In 1617 he received a gratification of 1000 Thalers for special services.

BIBLIOGRAPHY. — C. Oesterreicher, *l. c.*

OERTEL, C. W. (*Austr.*). Contemporary Engraver at Wiener-Neustadt. By him are medals commemorating the Seventh centenary of that town, 1892.

OERTEL, OTTO (*Germ.*). Founder († 1892) of a Die-sinking Establishment at Berlin, now carried on under the style of **BERLINER MEDAILLEN-MÜNZE OTTO OERTEL**. This firm has a good reputation for the production of medals, and their works are organised with the most up-to-date machinery.

Amongst the best productions of the Berlin Medallie Mint are : The Kaiser Wilhelm's Erinnerungs Medaille (granted by the Emperor William II. for the Army and Navy); — Prize Medals and Plaquettes of the Düsseldorf Exhibition of Arts and Industries, 1902; — Prize Medals for the International Exhibitions of Arts and Horticulture, 1904; — Numerous artistic Plaquettes (many of which were acquired by the State for the Royal National Gallery at Berlin and other Public Museums), &c., and I have come across the following medals, signed **OERTEL** : 1887. Ninth German Federal Rifle Meeting at Frankfurt-on Main (by H. Weckwerth); — Visit of the Shah of Persia to Berlin; — 1888. Death of William I.; — Accession and Death of Frederick III.; — Accession of William II.; — Prince Bismarck; R. WIR FÜRCHTEN GOTT &c.; — 1899. The German Imperial family; — Queen Victoria made Honorary Colonel in the German Army; — Samoa Conference at Berlin; — Naval Review and Visit of William II. to England; — Major von Wissmann, explorer; — Prize Medals of the German Insurance Exhibition; — Steglitz Schützengilde; — Visit of King Humbert



Heligoland ceded to Germany, 1890.

to Berlin, — Visit of William II. and his consort to Strassburg; — 1890. Dr Carl Peters, explorer; — Emin Pascha, explorer; — Tenth German Federal Rifle Meeting at Berlin; — Heligoland ceded to Germany (*illustrated*); — 75th Birthday of Prince Bismarck; — Moltke's Jubilee; — Death of the Empress Augusta; — Another, Todtenwache; by R. Otto, Court-medallist (only 38 struck); —

Jubilee of the House of Wettin; — Opening of the Volkstheater at Worms; — Tenth International Medical Congress at Berlin (designed by Prof. Virchow); — 1891. International Electrical Exhibition at Frankfort-on-M.; — 1892. The Triple Alliance (busts of Francis Joseph I., Humbert, and William II.); — 1894. "Reconciliation" Thaler of William II. and Prince Bismarck; —



"Reconciliation" Thaler, 1894.

Marriage of the Tsarewitch Nicholas and Princess Alix of Hesse; — Death of Alexander III; — Accession of Nicholas II.; — 1895. 80th Birthday of Prince Bismarck; — Opening of the Kiel Canal; — 1896. Coronation of Nicholas II. and Alexandra; — Dr. Rob. Koch; — Dr. Rud. Virchow; — 81st Birthday of Bismarck; — 1898, William II.'s Journey to Palestine (sev. varieties); — Death of Prince Bismarck; — 1899. Peace Conference at the Hague; — Centenary of the Royal Technical College at Berlin; — 1900. The New Century; — Relief of the Legations at Peking; — Tsü-Hi, Empress of China; — Recovery of the Empress Frederick; — 1901. Second Centenary of the Kingdom of Prussia; — Riga Jubilee Exhibition; — Death of Queen Victoria; — Barnay, tragedian (by R. Otto); — President Kruger; — 1902. Death of the Empress Frederick; — 1904. Marriage of the Grand Duke of Saxe-Weimar; — Death of Pope Leo XIII.; — Accession of Pius X; — Visit of King Victor Emmanuel III. to Berlin; — 1905. Marriage of the Crown Prince of Germany with Princess Cecilia of Mecklenburg, &c.

OESCHGER, MESDACH & C^{ie}, and later **ESCHGER, GHESQUIERE & C^o** (Vol. II, p. 28). *Vide MESDACH, LOUIS*, Vol. IV, p. 45, under whose name I have given a fairly representative list of this firm's productions.

OEVER, WILHELM (Germ.). Mint-master at Worms under Charles V., and later.

OEXL. HEINRICH (Germ.). Gem-, and Seal-engraver, who was flourishing at Munich, *circa* 1590-1593.

OEXLEIN, CHRISTIAN DANIEL (Germ.). Mint-engraver, and Medallist, who was working at Ratisbon, *circa* 1712-1759. His signature occurs on undated and dated Ducats, Double Thalers, Thalers, Gulden, &c. of that city, and also on medals, in one or other of the various forms: **O**; — **Ö. F.**; — **C. D. O.**; — **C. D. OE.**; — **C. D. OEXL.**; — **C. D. OXLEIN**, &c. Nagler and Müller give the date of his death as 1737, but this is no doubt an error as the signature: **C. D. OEXL.** occurs at least as late as 1745.

By him are the following productions, described in Plato's work: Third Centenary of the Invention of Printing, 1740; — Second Centenary of the Reformation, 1742 (sev. var.); — Jeton, on the same event; — The War of 1741-1743, and Relief of Ratisbon from the siege by the French, 1744; — Double Thaler, undated (sev. var.); — Ducat, undated (sev. var.); — Thaler, undated (sev. var.); — Conventionsthaler, 1754¹ (2 var.); — Conv. Thaler, 1756 (2 var.); — Conv. Thaler, 1759 (sev. var.); — Thaler in gold (10 ducats), undated; obv. View of Ratisbon; **R.** Bust of Charles VI. (signed: **CDO**); — Ducat, 1742 (on the second Centenary of the Reformation at Ratisbon); — Transfer of the seat of the Reichstag from Frankfort-on-M. to Ratisbon, 1745

(signed: **C. D. OEXL.**; another bears the signature: **I. L. OEXLEIN F.**), &c.

In the Collection of Dr. Antoine-Feill of Hamburg, II. Portion (sold by Mr. Joseph Hamburger at Frankfort-on-Maine, March 1908) were the following medallic works by C. D. Oexlein: Peace of Passarowitz, 1718 (in conjunction with B. Richter); — Election of Charles VII, 1742; — Coronation Ducat of Charles VII and Maria Amalia, 1742 (**R.** by A. R. Werner); — Coronation Jeton, 1742; — Election of Francis I., 1745; — Memorial medal of Maria Theresia, 1780; — Jubilee Medal of the Abbot of Fulda, with portrait of Heinrich VIII, Freiherr von Bibra, 1779; — Sede Vacante Medal of Passau, 1761; — Sede Vacante Medal of Ratisbon, 1763; — Peace of Hubertsburg, 1763 (sev. var.); — Peace of Teschen, 1779; — Saxony's Prosperity under the administration of Xaver, 1764; — Marriage of Leopoldine of Oettingen-Spielberg and Ernst Christoph von Kaunitz-Rietberg, 1761; — Fifth Centenary Jubilee of the Clothdealers of Bremen, 1763; — Golden Wedding of Gerhard Edler von Meinertzhagen and Sara Elisabeth, 1761; — Peace of Cologne, 1761; — Peace of Dresden, 1745; — Burgomaster "Pfenning" of Joh. Schlüter of Hamburg, 1778; — Election of Joseph II, 1764; — Coronation of Joseph II, 1664; — Introduction of the Reformation at Ratisbon, Bicentenary, 1742; — Ratisbon Treble Thaler, and Thaler of Charles VI.; — Ratisbon Thalers of Charles VII, Francis I, &c.; — Francine at Ratisbon, 1771-2; — Johann Heumann von Teutschenbrunn, 1760, &c.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Ad. Hess Nachf, *Reimann Sale Catalogue*, 1892. — Plato, *op. cit.*

OEXLEIN, JOHANN LEONHARD (Germ.). A celebrated Medallist, and Gem-engraver, born in 1715 at Nuremberg, died there in 1787. He first learned the principles of the art with a relative, Christian Daniel Oexlein, to whom he was apprenticed as a boy. He later perfected himself at Vienna, where he became acquainted with Bengt Richter, the Swedish Engraver, who was then working for the Imperial House, and with the Italian artist, Sennaro. In 1737, says Nagler, he was appointed Mint-master at Ratisbon, but soon after was employed by the King of Poland for whom he fitted up a new mint, and about 1740, returned to his native city, Nuremberg, where he definitely settled. In 1759 he went to Bayreuth to engrave the Marriage Medal of the Markgrave of Brandenburg; in 1760, we find him at Würzburg, and three years later at Fulda, in both places engaged in cutting coin-dies for the episcopal mints; he also visited several times Bamberg, Dresden, and worked at Frankfort-on-M., Mayence, and other cities. So great was his reputation, both as a Medallist and Gem-engraver, that he was employed by many princely houses. Bolzenthall adds that he left behind him the character of an upright man.

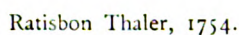
His signature on coins and medals in various forms: **O**; — **OE**; — **I. L. O**; — **OEXLEIN**; — **OEXLEIN F.**; — **OEXLEIN**; — **I. L. OEXLEIN f.**; — **I. L. OEXLEIN fec.**; — **I. L. OEXLEIN**; — **I. L. OEXLEIN F.**; — **I. L. OEXLEIN fec.**; — **I. L. OEXLEIN F.**; — **I. L. OXLEIN**, &c.

The following medals by Oexlein have come under my notice: 1740. Silver Wedding of Johann George Leerse, of Frankfort-on-Main; — 1742. Election of the Emperor Charles VII., **R.** only; — Coronation Coins and Medals of Frankfort-on-M.; — Thaler, and Half Thaler, of Hall-am-Kocher; — Preliminaries of the Peace of Breslau; — 1745. Coronation of Francis I.; — Christmas Medal, commemorating the Peace of Dresden; — The seat of the Diet transferred from Frankfort-on-M. to Ratisbon; — 1746. Thaler of Bamberg, Sede Vacante; — 1747. Third Pregnancy of Maria Theresia; — 1754. Thaler of Würzburg; — Carl Philipp, baron of Greiffenklau, bishop of Würzburg; — Medal of the Sede Vacante of Würzburg; — Thaler of Ratisbon (signed: **I. L. OEXLEIN f.**); — 1755. Thaler of Johann Anton II. of Freiberg, bishop of Eichstätt; — 1756. Thaler of Ratisbon; — 1757. Conventionsthaler of Carl Albrecht zu Schillingsfürst, prince of Hohenlohe-Waldenburg; — 1759. Marriage of Princess Sophie of Brunswick-Wolfenbüttel, with Markgrave Friedrich of Brandenburg; — 1760. Marriage of Joseph II.; — Thaler of Francis I., struck at Nuremberg from contribution money; — Thaler, and Half Thaler of Würzburg; — 1761. Medal of the Sede Vacante of Passau; — Marriage Medal of Count Ernst Kaunitz and Princess Leopoldine of Oettingen; — Conventionsthaler and

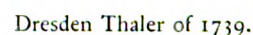
1. The signatures of G. F. Loos and J. H. Oexlein occur also on Conventionsthalers of 1745 and 1756.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Bolzenthall, *op. cit.* — Nagler, *op. cit.* — Müller and Singer, *op. cit.* — Paul Joseph u. Eduard Fellner, *op. cit.* — Friedensburg, *op. cit.* — Various Sale Catalogues. — Jäck's Pantheon, II, 75. — *Catalogus der Nederlandsche en op Nederland betreffende hebbende Gedenkpenningen*, Gravenh'sague, 1906. — Domanig, *Die Deutsche Medaille*, 1907.

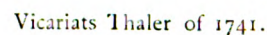
Ô FERAL, FRIEDRICH WILHELM (*Germ.*). *Vide* Vol. II, p. 87. Mint-master and Engraver to the Elector of Saxony and King of Poland, Frederick Augustus, at Dresden, 1734-1764. His signature **Ô F.**; — **F. W. Ô F.**, or **Ô FERRAL** occurs on Thalers, Gulden, Groschen, &c., issued under him for Saxony and Poland; also on



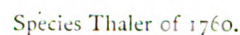
of Markgrave Friedrich of Brandenburg; — Accession of Friedrich Christian, Markgrave of Brandenburg; — Thaler, and other currency of Fulda; — Conventionsthaler of Nuremberg (commemorating the Peace of Hubertsburg); — 1764. Ducat, and Conventionsthaler of Heinrich III. of Reuss-Greiz; — Conventionsthaler and Gulden of Raimund Anton, count of Strasoldo, bishop of Eichstätt; — Election of Joseph II. as King of the Romans, at Mayence; — Medal of Xaver, tutor of Friedrich August II., duke of Saxony, on Saxony's prosperity and security; — 1765. Second Centenary of the Gymnasium of Halle, with bust of bishop Sigismund; — 1766. Conventionsthaler of Joseph, Prince of Schwarzenberg; — Paul Praun, of Nuremberg; 45 mill.; — 1768. Tolerance Medal of Stanislaus Augustus of Poland; — 1770. Victories over the Turks; — Conventionsthaler of Ludwig Friedrich Carl zu Oehringen, Prince of Hohenlohe; — Conv. Thaler and Gulden of Karl Albrecht zu Schillingsfürst, Prince of Hohenlohe-Waldenburg; — 1771. Attempt on the life of the King of Poland; — 1772. Conventionsthaler of Frankfort-on-Main; — 1773. Sede Vacante, Bamberg Thaler with figures of the Emperor Henry II. and Kunigunda; — Marriage medal of Prince Henry XXX of Reuss-Plauen-Gera and Princess Louise Christiane of Palatinate-Birkenfeld; — 1777. Thaler, and Half-Thaler of Hall-am-Kocher; — 1779. Medal of the Sede Vacante of Bamberg; — Medal of Heinrich VIII., Freiherr von Bibra, bishop of Fulda, on the Centenary of the death of the first Abbot; — Peace of Teschen; — 1781. Joseph II. grants religious



coins of the successor of Frederick Augustus II., Frederick Christian, who only reigned a few months.



Almost the entire coinage of Frederick Augustus II., says Mr. F. C. Higgins, was the signed work of the famous Mint-



master, Frederick William o Feral, who produced however little of original conception, unless it be the beautiful Vicariats series of



tolerance to Protestants and Jews; — Conventionsthaler and Gulden of Eichstätt, Sede Vacante; — 1785. Conventionsthaler and Half Thaler of Ludwig Friedrich Carl zu Oehringen, Prince of Hohenlohe; — 1787. Thaler of the Sede Vacante of Eichstätt; — Undated. Religious Medals commemorating Birth, Christening, Marriage, and other celebrations; — Portrait-medals of Charles VII.; — Medallie Thaler of Ratisbon, signed : **I. L. OEXLEIN F.**; — Water famine in Silesia; — Sede Vacante Thaler, with bust of the Emperor Henry II.;

1741, showing on the obv. an artistic equestrian figure of the King in armour, laureated, and with drawn sword, surrounded by his titles, and on R. the Electoral throne with the conjoined arms



Species Thaler of 1763.

upon the breast of the Imperial eagle, and upon the throne the Polish crown, sceptre, orb, and mantle, with inscription: IN PROVINCIIS IVR. SAXON. PROVISO. ET VICARIUS. 1741.

OFENER, FRANZ (*Germ.*). Mint-master at Heidelberg and Mannheim, *circ.* 1737-1749. He was first in the service of Prince Elector Karl Philipp of the Palatinate, and later, from about 1743, in that of Prince Elector Karl Theodor. His issues are usually signed **O. F.** Schlickeysen spells his name **OFFNER** and places the date of his activity between 1732 and 1750. At Mannheim, Wigand Schaffer was Mint-warden in conjunction with him as Mint-master.

BIBLIOGRAPHY. — Ammon, *op. cit.* — J. V. Kull, *Aus bayerischen Archiven*, Mitth. der Bayer. Numismatischen Gesellschaft, 1896, p. 41. — Madai, *op. cit.* — Flad, *Berühmte Medailleurs*, p. 26.

OFNER, HANS (*Austr.*). Moneyer at Vienna, 1420-1446.

OGÉ, PIERRE MARIE FRANÇOIS (*French*). Contemporary Sculptor, and Medallist, born at Saint-Brieuc (Côtes-du-Nord); pupil of his father, Eude, and Carpeaux. By him are various Portrait-medallions, some of which were exhibited at the Paris Salon: 1878. André and Maurice; — G. Paulus; — 1880. Pierre and Jean; — 1881. M^{me} Marie Ogé; — 1888. M^{lle} L. S***; — 1893. M^{me} de X***; — 1897. Gyp (M^{me} la Comtesse de Martel), &c.

OGILVIE, J. H. D. (*Brit.*). Mint-master at Madras, from February 1809 to January 1819.

OGILVY, ALEXANDER (*Brit.*). Mint-warden at Edinburgh, 1699.

O. H. Vide OTTO HAMERANI. Medallist at Rome, 1694-†1768.

O. H. K. Vide OTTO HEINRICH KNORRE. Mint-master at Schwerin, 1751-1756, and conjointly at Stralsund until 1760; then at Hamburg, 1761-1805.

O. K. Vide OTTFRIED KÖNIG. Medallist at Moscow, *circ.* 1718-1724.

O. L. Vide OLAF LIDIN. Mint-master at Stockholm, 1774-1819.

O. K. FEC. Signature on a gold medal of the Millius Art Company, 1896. The signature occurs on both sides.

OLANIER, JACQUES (*French*). Medallist, born at St. Etienne, 22. April 1742, died at St. Romain-en-Jarez, 20. April 1798. He was a pupil of his father, and the Art School of Lyons. Olanier's talent was characterised by the correction of his drawing and good taste. About 1766 he opened a School at St. Etienne for engraving and sculpture, which was much frequented, and where the medallists Dupré, Dumarest, and André Galle received their first training. Descreux relates the following story: A wealthy Englishman inquired from Olanier whether he could engrave distinctly three hundred personages on a medal of the size of a six Livre piece. The artist, after a moment's thought, replied in the affirmative, and asked for a month to do the work in. On the expiration of the time, the Englishman came back, but expressed his dissatisfaction at not finding the three hundred figures on the medal. — Draw the curtain which you see, replied Olanier, you will find the others behind. — The Englishman finding out that he had asked for an

impossibility, and appreciating the merit of the work, handsomely rewarded the Engraver.

In July 1794, Olanier and twenty-five other notabilities of St. Etienne were incarcerated, but again released in the following September. From that date he retired into private life.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

OLESZCZYNSKI, WLADISLAUS (*Pol.*). Medallist and Sculptor of the second quarter of the nineteenth century. He resided at Paris, and later returned to Warsaw. By him is a Portrait-medal of the Right Hon^{ble} Robert Cutlar Fergusson, 1832, on his advocacy of the Polish cause (exhibited at the Paris Salon, 1836); also others of Copernicus, 1830; — Dr N.N. Jaslikowski, 1844, &c.

BIBLIOGRAPHY. — Weber, *op. cit.* — Cochran-Patrick, *Medals of Scotland*, 1884, Pl. 26, fig. 3.

OLIER (*French*). Medallist of Dauphiny, who flourished *circ.* 1608-1630. His signature, **OLIER** or **OLIER F.**, occurs on several cast medals, size 50 mill.; amongst them: Claude Frère, first President of the Parliament of Grenoble, and his consort Madeleine Plovier, 1624 (*illustrated*); — Claude Expilly, 1630; — Claude



Claude Frère, and his Consort, 1624.

Frère, 1623; R. FRVOR. DVM. FOVEO; — Another, 1624; R. As last; — Claude Frère, uniface medallion; — Madeleine Plovier, uniface medallion; — Claude Expilly, 1629; R. DEVS. NOBIS. HÆC. OTIA. FECIT. View of the domain of La Poepe; — Claude Expilly, 1630; R. NEC. GEMERE. CESSABIT. Bird perched on tree, amidst scenery. These medals are not of very good style.

Mazerolle suggests that Olier was probably residing at Grenoble.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Mazerolle, *op. cit.* — Rondot, *op. cit.* *Trésor de num., Médailles françaises.* — G. Vallier, *Numismatique du Parlement de Grenoble*, in Bulletin de la Société d'archéologie de la Drôme, 1881.

OLIPHANT, HENRY (*Brit.*). Counterwarden at the Mint of Edinburgh, 1627-1635.

OLIPHANT, THOMAS (*Brit.*). Counterwarden at the Mint of Edinburgh, 1641-1646.

OLIVA, ALEXANDRE JOSEPH (*French*). Contemporary Sculptor, born at Saillagrouse (Pyrénées-Orientales) in 1823; pupil of J. B. Delestre; died in Paris, 1890. By him is a large uniface Portrait-medallion representing Mr. de Béhague (the father of M^{me} la Comtesse R. de Béarn), signed: **OLIVA** 1877 (diam. about 200 mill.) (communicated by M. Florange), and various others.

Oliva was a Knight of the Legion of Honour, and obtained awards several times between 1852 and 1863.

For 40 years he exhibited regularly every year at the Salon, and produced chiefly busts and statues of official personages (Napoleon III., the Empress Eugénie, the Marshals, Admirals, &c., of the Empire). He also collaborated in the decoration of the Opera.

BIBLIOGRAPHY. — Information kindly supplied by M. Florange.

OLIVER, ISAAC (*Brit.*). Miniature Painter, probably of French origin, who flourished in London, towards the end of Queen Elizabeth's reign, and died in September 1617. He was a pupil of Nicholas Hilliard, whom he excelled in the painting of the face and hands. Like his master he also did line-engraving, and it is possible that he may even have had some connection with the preparing of the designs for the late coinage of Queen Elizabeth. Horace

*

Walpole, *Catalogue of Royal and Noble Authors*, 1st ed., I, 126, describing a fragment of one of the gold coins of this Queen, says: "Vertue, the engraver, had a pocket-book of Isaac Oliver, in which the latter had made a memorandum that the Queen would not let him give any shade to her features, telling him, 'that shade was an accident, and not naturally existing in the face. Her portraits are generally without shadow'" (*Vide MARTIN*, p. *supra*).

There are a large number of Oliver's miniatures in existence, one of the finest being the group of the three sons of the second Viscount Montagu, with their servant, which he painted in 1598, and which belongs to the Marquis of Exeter.

Simon Passe executed a Portrait-plaque of Queen Elizabeth, after a miniature by Isaac Oliver (*Vide PASSE infra*).

OLIVET, GEORG SATNY VON (*Bohem.*). Provisional Mint-master general for Bohemia, 1590-1596, in conjunction with Tobias Schaffer, and Nikolaus Wodniansky.

OLIVIER, ALEXANDRE (*French*). Son of Aubin Olivier, born in 1527, died in Paris, 27. December 1607. He married the daughter of Claude de Héry, with whom he probably learned engraving. In 1568 he was appointed Die-cutter at the Monnaie des Etuves. On his father's resignation of office in 1581, he became "Maître ouvrier, Garde et Conducteur des engins de la Monnaie du Moulin". In 1882 he applied for the post of Engraver-general of the French coins.

The lawsuit which Alexandre Olivier fought with Philippe I Danfrie in 1601 established the fact that the former was a talented Engraver, and we learn from it that since 1550 he and his father had produced most of the official medals commemorating the Coronations, Accessions to the crown, Royal marriages, Births, and other important events, for which they owned the exclusive privilege. Alexandre Olivier was aided at the Mint by other engravers, and one of his sons, and it is therefore impossible to know which of the coins and jetons, issued between 1568 and 1607, are really by him.

Mazerolle describes the following medals and jetons by this artist: 1571. Charles IX.'s arrival in Paris; *R.* ADVENTVS LVT (Armand, III, p. 286-287, L.); — 1572. Marriage of Henri III. of Navarre, with Marguerite of Valois, a medalet (*illustrated*); — Another;



Marriage Medalet of Henry III of Navarre, 1572.

R. ÆTERNA. QVÆ. MVNDA. Female figure holding serpent, a medalet; — Commemorative medal of the Massacre of St. Bartholomew (*illustrated*); — Another, with bust of Charles IX. on obv.; —



St. Bartholomew Massacre, 1572.

Another; obv. Bust of Charles IX. to r.; *R.* NE. FERRVM. TEMNAT. SIMVL. IGNIB⁵. OBSTO. Hercules and the Lernaean Hydra; — Another; obv. similar; *R.* MAIOR. ERIT. HERCVLE. Minerva. These medals were struck by order of Nicolas Favier, général des Monnaies, and they could be procured from Aubin Olivier's workshop; — 1873. Charles IX. and Henry, King of Poland (*illustrated*); — 1601. Medal of the State Council; obv. NIL NISI. CONSILIO. Arms;

R. OPPORTVNVS. Hercules and Centauress at his feet. JETONS. Conseil privé (1569, 1570 (2), 1571, 1572, 1573, 1574 (2), 1575 (2), 1576 (2); — Cour des Monnaies, 1576; — Conseil privé, 1577 (2); — Cour des Monnaies, 1577; — Conseil privé, 1578; — Cour des Monnaies, 1578; — Conseil privé, 1579; —



Charles IX. and Henry, King of Poland.

Cour des Monnaies, 1579; — Ville de Paris, 1579; — Conseil privé, 1580, 1581, 1582; — Cour des Monnaies, 1580, 1581, 1583; — Ville de Rouen, 1581; — P. Brulon, second President of the Parliament of Brittany, 1583; — Cour des Monnaies, 1583, 1587; — Conseil privé, 1583, 1584 (2), 1585, 1586, 1587, 1588 (2); — Conseil d'Etat, 1589 (2), 1594, 1595, 1596, 1597 (2), 1598 (2), 1599, 1600, 1601 (3), 1603 (2), 1604, 1605, 1606, 1607 (2); — Jeton offered by the King to Sully, 1603; — Ville de Paris, 1603.

Alexandre Olivier was also entrusted with the execution of official and other Seals for the city of Paris and private individuals.

On 16. January 1588 the Cour des Monnaies forbade Olivier, as well as any other engraver, to cut dies for the Batz, Half Batz, Kreutzer, Half, Quarter, and Eight Kreutzers, which Marie de Bourbon, duchess of Longueville, countess of Neuchâtel, wished to have struck at the Paris Mill, with the arms of her son, Henry of Orleans-Longueville, for the county of Neuchâtel.

During the *Ligue*, Alexandre Olivier embraced the party of the Guises, and issued a considerable quantity of Doubles and Deniers for Charles X. in 1590. On the return of Henry IV. to Paris he was confirmed in his office, in preference to Philippe I. Danfrie.

"Alexandre Olivier", says Mazerolle, "est un médailleur estimable, mais d'un talent ne sortant pas de l'ordinaire; il est surtout habile comme graveur de jetons; on peut même dire que leur petit module lui a permis d'exceller".

BIBLIOGRAPHY. — N. Rondot and H. de La Tour, *op. cit.* — Mazerolle, *op. cit.* — A. Barre, *Graveurs généraux*. &c.

OLIVIER, AUBIN (*French*). Line-Engraver and Mechanician, born at Roissy (Ile-de-France). He flourished between 1550 and 1581, the year of his death.

About 1550, Charles de Marillac, French ambassador at Augsburg, accredited to Charles V.'s court, described to his government the invention made by a German goldsmith, known under the name of "Knight of the Holy Sepulchre" (but really Marx Schwab of Augsburg, who resided near the Chapel of the Holy Sepulchre, hence his surname) of a new process for the striking of coins. Henry II. sent to Augsburg his ambassador's brother, Guillaume de Marillac, comptroller general of finance, and François Guilhem, Master of the Mint of Lyons to study on the spot the new machinery, consisting in: 1. Rolling mills; 2. Draw plates; 3. Cutting out presses; and 4. Coining presses. Marillac then requested the constable of Montmorency to send him a clever mechanician capable of copying or constructing similar machines, and Aubin Olivier was selected as "a good and excellent workman in iron".

The experience acquired by Olivier during his stay in Germany made him fit for the appointment which he received on 31. January 1551 of "Maistre ouvrier, garde et conducteur des engins de la monnaie du Moulin à Paris". Three years later, 11. February 1554 (1555) he was confirmed in the office of "Maistre et conducteur des engins de la monnoye des Etuves". The King conceded to him the privilege of "graver, fabriquer et monnoyer toutes sortes de pièces courantes, piedz fortz, médailles antiques et modernes, jettons et autres pièces de plaisir"...

Aubin Olivier was entrusted with an order for jetons in 1559. In 1572 he received 45 livres for fifteen specimens of the medal struck in memory of the St. Bartholomew massacre, which were to be distributed to the provost of merchants and municipal magistrates. Mazerolle suggests, with reason, that this medal was probably engraved by his son, Alexandre Olivier. There is nothing to prove that Aubin Olivier ever cut dies himself for coins and medals. We find, on the contrary, that he employed other Engravers to do this work for him, and a document of 1568 says: "Il a fait faire les portraictz, fers et tenailles pour les Jetons du Conseil privé".

Aubin Olivier improved the machinery he brought into use at Paris by the invention of the *virole brisée* (split collar), by means of which the edges of coins could be milled or engraved. However, under Henry III., in 1585, it was decided to return to the primitive process of coining with the hammer, on account of the expenses connected with Olivier's tools. Only special pieces, such as Jetons, Medals, and *Pièces de plaisir* continued to be struck at the *Monnaie au moulin*. In vain did Nicholas Briot, during the reign of Henry IV., endeavour to rehabilitate the Mill for the coinage of currency. His pleadings met with no answer, and, discouraged, he came over to England where he was more successful.

Aubin Olivier was a clever Line-engraver. By him are the sixty wood-engravings which adorn the *Livre de perspective* of his brother-in-law, Jean Cousin.

In 1579, he was appointed a Moneyer, and he is sometimes styled: "Monéieur du Roy nostre sire". He was buried at Paris, 10. April 1581.

There is a portrait of him, by Léonard Gaultier, dated 1581.

BIBLIOGRAPHY. — N. Rondot & H. de la Tour, *op. cit.* — Mazerolle, *Médailleurs français*, &c. — Ibid., *Note sur l'Inventeur des procédés mécaniques de fabrication monétaire sous Henri II désigné sous le nom de chevalier du Saint-Sépulchre*. — A. Barre, *op. cit.* — Chavignerie et Auvray, *op. cit.* — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1884, p. 469.

OLIVIER, AUBIN II (French). Mint-engraver at Paris, and brother of Gilbert Olivier, on the death of whom, in 1608, he was appointed "Maitre ouvrier, garde et conducteur des engins" of the "Monnaie au moulin". He however never took up his office, to which Pierre Regnier was committed.

BIBLIOGRAPHY. — N. Rondot & H. de La Tour, *op. cit.*

OLIVIER, BAPTISTE (French). "Conducteur" and Warden of the "Monnaie au moulin", in conjunction with his brother, Alexandre Olivier, after 1581. *Vide* **JEAN BAPTISTE OLIVIER**.

OLIVIER, FRANÇOIS (French). Mint-master at Angers, 2. January 1604 to 8. January 1605.

OLIVIER, GILBERT (French). Medallist; son of Alexandre Olivier and Marguerite de Héry. He died in 1608, after a few months' tenure of office as "Maitre garde et conducteur des engins de la monnaie du moulin de Paris". There is a record of a payment made to him in 1608 of 27 livres for Piedforts, which are probably the well-known Piedforts, dated 1607, and described in Hoffmann, *Monnaies royales de France*, p. 144 sqq. Pl. LXXIX et sqq.: Henry IV., A. Piedfort Ecu d'or (2 var.); — Piedfort Half Ecu d'or (2 var.); — R. Piedfort Quarter Ecu; — Piedfort Eighth of Ecu; — Piedfort Franc; — Piedfort Half Franc; — Piedfort Quarter Ecu, &c.

By him are also jetons of 1608 for the Conseil d'Etat, and city of Paris.

BIBLIOGRAPHY. — Rondot, *op. cit.* — Mazerolle, *op. cit.*

OLIVIER D'ASSENOY, G. LAURENT (French). Director of the Mint at Nantes, from 1825 to 1837; privy mark, an olive-branch.

OLIVIER, JEAN (French). Mint-engraver at Valenciennes, *circa* 1422.

OLIVIER, JEAN BAPTISTE (French). Son of Aubin Olivier; Engraver at Paris; Warden and "Conducteur des engins" of the Monnaie des Étuves, 1568. *Vide* **BAPTISTE OLIVIER**.

OLIVIER, PETITJEAN (French). Contemporary Sculptor and Metal worker, born and residing at Paris. At the Salon of 1891 he exhibited a silver Plaque, in *repoussé* work, depicting a subject after Boucher.

OLIVIER, PIERRE (French). Mint-master at Angers, 1594-1595.

OLIVIER, PIERRE II (French). Son of the preceding; Mint-master at Angers, in conjunction with his brother François, in 1597; alone, until 17. November 1604.

OLIVIER, RENÉ (French). Son of Alexandre Olivier and Marguerite de Héry; Engraver at the "Monnaie des Étuves", Paris, *circa* 1607 — † 1628. He was appointed "Maitre ouvrier, garde et conducteur des engins de la monnaie du moulin", after the death of his brother Gilbert. In conjunction with Pierre Regnier, he signed in 1624 a petition to the State Council in opposition to Nicholas Briot. He was assassinated in Paris, 18. November 1628.

Mazerolle suggests the attribution to this Engraver of the following Medals and Jetons: Cardinal Richelieu, 1627; — Jean François de Gondy, 1626, first Archbishop of Paris in 1622; — Jeton of the Conseil d'Etat, 1627; R. TERRAM. PERLVSTRAT. ET. VNDAS. Lighthouse; — Jeton of the City of Paris, 1627.

BIBLIOGRAPHY. — Rondot, *op. cit.* — Mazerolle, *op. cit.*

OLIVIER surname of **ROBERT MOLINET (French)**. Appointed Mint-engraver at Montpellier, 2. December 1598; resigned in 1598.

OLIVIERI (Ital.). Contemporary Die-sinker of Naples, whose full signature occurs on a Prize Medal of the Philanthropic Musical Institute Giambattista Pergolesi of Naples, 1874.

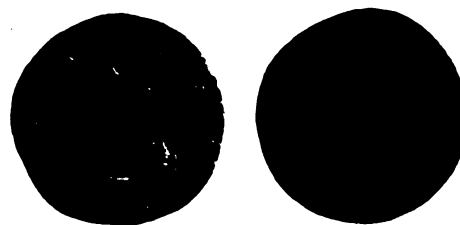
OLIVIERO, PIETRO PAOLO (Ital.). Sculptor and Architect of Rome, born in 1551; died in 1599. Perhaps the *Magister Olivier*, mentioned in the Papal Mint accounts, 1484-1486, as having supplied Decorations (*margaritis*) and other articles of engraved work.

BIBLIOGRAPHY. — E. Müntz, *Les Arts à la Cour des Papes*, &c.

OLNHAUSEN, JOHANN HEINRICH VON (Germ.). Mint-master at Pfuldenbach, 1623, in the service of the House of Hohenlohe.

OLRYET, FLORENTIN (French). Goldsmith, and Mint-engraver at Nancy, from about 1514 to 1561. He worked for three successive Dukes of Lorraine; Anthony, Francis I., and Charles III. The first mention of his name in Mint documents occurs under date 1514/15, where it is recorded that he cut the dies for the first gold Florin of Lorraine.

B. Fillon, in his Catalogue of the Rousseau Collection, 1860, ascribed the large Portrait-thaler of Anthony (Saulcy, pl. xvi, fig. 2), Teston (Saulcy, pl. xvi, fig. 3), Half Teston, &c. to the engraver Simon de Bar, who was in the Duke's service between 1515 and 1526, but from Mint records, Lepage has ascertained that these coins, and other issues, were the work of Florentin Olriet, who was the only official Mint-engraver after 1515.



Half Teston of Anthony, Duke of Lorraine.

The currency of the short reign of Francis I. (1544-1545), and in particular the two Testons of 1544 and 1545, and that of the first fifteen years of Charles III. (1545-1560) must in all probability have been engraved by the same artist, who was pensioned off in 1560 with a yearly allowance of 100 francs. In the account of the Treasurer-general for 1563-64, we find: A Florentin, *jadis* tailleur en la Monnoye, la somme de cent francs pour sa pension).

He also engraved official and private Seals.

Olriet's name is spelt in various ways: Fleurantin Eulriet, Florent Olryet, &c.

BIBLIOGRAPHY. — N. Rondot & H. de la Tour, *op. cit.* — Lepage, *Notes et Documents sur les graveurs de Monnaies et Médailles des ducs de Lorraine*, Nancy, 1875.

(To be continued.)

NOTES ON SOME HERTFORDSHIRE ISSUERS OF SEVENTEENTH CENTURY TOKENS.

The following extracts have been taken from "Hertford County Records-Sessions Rolls" compiled by W. J. Hardy, and I am indebted to the publishers of the Hertfordshire County Council for kind permission to make use of them for this article.

The number at the beginning of each extract refers to the Token number, as in Williamson's edition of Boyne's Tokens of the Seventeenth Century, then comes the date of the entry, and then the reference to the above-mentioned book. The names of the Token Issuers are in *Italics*.

3. 1693, p. 405, nos 505 and 506.

Recognizances of William Ball and Joseph Bartle, both of Ashwell, to appear and answer concerning the suspicion of their feloniously entering the cellar of one *John Sell*, grocer, by the help of a counterfeit key, and for stealing a considerable quantity of brandy.

p. 407 n° 585.

Indictment of Joseph Bartle, labourer, William Ball, labourer, and Elizabeth Amptill, spinster, all of Ashwell, for breaking into the cellar of *John Sell* there, and stealing a pint of brandy.

4. 1670, p. 222, n° 172.

Indictment of *Edward Craft* of Baldock of "Thwarting with a Cawsey" the common highway.

9. 1675, p. 263, n° 603.

"A return made by the constables of Baldock, of the goods that they tooke away from the quakers for their meeting as followeth. *John Irard* (?) 6 paire of stockings £.00 s.05 d.00.

1675, p. 265-266, n° 620.

21 March. List of persons convicted under the Conventicle Act at Baldock :

List of persons assembled under colour of exercising religion in other manner than according to the liturgy of the Church of England at their meeting-house in Baldock on various occasions from 5 March to 4 April.... *John Izard, the Older, John Izard the Younger*.

1686, p. 364, n° 387.

Presentment... of *John Issard the Older*... of Baldock... for absenting themselves from Church.

35. 1653, p. 101, n° 227.

February 25, 1653-4. Information of *Joson Gould* of BOVINGDON, yeoman against William Weaver, scrivener.

This note is particularly interesting as, I believe this token (n° 35) has never been definitely located before.

39. 1677, p. 292-293, n° 378^a.

April. Higglers and badgers not renewing their licenses this Easter sessions.... *John Seely* of Barkhamstead, higgler.

54. 1668, p. 207, n° 748.

Conviction of ... *John Reade* of Stortford, locksmith all over 18 years of age, for assembling in the house of William Wright in the parish of Stortford, with seven other unknown persons, besides the family of William Wright, for practising a religion contrary to that set down in the liturgy.

1686, p. 363, n° 385.

Presentment of *John Read* of Bishop's Stortford for not attending Church.

62. 1681, p. 309, n° 285.

Presentment of *James Campe*, of Barkway, for making three dangerous ditches in the highway leading from Wyddyall towards Barkway-in-the-Moore in the parish of Standon.

63. 1696, p. 425, n° 501.

6 January. Certificate concerning the repair of Buntingford Bridge, New Bridge, Standon Bridge and Wadesmill Bridge, and signed by *Thomas Edridge*.

67. 1665, p. 172, n° 156.

Indictment of *Adam Ivory*, of Layston, husbandman for not repairing a ditch in Baldock Lane, in the parish of Layston.

77. 1682, p. 317, n° 449.

Presentment of *Samuel Goodacres* of Cheshunt for selling goods on the Lords Day.

77 and 78. 1682, p. 324, n° 617.

"The names of some of the wealthiest dissenters in the parish

of Cheshunt. Such as joyne with the Presbyterians and Independents at the meeting in Theobald's..., *Samuel Goodacre, Mr. Thomas Medlicott*.

1683, p. 331, nos 241-243.

Convictions and presentments of the following persons for being present at unlawful conventicles, held at Flamstead End, in the parish of Cheshunt, under the teachership of Gawen Lowry viz. — Anne wife of *Samuel Goodaker*.

1683, p. 335, n° 257.

Oct 5, further note re the last entry. "*Samuel Goodaker* and Anne his wife, are since gone out of the country".

78. Vide above.

1660, p. 134, n° 794.

Presentment of *Thomas Medlicott*, of Cheshunt, Gent; for annoying the highway with a "sinke".

78 cont. 1661, p. 141, n° 133.

Indictment of *Thomas Medlicott*, of Cheshunt for refusing to attend divine service.

1683, p. 348, n° 616.

"*Thomas Medlicott*, of Chesthunt, formerly one of Oliver Cromwell's owne troop, a great and constant companion of Rombald's who hath been an holderforth at Hackney among the Anabaptists, never was at his parish church that any can tell of this 20 years a great ring-leader and lawgiver amongst all the phanatiks, one that hath paid his debts by swearing himself not worth £ 10 though he lives plentifully; by which he cheated a Scotch gentleman of £ 500 and would not pay him so much as one penny to beare his charges back again to Scotland, as *Hardinge*, the constable of Cheshunt, can witness. When he was sent for to the sessions at Waltham Cross he professed himself to be a seeker, and that there is no church in the world pure enough for him to communicate withall". "If he be not made to comply with the church the rest of the phanatiks will never be brought to any compliance. He was chosen churchwarden by the parish but would never execute any of the justices' warrants".

82. 1649, p. 92, n° 27 (2).

Presentment by the jurors at quarter-sessions, January, 8, 1648-9.

That the highway in the parish of "Sabridgeworth", leading from Eastwick to Sabridgeworth, between "Pissoe Park" and the house called "The Bridgefoot House" in the tenure of *John Crampthorne*, in length about 10 rods is in great decay, so that passengers can hardly pass through the same, and that the inhabitants of Sabridgeworth used and ought to repair the same.

1682, p. 317, n° 442.

Presentment of *John Crampkorn* of Eastwick, for not scouring his ditch lying by the highway from Eastwick Street to Eastwick Hall.

84. 1675, p. 257, n° 558.

22 February. Information that ... *Thomas Phip* of Furneaux Pelham ... were present at an unlawful conventicle in the house or barn of George Gates, of Layston butcher.

1679, p. 293, n° 450.

13 Jan. Presentment of *Thomas Phipps* of Pelham "for not coming to Church by the space of three Lord's daies last past".

1683, p. 334, n° 254.

23 Sept. Note of convictions of the following persons for being present at an unlawful conventicle held at Patmore Heath, in the parish of Aldbury : — *Thomas Phip*, of Furnix Pelham, chandler, ... each of the above mentioned persons was fined 5s and *Thomas Burre* (who "took upon himself to teach") £ 20.

92. 1666, p. 186, n° 392.

Letter from Richard Browne to Lord Grandison. Feb. 22nd 1666. "My very good Lord, I thought fit to let your lordship understand by this paper that the 2 cockstealers now in Bridewell have discovered diverse cockstealers that haunt your lordship's cocke walks and commonly steale your cockes.

Their names are ... *John Thomas* of Barnet, a sadler, lately come from Hatfield, hee did fight some of your cockes about Christmas last at the White Lyon at Hatfield against Sir Francis Butler s'men ... and *John Sellwood* of Hatfield" (token 91).

98. 1671, p. 223, n° 305.

May 1st. Presentment of *John Norris* of Hemel-hempstead mealman, "for breaking and digging up the King's highway leading

from Hempstead to Watford, in the parish of King's Langley and laying it in heapes".

1671, p. 227, n° 427.

Certificate of some of the inhabitants of King's Langley that what *John Norris* "did digg or cause to be digged" in the highway of King's Langley "was for the good of the same way and not any prejudice".

99. 1639, p. 66, n° 131.

Petition of ... *John Rolfe* ..., of the parish of Hemelhempstead to the Earl of Bridgewater, Lord President of Wales, setting forth that whereas the petitioners are justly accused of fishing in his waters, in the parish of Hemelhempstead, they pray to be pardoned, it being their first offence.

102. 1660, 133, n° 785.

Presentment of *Mr. Joseph Browne*, of Hertford, for hedging up a footpath leading out of a common field into the highway.

104. 1661, 140, n° 116.

Indictment of *John King*, of Hertford, grocer, for forestalling the unthreshed corn of *Richard Fordham*, lately growing in the fields at Hertingfordbury, with the purpose of re-selling the same.

1662, 144, n° 318.

Presentment of the grand jury.

John King, of Hertford, grocer, for buying the crop of corn of one *Richard Fordham*, growing upon the ground in the parish of Hertingfordbury, not then having a lease of the land as an engrosser.

108. 1664, 169, n° 397.

November 20, 1664. Certificate by *George Seeley*, mayor, &c.

110. 1666, 183, n° 317.

Presentment of *Joseph Baker*, of Hitchin, for not coming to church, and "for suffering unlawfull meetings in his house on the Lord's day".

111 & 123. 1666, 183, n° 317.

July 9th. Presentment of *John Thornton*, of Hitchin, "for using the trade of a grocer at Hitchin, 2 yeares since and not bound prentice to it".

Presentment of *Edward Cooke* for the like offence.

126. 1662, p. 142, n° 267.

Recognizance of *John Clarke*, alehouse-keeper, to appear and answer concerning his suffering unlawful games in his house.

1690, p. 387, n° 390.

Recognizance for the appearance of *John Clarke*, to answer for an assault upon *Baron Tennyngall*, colonel of a Dutch regiment of horse quartered of *Hoddesdon*, "by wilfully driving his horse and coach upon the said colonel in their Majesties highway, whereby the said colonel was dangerously hurt and bruised".

129. 1683, p. 344, n° 584.

Memorandum that on Sunday, 20th January, 1683-4, a conventicle was held in a barn of *John Knight*, at *Hodderdon*, in the parish of *Broxbourne*, at which the following persons were present: ... *Matthew Harold*.

1691, p. 399, n° 218.

Computation of a loss sustained by *Matthew Harold*, of *Hoddesdon* caused by fire, his house being burnt down with all his outhouses, hay, wood, and a horse in the stable, with most of his household goods, amounting to the sum of £ 300.

151. 1682, p. 319, n° 519.

Presentment that a watercourse in a place between "the vought" of *George Benn* and "the sign of the Falken inn" in *Puckeridge*, is in great decay, and that *Giles Blowfield*, of *Puckeridge*, labourer, ought to cleanse the same.

1684, p. 349, n° 623.

Jan. 14. Letter from *Geo. Benn* at *Puckeridge*, to *Mr. John Chauncey* in reference to a lane leading from *Braughing* to *Furnix Pelham* for which the parish of *Braughing* is presented.

186. 1675, p. 255, n° 485.

Indictment of *Henry Hicks*, of *Standon*, higgler for forestalling the market there.

1686, p. 366, n° 432.

Letter, dated at *Stondon* 5th January 1685-6, from *Jo Wade* to *Alexander Wild*, J. P. The bearer *Henry Hicks* has often complained that *William Beadle* has endeavoured to make him "odious and contemptible" for his conformity, and that *Beadle* said, in order to discourage others from coming to church, that he

would never damn himself by doing as *Hicks* had done. This is "such a piece of insolence, as deserves, me thinks, to be suppressed".

196. 1678, p. 293, n° 378^a.

April. Higgler and badgers not renewing their licenses this baster sessions: — *William Summer* of *Tring*.

197. 1672, p. 228, n° 541.

Presentment Jan. 8th 1671-2 of *Edward Lawrence* of *Wadesmill*, "for taking of money of carters and waggoners for the toul, they not cominge through the turnpike, nor yet on the road between *Royston* and the turnpike".

1672, p. 230, n° 558.

Indictment of *Edward Lawrence*, of *Wadesmill*, receiver of tolls at "le Turnpike" there, for converting to his own use divers sums of money, received by him in virtue of his said office, for the passage of carts and horses there.

1675, p. 264, n° 609.

24 February. "A bill of worke and timber doone and spent about *Wardsmill* bridge by mee *William Stokes*, carpenter ... *Mr. Chauncey*, I have sene the worke dun and the timber mesured, and as far as I am consarned alow of this *Gill*." Signed *E. Lawrence*.

203. 1676, p. 267, n° 679.

Recognizance for the appearance of *Peter Bowes* and *Richard Mead*, to prefer a bill of indictment against *William Stone* and *Nicholas Kith*, "for fraudulently and deceitfully selling of two caskes or vessells of water for brandy-wine.

1676, p. 270, n° 769.

Indictment of *Nicholas Ridge* and *William Stone*, both of *Hertford*, laborers, for selling to *Peter Bowles*, of *Ware*, for 53^s 4^d, two vessels, purposing to contain 20 gallons of "brandy" but which were to a great extent filled with water instead.

204. 1658, p. 123, n° 244.

Recognizance of *John Gottridge* to appear and answer for "selling of wares and commodities" on the Sabbath day.

206. 1685, p. 351 and 2, n° 1.

17 June. Order of the justices to the constables, headboroughs, and others, of *Ware*, reciting that there are divers persons of the said town dissenting from the present government, who may be dangerous, especially in this time of the rebellion of the Duke of *Monmouth*, if care be not taken to prevent them; the following are therefore ordered to appear before them on the 22nd June, at the *George Inn*, at *Ware*, with sufficient soresities for their keeping the peace: ... *Thomas Gottridge*...

214. 1676, p. 272, n° 793.

"16 July, 1676. These are to certify that *Edward Ewer* and *Elizabeth Mash* were married upon the day and in the year above written.

By me, *Gyles Andrew*, "curate".

221. 1653, p. 103, n° 221.

Examination of *John Winsor*, of the parish of "St. Pulchre" book binder, touching a certain pamphlets or libel, which he was then publishing in *Hemel Hempstead*. He does not know the author, but the printer was *Robert Eccles* of *Foxes Court*, in the said parish. The deponent bought 300 copies to sell in the country. *Eccles* sent a parcel of the said pamphlet to one *Captain Roche*, of *Watford*.

W. LONGMAN.

THE BRITISH IMPERIAL BRONZE COINAGE.

PART 9.

The following abbreviations are used in describing the coins: —

O—Obverse.

R—Reverse.

QUEEN VICTORIA.

BRONZE FARTHING.

TYPE I.

I. — Farthing, 1860.

O. — Legend: — VICTORIA D : G : BRITT : REG : F : D : Laureated profile bust of the Queen looking to the left, within a linear circle, broken by the base of the bust, and encompassed by

*

a beaded circle, the whole being encircled by a plain rim. The smooth ribbon uniting the ends of the laurel wreath at the rear of the head is tied into a bow. The wavy hair is parted on the forehead, carried over the ear, and collected into a plaited knot behind the head. Her Majesty is represented wearing a plain bodice with a rose in front and a mantle ornamented with roses, thistles, and shamrocks, united. On the shoulder, the Garter, inscribed: — HONI S INCUSE.

R. — Legend: — FARTHING. — A representation of Britannia looking to the right within a linear circle, encompassed by a beaded circle, the whole being encircled by a plain rim. The figure is draped, wearing a helmet adorned with plumes, and seated upon a rock in the sea. Her right hand holds an oval shield, which rests against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united without heraldic colouring. Her left arm entwines an ornamented trident, which she holds with her hand. On her right foot, a sandal. In front of the figure a three-masted battleship, fully rigged, and behind a lighthouse standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line forming an exergue in which is placed the date, 1860.

TYPE II.

II. — Farthing, 1860.

O. — Legend: — VICTORIA D : G : BRITT : REG : F : D : Laureated profile bust of the Queen, looking to the left within a linear circle, encircled by an ornamented rim. The smooth ribbon uniting the ends of the laurel wreath at the rear of the head is tied into a bow. The wavy hair is parted on the forehead, carried over the ear, and collected into a plaited knot behind the head. Her Majesty is represented wearing a plain bodice, with a rose in front, and a mantle ornamented with roses, thistles, and shamrocks, united. On the shoulder, the Garter, inscribed: — HONI S INCUSE.

R. — Legend: — FARTHING. — A representation of Britannia, looking to the right, within a linear circle, encircled by an ornamented rim. The figure is draped, wearing a helmet adorned with plumes, and seated upon a rock in the sea. Her right hand holds an oval shield, which rests against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, without heraldic colouring. Her left arm entwines an ornamented trident, which she holds with her hand. On her right foot, a sandal. In front of the figure a three-masted battleship, fully rigged, and behind a lighthouse standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line, forming an exergue, in which is placed the date, 1860.

III. — Farthing, 1861.

O. — Similar to the obverse of Type 2.

R. — Similar to the reverse of Type 2, except that 1861 is in the exergue.

IV. — Farthing, 1862.

O. — Similar to the obverse of Type 2.

R. — Similar to the reverse of Type 2, except that 1862 is in the exergue.

V. — Farthing, 1863.

O. — Similar to the obverse of Type 2.

R. — Similar to the reverse of Type 2, except that 1863 is in the exergue.

VI. — Farthing, 1864.

O. — Similar to the obverse of Type 2.

R. — Similar to the reverse of Type 2, except that 1864 is in the exergue.

VII. — Farthing, 1865.

O. — Similar to the obverse of Type 2.

R. — Similar to the reverse of Type 2, except that 1865 is in the exergue.

VIII. — Farthing, 1866.

O. — Similar to the obverse of Type 2.

R. — Similar to the reverse of Type 2, except that 1866 is in the exergue.

IX. — Farthing, 1867.

O. — Similar to the obverse of Type 2.

R. — Similar to the reverse of Type 2, except that 1867 is in the exergue.

X. — Farthing, 1868.

O. — Similar to the obverse of Type 2.

R. — Similar to the reverse of Type 2, except that 1868 is in the exergue.

XI. — Farthing, 1869.

O. — Similar to the obverse of Type 2.

R. — Similar to the reverse of Type 2, except that 1869 is in the exergue.

XII. — Farthing, 1872.

O. — Similar to the obverse of Type 2.

R. — Similar to the reverse of Type 2, except that 1872 is in the exergue.

XIII. — Farthing, 1873.

O. — Similar to the obverse of Type 2.

R. — Similar to the reverse of Type 2, except that 1873 is in the exergue.

XIV. — Farthing, 1875.

O. — Similar to the obverse of Type 2.

R. — Similar to the reverse of Type 2, except that 1875 is in the exergue.

1. Imperial bronze farthings of the second type of Queen Victoria were coined in the year 1875, in the Royal Mint, London, although the third type of farthing had been minted the previous year in The Mint, Birmingham. As no farthings were coined in the Royal Mint in 1874, I infer that the obverse dies for stamping the second type which had been prepared for use in a former year, were used in 1875.

Henry GARSIDE.

REVIEWS

Reallexikon der prähistorischen, klassischen und frühchristlichen Alterthümer, von Dr. Robert Forrer. 4^{to}, 945 pp. + 3000 Illustrations.

Verlag von W. Spemann in Berlin und Stuttgart.

This is a popular classical encyclopaedia, of great antiquarian value and importance, by one of the foremost archaeologists of the day.

Dr Forrer is well-known to all students of prehistoric and early historic man, Christian antiquities, etc. His various works on the excavations he was entrusted with by the German government at Achmim-Panopolis, in Upper Egypt, and in other fields have not a little contributed to bring his name forward as one of the most brilliant of modern exponents of the true pursuit of archaeology.

The "Reallexikon", which is the result of a quarter of a century's research and investigation, is a model of the kind. Every subject is ably treated, with great learning and competency. The article on "Coins" takes up fifty columns of text, and is beautifully illustrated; a special chapter being devoted to the coinage of the Kelts, in which branch of study the author is *facile princeps*. I need only remind the readers of his former work "Keltische Numismatik der Rhein- und Donaulande", which has shown him to be also a first-rate numismatist.

Among the 2000 principal subjects dealt with in the "Reallexikon", many are quite fresh, and a proof is thus afforded of the invaluable results which await the patient investigator who knows how to use pick and spade in interrogating the memorials of the past.

This Encyclopaedia is a most important and valuable contribution to knowledge, and we congratulate the author most sincerely, on the results of years of painstaking investigation and study.

References to authorities abound on every page, and each important article has its bibliography. A notable feature of the work is its illustrations, which number over 3000.

Such a work, beside the services it renders to students, is eminently calculated to produce and foster a love for archaeology.

L. F.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

ROYAL NUMISMATIC SOCIETY.

Dec. 19. — Sir John Evans, President, in the chair. — Mr. Frederick A. Harrison exhibited specimens of the Roman Republican libral as, triens, and quadrans; and also a piece of the *æs rude*. — Mr. F. A. Walters showed a sestertius of Antoninus Pius having on the reverse Britannia seated, holding a spear, and resting her arm on a shield; across the field BRITAN, and around IMPERATOR II. This coin came from the Huxtable, Allen, and Mackerell collections. — The President exhibited a medal of Oscar II. of Sweden issued by the Swedish Numismatic Society and commemorating his jubilee, September 18th, 1897: and Sir Augustus Prevost a series of silver, nickel and bronze coins struck by the United States of America for the Philippine Islands in 1903. — Dr. Headlam read a paper entitled 'Some Notes on Sicilian Coins', in which he described an unpublished variety of a Syracusan tetradrachm with the four-horse chariot and a female head (Persephone), the obverse type showing great resemblance to similar coins of Gela. In the exergue on the obverse is an olive-branch; and as this symbol is also found on contemporary pieces of Gela, Dr. Headlam suggested that it might refer to the truce between Gela and Camarina in B.C. 421, in which other cities of Sicily joined, amongst which was Syracuse. The writer also discussed the date of the signed tetradrachms of Syracuse, and was of opinion that the beginning of the period of fine art and of signed coins should be put about the year 420. He referred to the great resemblance between the coins of Syracuse, Gela, and Leontini struck during the tyranny of Gela. These have a uniform obverse type consisting of a quadriga; but each city adopted a special and appropriate design for the reverse. Dr. Headlam considered this coinage to be dynastic, and not to consist of independent issues of the three cities. Mention was also made of an unpublished copper coin of Syracuse having on the obverse the head of Pan, and on the reverse a syrinx.

(Athenæum.)

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ROYAL NUMISMATIC SOCIETY.

Jan. 19. — Sir John Evans, President in the chair. — The President exhibited a series of bronze denarii of Carausius, all struck on large flans, with reverse types of Victory, Hilaritas, Lætitia, Mars, Sol, &c. The coins were in fine condition and well patinated. — Mr. A. H. Baldwin showed six ancient Gaulish staters with plain obverse and with a horse of rude design on the reverse, together with four gold bullet-shaped pieces which had been cast in moulds, and were intended to be used as flans for coins. These pieces as well as the coins formed a portion of a hoard which was stated to have been discovered near Soissons. — Mr. F. A. Walters exhibited a series of angels of Henry VI. struck during his restoration, 1470-71, one piece being of the Bristol mint. — The President communicated some notes on a recent find at Timsbury, near Romsey Hants, of British and Roman Imperial bronze coins. The British coins were of the so-called "Hod Hill" type (rude laureate-head and degraded form of a horse surrounded by pellets). The Imperial bronze coins extended from Agrippa to Domitian, the latest being struck *circ.* A.D. 90. The find is of interest, as it shows that British and Roman Imperial coins passed in currency together till nearly the end of the first century A.D. — In connexion with this paper Mr. H. Guillaume exhibited four similar British coins recently found on the site of the Roman city Clausentum (Bitterne), near Southampton, together with bronze coins of the Roman emperors Claudius I. and Nero. — Mr. G. F. Hill communicated a paper on two hoards of a Roman coins found in England. The first consisted of bronze coins of the Tetrarchy (Diocletian, Maximian Hercules, Constantius I., and Galerius) discovered on the Brooklands motor track, Weybridge. All the coins were *folles*, numbering 136, and had been struck in London and at Aquileia, Tarraco, Lyons, Treves, and Alexandria. They ranged in date from *circ.* A.D. 296 to 307, and were mostly of the "Genio Populi Romani" type.

The mints more fully represented were those of Treves (75 pieces), London (30), and Lyons (21). The second hoard consisted of 337 silver coins, *siliquæ*, found some years ago at Icklingham, Suffolk. They were of the second half of the fourth century A.D. and of the beginning of the fifth, *circ.* A.D. 364-408, *i. e.*, from Julian II. to Arcadius. The mints represented were Treves, Lyons, Arles, Milan, Rome, Aquileia, and Siscia, two-thirds of the coins being of the first mint. This hoard had evidently been buried about the time of the departure of the Roman legions from Britain, and may have formed part of a military chest or have been the private property of a Roman soldier of high rank. In the 'Anglo-Saxon Chronicle', *s. a.* 418, it is mentioned that in that year the Romans collected all the treasure that they had in Britain, and some they buried, so that no man might find it again, but some they carried away with them to Gaul. — Mr. Percy Webb read notes on some Roman bronze *tesseræ* or tickets, which he exhibited. These he divided into three classes: Imperial (*i. e.*, with the names of the emperor and empresses), mythological, and gaming, or pertaining to games). Some of them may have been used as tickets of admission to public resorts, including the public games; others may have served as counters in games of lottery. As Mr. Webb proposes to deal more fully with this subject, he expressed a wish that collectors would place at his disposal for purposes of description any pieces they may possess. By the examination of a considerable number it may be possible to arrive at more definite conclusions as to the purpose these *tesseræ* were intended to serve.

(Athenæum.)

**

BRITISH NUMISMATIC SOCIETY.

Jan. 22. — Mr. Carlyon-Britton, President, in the chair. — The Public Library of South Australia and Mr. F. W. Brothers were elected to membership. — Fleet-Surgeon A. E. Weightman contributed a comprehensive monograph on 'The Copper Coinage of Queen Anne', in which the methods of using dies and puncheons, and of preparing blanks, were discussed, and the size and shape of the coins, and the characteristics of their edges, were reviewed. The arguments derived from these considerations were employed as criteria to distinguish between patterns, restrikes, and coins intended for currency. Among the results achieved, it was proved that the farthing numbered 15 by Montagu was only a pattern, and that an extant variation of this piece was the one actually struck for public use. Mr. Weightman had classified all the known varieties of the halfpenny and farthing of Queen Anne, and had compiled lists of them. His paper also included references to historical documents which throw light on the signification of the designs adopted. In a general discussion which followed the reading of the paper, the opinion of the meeting was expressed that the very rare farthing numbered 16 by Montagu, and misjudged by him to be a jetton, was really a pattern. — Major Freer exhibited a valuable collection of medals and orders which formerly belonged to General Sir John Harvey, Governor-General of Nova Scotia, of whose services he read an interesting account. — Other exhibitions were: Mr. W. C. Wells, a penny of Henry I., Andrew type VII., reading on the reverse + ATSTAN: ON: NORPIC (Norwich); and Mr. L. A. Lawrence, a noble of the latest issue of Edward III., struck between 1367 and his death; a noble of Henry IV., having on the obverse the square and stunted lettering characteristic of those very rare groats which portray the king's emaciated condition; a fine specimen of these particular groats; and a silver plaque bearing a portrait in high relief of Charles I. — Presentations to the Society's collections and library were made by Mr. Anscombe, Major Freer, the American Numismatic Society, and Messrs Spink & Son Ltd.

(Athenæum.)

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ROYAL ASIATIC SOCIETY.

Jan. 14. — Sir Raymond West, Director, in the chair. — Mr. E. H. C. Walsh read a paper on 'The Coinage of Nepal',

which was illustrated by seven plates of the coins mentioned. The coinage of Nepal falls under three distinct periods. The first is the early coinage of the Licchavi and Thakuri dynasties, who in 635 A.D. were reigning contemporaneously, the former from their palace of Mānagriha, and the latter from a palace called Kailasakuta, at a common capital, which occupied the site of the present Kathmandu or in its immediate neighbourhood — the former reigning over the eastern portion of the country, and the latter over the western. Mr. Walsh agreed with Prof. Rapson that this early coinage was derived from that of the Kushanas, while the seated figure on some of the coins, and the form of the vase of flowers on the later 'Pasupati' coins, show a close resemblance to those of the Guptas. The coins of this dynasty, reproduced or imitated, appear to have remained the only currency of the country until the commencement of the silver coinage of the Malla kings under Jaya Mahendra Malla, who obtained permission from the Emperor of Delhi to issue a silver coinage in 1566 A.D., and who took as his standard a coin called a mohar, one-half the standard of weight and value of the Indian sicca rupee. Mr. Walsh pointed out that Mahendra Malla was able to institute a silver coinage because he made a treaty with Tibet by which he supplied the coinage of that country, obtaining from Tibet the silver for the purpose, and also using it for the currency of his own country. The earliest specimens of this coinage, however, do not date further back than 1631 A.D., and it is difficult to account for the disappearance both in Nepal and Tibet of the coins between 1566 and 1631. The Malla Kings also coined fractional parts of the mohar—a half, quarter, eighth, sixteenth, and thirty-second. Only one Malla king, Jaya Prakasa Malla in 1753, coined gold. He took as his gold standard an ashrafi of the same weight and design as his mohar, and subdivided it into similar fractional coins. The characteristic of the Malla coinage is the variety and elaborateness of its designs, many of which are very artistic. The third period of the Nepal coinage is that of the Gorkhas, which dates from the conquest of the country by Pithvi Narayan in 1768, and continue to the present time. The Gorkhas maintained the same system of coinage, but have adhered to one standard design for the mohars (developed from that of some of the Malla kings), and continued their designs for the fractional coins. The Gorkha rulers have also struck a gold coinage, and it is in their double ashrafi that they have adopted original designs. Both the Malla and Gorkha rulers frequently struck coins bearing the names of their consorts, generally conjointly with their own names, but sometimes separately. The coins of the Malla period were illustrated by five plates showing seventy specimens, most of which have not previously been figured. The types of the Gorkha coinage were also illustrated. The coins of the early period have been described by Sir A. Cunningham, Prof. Bendall, Mr. V. Smith, Dr. Hoernle, and Prof. Rapson; but for those of the Malla kings and the present Gorkha Dynasty reference has hitherto had to be made to Marsden's 'Numismata Orientalia', as the coins of Nepal in the British Museum have not yet been catalogued. Mr. Walsh thanked the authorities of the British Museum for allowing him to have casts of the coins of the early dynasties of 15 of those of the Mallas, and of the examples given of the coins of the present Gorkha dynasty; and also Dr. Hoernle for letting him take a cast of a unique square "nisar" coin of Pratapa Malla of 1661. The other 55 Malla coins illustrated were from Mr. Walsh's own collection. — A discussion followed, in which Prof. Rapson, Dr. Hoernle, Dr. Grierson, and Mr. Lane Fox-Pitt took part.

(*Athenaeum*.)

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FRANKFURTER NUMISMATISCHE GESELLSCHAFT

In der Sitzung vom 14. Januar machte Herr Intendantur- und Baurat Knitterscheid einige Mitteilungen über den Medailleur und Münzhändler Christian Wermuth, der einer der fruchtbarsten und vielseitigsten Vertreter seines Faches war.

Wermuth wurde geboren 1661 in Altenburg und starb 1739 in Gotha. Seine Medaillen belaufen sich auf über 1300, worunter aber viele teils besser teils schlechtere Schülerarbeiten sind, die sein Zeichen C. W. tragen, Hieraus erklärt sich der ganz ungleiche Wert

dieser Gepräge, von denen manche auf künstlerische Bedeutung keinen Anspruch machen können.

Auf Grund einer Reihe gleichartiger Medaillen der deutschen Kaiser erhielt W. 1699 ein kaiserliches Privileg in seinem Hause zu prägen. Mit diesen privilegierten Medaillen trieb er einen schwungvollen Handel, namentlich auf der Leipziger Messe. Besonders gern fertigte er satyrische Schaustücke die aber vielfach beschlagnahmt wurden, und ihm auch Feinde machten, weil er die Wahrheit oft zu derb sagte.

Zwischen 1698 und 1721 stellte W. eine Anzahl auf Frankfurt am Main bezügliche Medaillen her, die jetzt teilweise ausserordentlich hoch bezahlt werden, z. B. auf das Waisenhaus 1698 und 1700, auf Ph. J. Scener 1705, auf die Feuersbrunst in der Judengasse 1711, auf die vier grossen Brände im letzten Jahrzehnt 1721, sowie einige Wahl- und Krönungs-Münzen auf Karl VI. 1711 u. m. a. Auch von den erwähnten Suitenmedaillen deutscher Kaiser gedenken manche der Wahl oder Krönung in Frankfurt an Main.

Als kulturhistorisch interessant ist noch eine Medaille auf den Alchimisten und Abenteurer Gräfen Domenico Kajetani zu nennen der in Frankfurt am Main 1708 verhaftet und in Küstrin 1709 an einen vergoldeten Galgen aufgehängt wurde.

Die Ausführungen wurden belegt durch Vorzeigung einer Reihe besonders charakteristischer Gepräge und einiger alten Druckwerke von und über C. W. die von verschiedenen Vereinsmitgliedern zur Verfügung gestellt waren.

Herr E. Lejeune sprach darauf über sogenanntes Rentengeld von Worms und Montfort. Nachdem die schlechten Gepräge der Kipper- und Wipperzeit (1620 23) eingeschmolzen waren, machte sich 1626 in Worms der Mangel an Scheidemünzen recht fühlbar und es wurden, um dem Lokalverkehr aufzuhelfen, guthaltige Rentenbusen und Rentenpfennige ausgegeben, die wohl mit dem Rentamt in Worms in Zusammenhang zu bringen sind.

Mehr als 100 Jahre später treffen wir in Montfort auf Rentgeld (Kreuzer) das aber im Gegensatz zu dem Wormser geringhaltig war und zu vielen Klagen auf Kreistagen Veranlassung gab.

Ob auch anderswo derartiges Rentgeld vorkommt, wäre interessant zu wissen.

Ausser den Stücken die zur Erläuterung seiner Angaben dienten, legte Herr Lejeune noch eine Reihe teilweise seltenster westfälischer Gepräge vor.

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BRITISH ACADEMY. — Jan. 29. — Sir E. Maunde Thompson, President, in the chair. — Prof. P. Gardner, Fellow of the Academy, stated that his object was to summarize the researches of numismatists into the early coinage of Asia, and the general history and economy of the Lydian and Persian kings, so far as known. Questions arise as to the origin and extent of the control exercised by the Great King over the coinage of Asia, his monopoly of the coinage of gold, and the way in which the State regarded the issues of coin in electrum, a mixture of gold and silver. To answer these questions it is necessary to go over the history of the gold and electrum coinages of Asia, fixing their dates, and the circumstances in which they were issued. Prof. Gardner passed in rapid review five classes of coins: —

1. The early electrum issued by the cities of Ionia and the Lydians. The facts of its origin are obscure; but it appears at first not to have had an official civic character. The two chief divisions are the Milesian and the Phocæan. This money was succeeded and superseded by.

2. The pure gold coinage introduced by Cræsus and copied by the Kings of Persia. The daric was the chief gold coin of Persia to the time of Alexander.

3. At the time of the Ionian revolt there seems to have been some attempt on the part of the Ionians to reintroduce an electrum coinage, the lead being taken by Chios. This, however, was soon put down.

4. Only a few cities — Cyzicus, Lampsacus, Phocæa, Mytilene, and Chios — continued the issue of electrum staters and sixths in the fifth and fourth centuries. This appears to have been tolerated by Persian authority.

5. Towards the end of the fifth century and the beginning of the fourth, a few cities of Asia — Lampsacus, Abydos, and Clazomenæ

— began to issue a gold coinage. This is a curious fact, and the reasons and circumstances require investigation. It seems probable that the impulse came from Athens, and that the issues were stopped at the time of the peace of Antalcidas, although this view involves some difficulties. The coinage of Alexander the Great brings these issues at an end.

A discussion followed, in which Dr. E. Head, Mr. G. F. Hill, Dr. Hogarth, and the President took part.

Dr. Murray, Fellow of the Academy, made a communication on newly discovered fragments of a MS. of Pelagius. Dr. Souter in his paper read before the Academy (*Proceedings*, vol. ii, p. 423 ff.), contended that the ninth-century Reichenau manuscript at Karlsruhe (Aug. cxix.) is the only known example of Pelagius's commentary on the epistles of St. Paul in its original pure form. This contention was based on the internal evidence of the manuscript itself that it was copied from a fifth or sixth-century original, but especially on the fact that it presents in the longer epistles a large number of lacunæ, when compared with what is known as the Pseudo-Jerome commentary. A striking confirmation of this view has been since provided by an important discovery of Monsignor Mercati of the Vatican Library, who has found two leaves of a manuscript written in semi-uncial characters of the sixth century, which contain fragments and the Karlsruhe MS. show precisely the same lacunæ, as compared with the Pseudo-Jerome commentary. This discovery affords a welcome proof that the form presented by the Karlsruhe MS. is at least as old as the sixth century, and strengthens the contention that it is a copy of the original Pelagius. The fragments have been described and edited by Dr. Mercati in *The Journal of Theological Studies* for July, 1907, with an appendix by Dr. Souter on their relation to the Karlsruhe MS. Their discovery and identification were a direct result of the publication of the paper read before the Academy, and of the attention thereby called to any MSS. or fragments of MSS. which might bear upon the subject of the paper.

(*The Athenæum*.)

SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE

Séance du 4 janvier 1908.

La Société entend une communication de M. Adrien Blanchet sur un insigne révolutionnaire.

M. Bouclier présente un cliché en étain et une médaille du sacre de Louis XVI, œuvre de jeunesse de Dupré.

M. Bordeaux donne lecture des renseignements qu'il avait recueillis sur un jeton frappé pour le vingt-cinquième anniversaire de la fondation de la famille de Grilles, pour l'éducation et le mariage à Aix de jeunes orphelins.

Le docteur Baillache présente un jeton de la Société du Parterre à Dourdan.

(*La Chronique des Arts*.)

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Gazette numismatique française. Année 1907. 1^{re} et 2^e livraisons.

H. Fournié, *Les jetons des doyens de l'ancienne Faculté de médecine de Paris* (suite et fin). — F. Mazerolle, *Inventaire des poinçons et des coins de la monnaie des médailles*. — L. Gillet, *Nomenclature des médailles concernant l'histoire de Paris ayant figuré aux divers salons depuis 1699, ainsi que des peintures et sculptures intéressant la numismatique parisienne* (suite et fin). — Henry Nocq, *Médailles offertes en présents par Louis XIV et Louis XV de 1662 à 1721*. — F. Mazerolle, *Le procès de Jean Castaing, ingénieur, inventeur de la machine à marquer les monnaies sur la tranche (1700-1702)*. — Paul Gauvin, *Jetons et médailles des Compagnies d'assurances*. Compte rendu par F. M. D. Mater. *Numismates berruyers*. Compte rendu par F. M. — *Périodiques*. — *Nouvelles diverses*.

Mitteilungen der Oesterr. Gesellschaft für Münz- u. Medaillenkunde. Dezember 1907.

Zum 150. Geburtstag Antonio Canovas. — Römische Fundmünzen aus Vindobona 1907 (Schluss). — *Weibemünzen* III. — *Vereinsnachrichten*. — *Verschiedenes*. — *Einfälle an die Gesellschaft*. — *Die moderne Medaille: Heinrich Huguenin*. — *Johann Raska*. — *Inserate*.

Numismatische Mitteilungen. Januar 1908.

Aus dem Vereinsleben. — Aus numismatischen Vereinen. — Eine Nürnberger Südwestafrika-Ehrenmedaille. — *Kleine Mitteilungen*. — *Münz-Verkehr*, 140 nos. — *Inserate*.

Report of the Committee on the publication of Medals to the Members of the American Numismatic Society. December 17th 1907.

Sir Francis Drake.

Motti degli Ordini Cavallereschi, delle Medaglie e croci decorative di tutto il mondo e di tutti i tempi. Comm. Carlo nobil^e Padiglione.

Hommage de l'auteur.

Monatsblatt der Numismatischen Gesellschaft in Wien. Jänner 1908.

Einladung. — Über hybride, überprägte und gegossene Münzen der römischen Kaiserzeit (Schluss). — *Ordentliche Versammlung der numismatischen Gesellschaft am 18. Dezember 1907.* — *Vorstandssitzung am 8. Jänner 1908.* — *Münzfunde.* — *Anzeigen.*

Rivista Italiana di Numismatica. Fasc. IV. 1907.

F. Gnechchi, *Appunti di Numismatica Romana: LXXXVII. I medaglioni Dionisiaci; LXXXVIII. I numeri I-XVI sulle tessere di bronzo.* — Giovanni Pansa, *La protome senile dell'asse di "Hatria".* — *Un bronzo inedito appartenente alle serie onciali dei Peligni.* — Edmond Gohl, *Contributions au Corpus Numorum Romanorum (matériaux du Musée national hongrois à Budapest).* — A. F. Marchisio, *Studi sulla numismatica di Casa Savoia; Memoria IX. Supplemento alla Memoria VIII sulle monete del 1^o Re d'Italia.* — Alessandro Magnaguti, *Sopra una leggenda Mantovana.* — *Bibliografia.* — *Varietà.* — *Atti della Società Italiana di Numismatica.* — *Miscellanea.*

Bolletino Italiano di Numismatica. No 12. Dicembre 1907.

Serafino Ricci, *Recenti studi di numismatica medioevale et moderna.* — Giovanni Donati, *Dizionario dei motti e leggende delle monete italiane.* — La Redazione, *Straistica e medagliistica: L'antico sigillo della Curia delle Vie dei Comune di Pisa vero.* — *La medaglia nella storia e nell'arte tedesca.* — *Avvertenza.*

The Numismatist. January 1908.

The Beginnings of Reform in Our Coinage. — Farran Zerbe, *A consideration of our new gold coins.* — *Side notes on the new double eagle.* — *The new administration.* — *American Numismatic Association.* — Ben. G. Green, *The Chicago Numismatic Society.* — *The Boston Numismatic Society.* — *The S. H. Chapman Sale of Nov. 29 and 30.* — *Columbus Numismatic Society.* — *In Way of Correction.* — *Wanted to exchange or for Sale.* — *Advertisements.*

Le Musée. Janvier 1908.

Musées payants. — Gustave Rivet, *Contre les copies.* — Jean de Foville, *La Statuaire grecque et les Médailles antiques.* — Arthur Sambon, *Ex-voto arcaïens.* — O. Théaët, *Les Artistes animaliers.* — Georges G. Toudouze, *Sur Albert Dürer.* — L'amateur, *Le Carnet de l'amateur.* — A. Sambon, *Bulletin numismatique: Recueil des monnaies antiques de la Sicile.*

Sammlungen Verschiedener Münzfreunde &c. Münzauktion in München am 25. Februar 1908. 476 Nos. Expert, Dr Eugen Merzbacher Nachf.

Monnaies grecques et romaines, Monnaies et Médailles de tous pays. &c. Collections de Mr. J. Bertrand, de feu Mr. Eng. Davids Roosen, etc.

Vente publique le 10 février 1908 à Amsterdam. Expert, J. Schulman. 2025 Nos.

Catalogue de Monnaies, Médailles, Papier-Monnaie et Miniatures. Collections de feu le Jonkheer H. M. Speelman etc.

Vente à Amsterdam les 24 et 25 février 1908. Expert, J. Schulman 1122 Nos.

Bibliothèques de MM. P. O. Gallois, E. E. Oliver, J. Bertrand, H. M. Speelman.

Vente à Amsterdam le 26 février 1908. Expert, J. Schulman. 238 Nos.

Catalogue n° 96 de Monnaies, Médailles et Jetons.

Vente aux enchères à Bruxelles le 11 février 1908. Expert, Ch. Dupriez. 506 Nos.

Catalogue de Monnaies et Médailles en vente aux prix marqués. Janvier 1908. Dr Ladé, Genève. 3595 Nos.

Catalogue de Monnaies et Médailles en vente aux prix marqués. L. Fuldauer, Amsterdam. 557 Nos.

Förteckning öfver Mynt, Minnespenningar och Böcker. D. Holmberg, Stockholm. 1278 Nos.

Verzeichniss verkauflicher Münzen und Medaillen. Sally Rosenberg, Frankfurt a/M. 657 Nos.

Catalogue of Coins and Medals. A small collection of Greek Coins formed by Rev. Henry Elliott; Collections of English Coins of the late John Warren Esq., R. E. Bascombe Esq.; Library of Numismatic Books, of A. J. Cartwright Esq., and various other properties.

Sale by auction at Messrs. Sotheby, Wilkinson and Hodge's rooms on February 4th and 5th 1908. 380 Lots.

Catalogue of Greek, Roman and English Coins including the collections of Herrn R* * N*** of Hamburg and of the late Frederic Andrew Inderwick Esq. K. C.. Sale by auction at Messrs. Sotheby Wilkinson and Hodge's rooms on February 27th and 28th 1908. 305 Lots.

Revue numismatique. Quatrième trimestre 1907.

A. Sambon, *Notes sur l'histoire de l'art en Campanie.* — Adr. Blanchet, *Monnaies gauloises inédites ou peu connues.* — G. Froehner, *Contorniates.* — M. Prou et S. Bougenot, *Catalogue des deniers mérovingiens de la trouvaille de Bais, Ille-et-Vilaine (fin) avec table.* — A. Dieudonné, *Salut d'or inédit de Charles VII à Tournai.* — J. de Foville, *Choix de monnaies et médailles du Cabinet de France.* — *Monnaies grecques.* Sicile. — P. Bordeaux, *Les louis faux de 1775.* — *Chronique.* — *Nécrologie:* MM. H. Sarriaux, J. Meili, Ch.-Fr. Trachsel. — *Bulletin bibliographique.* — *Procès-verbaux de la Société française de numismatique.*

Frankfurter Münzzeitung. 1. Februar 1908.

Paul Joseph, *Der Konstanzer Goldguldensfund von 1905 (Fortsetzung)*. — Dr. Joseph Fischer, *Nachstempel auf Prager Groschen*. — Carl. W. Scherer, *Ein pfälzischer Fund von Kupfermünzen*. — *Neue Münzen und Medaillen*. — *Kleine Mitteilungen*. — *Numismatische Gesellschaften*. — *Literatur*. — *Versteigerungspreise*. — *Bevorstehende Versteigerungen*. — *Anzeigen*.

Berliner Münzblätter. Februar 1908.

Emil Bahrfeldt, *Ein Konventions-Schilling der Markgrafen Johann und Albert v. Brandenburg, Burggrafen von Nürnberg, nach dem Nürnberger Verträge von 1441*. — Gustav Hocke, *Der Münzenfund von Elmenhorst*. — Emil Bahrfeldt, *Der Bractea-fund von Borne*. — Th. Kirsch, *Betrachtungen über Münztypen und einzelne Münzen der Grafschaft Mark (Schluss)*. — *Die Einführung von 25 Pfennigstücken deutscher Reichs-Währung*. — *Sammlungen*. — *Vereinsnachrichten*. — *Personalnachrichten*. — *Numismatische Gesellschaft zu Berlin*. — *Frankfurter Num. Gesellschaft*. — *Münzversteigerungen*. — *Münzverkäufe*. — *Anzeigen*.

Blätter für Münzfreunde. Januar 1908.

Ed. Schröder, *Die Benennung von Münzen nach den Namen von Münzmeistern und Münzpächtern*. — L. Müller, *Ein Fund von Goldgulden in Mülh. i. E.* — H. Buchenau, *Ein Groschen- und Hohlpfennigfund u. s. w.* — J. V. Kull, *Merkwürdige Münzen u. s. w.* — R. Nadrowski, *Ein Rätsel der schwed. Numismatik*. — J. V. Kull, *Georg Habich, Studien u. s. w.* — *Neue Münzen und Medaillen*. — *Gelehrte Gesellschaften u. Vereine*. — *Sammlungen*. — *Versteigerungen*. — *Verschiedenes*. — *Literatur*. — *Anfrage*. — *Anzeigen*.

Monnaies grecques, romaines et françaises, Livres de Numismatique.

Collection de M. Hauet. Vente à Paris les 24, 25 et 26 février 1908. Expert, M^{me} Raymond Serrure. 667 Nos.

Katalog Über Münzen und Medaillen zu beziehen bei D. Kallai. Wien. No 1. 1908. 2159 Nos.

Verzeichniss verkäuflicher Münzen und Medaillen. No 107. Februar 1908. Zschiesche und Köder, Leipzig. 7499 Nos.

Médailles concernant la Musique et le Théâtre, la Médecine &c., en vente chez M. Baer, Paris. Février 1908. 463 Nos.

Catalogue général de Monnaies, Médailles et Jetons en vente au Cabinet de Numismatique. E. Boudeau, Paris. Janvier 1908.

CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

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(For further particulars see first page of this Circular.)

ABBREVIATIONS

A. = Gold. — **Æ.** = Silver. — **Æ.** = Bronze & Potin. — **Mm.** = Mint-mark — **Mill.** = Millimeter. — **Gr.** = Grains troy. — **Obv.** = Obverse. — **R.** = Reverse. — **F. D. C.** = Fleur de coin. — **Mint state.** — **E. F.** = Extremely fine. — **V. F.** = Very fine. — **F.** = Fine. — **M.** = Mediocre. — **P.** = Poor. — **S.** = Scarce. — **R.** = Rare. — **RR.** = Very rare. — **RRR.** = Extremely rare. — **H.** = Head. — **Historia Numorum.** — **B.** = Babelon, *Monnaies consulaires*. — **C.** = Cohen, *Monnaies impériales*, 2^e édition. — **M.** = Mionnet, *Monnaies grecques et romaines*. — **Ev.** = Evans, *Ancient British coins*. — **K.** = Kenyon, *Gold coins of England*. — **Hks.** = Hawkins, *Silver Coins of England*. — **Rud.** = Ruding, *Annals of the Coinage*. Ed. 1840. — **A.** = Atkins, *British Colonial coins*. — **T.** = Tancred, *Historical Record of War Medals*. — **M.I.** = *Medallic Illustrations of English History*, Franks and Grueber. — **Mad.** = Madai, *Münzcabinet*. — **S. R.** = Schulthess-Rechberg *Thaler-cabinet*. — **Rm.** = Reimann, *Sale Catalogue*. — **B. M. Cat.** = British Museum Catalogue.

GREEK COINS

(Continued from col. 10401.)

AEGINA

Circ. B.C. 700-550.

- 49895 **Æ.** Stater. Obv. Tortoise with plain shell and row of dots down the middle of the back. **R.** Incuse square divided into eight triangular compartments of which four are deeply hollowed out. **B. M. C.**, Pl. XXIII, 2. Wt.: 190 grs. **V. F.** 1 10 "
- 49896 **Æ.** Stater. Another, similar. *A better specimen.* **V. F.** 2 5 "

- 49897 **Æ.** Stater. Another, similar. Wt.: 187 grs. *An excellent coin from the Harlan P. Smith sale.* **E. F.** 3 10 "
- 49898 **Æ.** Obol. Similar type. **B. M. C.**, Pl. XXIII, 12. Wt.: 13 grs. **F.** " 6 6

Circ. B.C. 550-480.

- 49899 **Æ.** Stater. Obv. Tortoise with plain shell and row of dots down the middle of its back; one dot on either side of the row of pellets. **R.** Incuse square divided by broad bands into five parts. Wt.: 189 grs. **B. M. C.**, Pl. XXIV, 1. *From the Rbousopoulos sale, lot 2183.* **E. F.** 2 10 "
- 49900 **Æ.** Triobol. Similar type. **B. M. C.**, 107. **M.** " 3 6
- 49901 **Æ.** Obol. Similar type. **B. M. C.**, Pl. XXIV, 5 var. **V. F.** " 10 "
- 49902 **Æ.** Obol. Similar type. Wt.: 14.6 grs. **B. M. C.**, Pl. XXIV, 6. **E. F.** 1 5 "

Circ. B.C. 480-456.

- 49903 **Æ.** Stater. Obv. Tortoise, of which the structure of the shell is shown, as in nature, divided into numerous plates. **R.** Incuse square divided by broad bands into five deep compartments. Wt.: 186 grs. **B. M. C.**, Pl. XXIV, 10. **E. F.** 2 2 "
- 49904 **Æ.** Stater. Similar type, the bands on **R.** thinner. Wt.: 186 grs. **B. M. C.**, Pl. XXIV, 12. **V. F.** 1 10 "
- 49905 **Æ.** Stater. Similar type. Wt.: 187 grs. *Ex. Warren Sale.* **E. F.** 4 " "

After circ. B.C. 404.

- 49906 **Æ.** Stater. Obv. Tortoise, of similar type to last. **R.** Incuse square divided by bands into five deep compartments in which: **A—|Γ** and dolphin. Wt.: 186 grs. **B. M. C.**, 188. **E. F.** 6 10 "
- 49907 **Æ.** Stater. Another, similar; with: **A—|Γ** and dolphin. Wt.: 187 grs. **B. M. C.**, 189. **V. F.** 2 5 "
- 49908 **Æ.** Obol. Obv. Tortoise, of similar type to last, between **A—|Γ**. **R.** Incuse square divided by bands into five compartments, in two of which **|—N**. Wt.: 14.6 grs. **B. M. C.**, 203. **E. F.** 1 " "
- 49909 **Æ.** Obol. Similar type. **V. F.** " 10 "

MEGARIS

MEGARA

- 49910 *After circ.* B.C. 307. **Æ.** Obv. **MEFA** Prow. **R.** Tripod between dolphins. **B. M. C.**, Pl. XXI, 10. **F.** " 3 6

(To be continued.)

ROMAN CONSULAR

(Continued from col. 10412.)

CASSIA

- 49911 **C.** Cassius Longinus (B.C. 109). **Æ.** Obv. Helmeted head of Roma to r., behind, star and voting urn. **R.** **C. CASSI** ROMA. Liberty in quadriga galloping to r. **B. 1.** **E. F.** " 3 6
- 49912 **Æ.** Similar type. **V. F.** " 3 "
- 49913 **L.** Cassius Caecianus (B.C. 90). **Æ.** Obv. CAECIAN. Head of Ceres to l. crowned with ears of corn; behind, **A. R.** **L. CASSI.** Two oxen ploughing to l.; above **X. B. 4.** **E. F.** " 3 6
- 49914 **Æ.** Similar type. **V. F.** " 3 "
- 49915 **L.** Cassius Q. F. (B.C. 79). **Æ.** Obv. Head of Liber to r. crowned with ivy, behind, thyrsus. **R.** **L. CASSI. Q. F.** Head of Libera to l., crowned with vine-leaves and grapes. **B. 6.** **E. F.** " 7 6
- 49916 **Æ.** Similar type. **V. F.** " 6 6
- 49917 **Q.** Cassius Longinus (B.C. 60). **Æ.** Obv. Head of Bonus Eventus to r. with sceptre on shoulder. **R.** **Q. CASSIUS.** Eagle on fulmen between lituus and praetereiculum. *A beautiful specimen.* **F. D. C.** " 12 6
- 49918 **Æ.** Similar type. **E. F.** " 9 6
- 49919 **Æ.** Obv. **Q. CASSIVS LIBERT.** Head of Liberty to r. **R.** Temple of Vesta in which curule chair, in the field, to l., voting urn; to r., voting bulletin inscribed **A. C. B. 8. F. D. C.** " 12 6
- 49920 **Æ.** Obv. **Q. CASSIVS VEST.** Veiled head of Vesta to r. **R.** As last. **B. 9.** **E. F.** " 12 6
- 49921 **Æ.** Similar type. **V. F.** " 6 "
- 49922 **L.** Cassius Longinus (B.C. 54). **Æ.** Obv. Veiled head of Vesta to l., behind, simpulum; in front, **S. R.** **LONGIN** IIV. Roman citizen voting, **B. 10.** *Head in bold relief.* **E. F.** " 7 6
- 49923 **Æ.** Similar type; **A** in front of head. **E. F.** " 7 6
- 49924 **Æ.** Another, with **L.** **V. F.** " 6 6
- 49925 **C.** Cassius Longinus (B.C. 42). **Æ.** Obv. **C. CASSI IMP.** LEIBERTAS. Diademed and veiled head of Liberty. **R.** **LENTVLVS SPINT.** Praetereiculum and lituus. **B. 18.** *A beautiful specimen.* **F. D. C.** 1 1 "
- 49926 **Æ.** Similar type. **E. F.** " 9 "
- 49927 **Æ.** Another, similar. *Almost E. F.* **V. F.** " 7 6

- 49928 *AR*. Obv. C.CASSI IMP. Laureated head of Liberty to r.
℞. M.SERVILIUS LEG. Acrostolium. *B.* 21. (150 fr.) *RR*.
 E. F. 6 10 »

CLAUDIA

- 49929 *C. Claudius Pulcher* (B. C. 106). Head of Roma to r. *℞*. C.
PVLCHER. Victory in biga to r. *B.* 1. V. F. » 2 6
 49930 *Ap. Claudius Pulcher* (B. C. 99). Obv. Head of Roma to r.
℞. T. MAL. AP. CL. Q. VR. Victory in biga to r. *B.* 3. V. F. » 3 »
 49931 *C. Clodius C. F. Pulcher* (B. C. 43). *AR*. Obv. C. CLODIVS
 C. F. Head of Flora to r.; behind, lily. *℞*. VESTALIS. The
 Vestal virgin Claudia Quinta seated to l. holding simpulum.
B. 13. F. D. C. » 9 »
 49932 *P. Clodius Turrinus* (B. C. 43). *AR*. Obv. Laureated head of
 Apollo to r.; behind, lyre. *℞*. P. CLODIVS M. F. Diana
 Lucifera standing facing, holding long torch in each hand.
B. 15. E. F. » 8 »
 49933 *AR*. Another, almost as good. E. F. » 7 6
 49934 *AR*. Similar type. V. F. » 4 »
 49935 *AR*. Obv. Radiated head of Sol to r.; behind, quiver. *℞*. P.
 CLODIVS M. F. Lunar crescent and five stars. *B.* 17. F. D. C. » 15 »
 49936 *AR*. Similar type. E. F. » 12 6

(To be continued.)

ROMAN IMPERIAL

(Continued from col. 10413.)

HONORIUS (395-423)

- 49937 *AV*. Obv. D. N. HONORIVS P. F. AVG. Diademed and draped
 bust to r. *℞*. VICTORIA AVGGG. Honorius standing to r.
 holding standard and globe surmounted by Victory, treading
 on captive prostrate on the ground; in the field, M—D.
 (Milan); ex.: COMOB. C. 44. F. D. C. 1 2 6
 49938 *AV*. Similar type. E. F. 1 » »
 49939 *AV*. Triens. Obv. D. N. HONORIVS P. F. AVG. Diademed and
 draped bust to r. *℞*. VICTORIA AVGVSTORVM. Victory
 advancing to r. holding wreath and globe surmounted by a
 cross; in the field, R—M; ex.: COM. C. 47. V. F. » 7 »
 49940 *AV*. Triens. Similar type; in field of *℞*. R—V. *Barbarous style*.
 V. F. » 7 6

CONSTANTIUS III (421)

- 49941 *AV*. Obv. D. N. CONSTANTIVS P. F. AVG. Diademed and
 draped bust to r. *℞*. VICTORIA AVGGG. Constantius
 standing to r., holding standard and Victory on globe, and
 treading on captive prostrate on the ground; in the field,
 R—V (Ravenna); ex.: COMOB. C. 1 (500 fr.). *RR*. F. D. C. 18 » »

PLACIDIA († 450)

- 49942 *AV*. Obv. D. N. GALLA PLACIDIA P. F. AVG. Diademed
 bust to r., crowned by hand coming from above; christian
 monogram on right shoulder. *℞*. SALVS REIPUBLICAE.
 Victory seated to r. on cuirass, inscribing ✠ on a buckler she
 holds on her knee; in the field, R—V (Ravenna); ex.: COMOB.
 C. 3 (200 fr.). *RR*. V. F. 7 » »
 49943 *AV*. Obv. D. N. GALLA PLACIDIA P. F. AVG. Diademed bust
 to r., crowned by a hand coming from above; cross on right
 shoulder. *℞*. VOT XX MVLT XXX. Victory standing to l.
 holding long cross; above, star; in the field, R—V (Ravenna)
 ex.: CONOB. C. 13. *RR*. E. F. 11 » »

CONSTANTINE III (407-411)

- 49944 *AV*. Obv. D. N. CONSTANTINVS P. F. AVG. Diademed,
 draped and cuirassed bust to r. *℞*. VICTORIA AAVGGG.
 Emperor standing to r. holding standard and globe sur-
 mounted by Victory, treading on prostrate captive; ex.:
 TROBS (Treves). C. 5. V. F. 3 » »

JOVINVS (411-413)

- 49945 *AR*. Obv. D. N. IOVINVS P. F. AVG. Diademed and draped
 bust to r. *℞*. VICTORIA AVGG. Roma seated to l. holding
 Victory on globe and spear reversed; ex.: TRMS (Rome).
 C. 4. *R*. V. F. 1 7 6
 49946 *AR*. Another, similar. F. » 15 »

JOHN (423-425)

- 49947 *AV*. Obv. D. N. IOHANNES P. F. AVG. Diademed and draped
 bust to r. *℞*. VICTORIA AVGGG. Emperor standing to r.
 holding standard and Victory on globe and treading on pros-

trate captive; in the field, R—V (Ravenna) ex.: COMOB.
 C. 4. *RR*. E. F. 7 10 »

VALENTINIAN III (425-455)

- 49948 *AV*. Triens. Obv. D. N. PLA. VALENTINIANVS P. F. AVG.
 Diademed and draped bust to r. *℞*. Cross within laurel-wreath;
 ex.: COMOB. C. 49. E. F. » 10 »
 49949 *AV*. Triens. Obv. D. N. VALENTANVS (*sic*) P. F. AVG.
 Diademed, and draped bust to r. *℞*. As last, C. 51. E. F. » 9 »
 49950 *AV*. Triens. Obv. D. N. VALENTINIANVS P. F. AVG. Diademed
 and draped bust to r. *℞*. Type as last; ex., ONOB. C. 55.
 V. F. » 8 »

MAJORIAN (457-461)

- 49951 *AV*. Obv. D. N. IVLIVS MAIORIANVS P. F. AVG. Helmeted
 and draped bust to r. *℞*. VICTORIA AVGGG. Emperor
 standing facing holding long cross and Victory on globe, and
 placing his right foot on human headed snake; in the field
 A—R (Rome); ex., COMOB. C. 1. *R*. E. F. 3 15 »
 49952 *AV*. Triens. Obv. D. N. IVLIVS MAIORIANVS P. F. AVG.
 Diademed and draped bust to r. *℞*. Cross within laurel
 wreath; ex., COMOB. C. 15. F. D. C. 1 15 »
 49953 *AV*. Triens. Obv. D. N. IVLIVS MAIORIANVS P. F. AVG.
 Helmeted and draped bust to r., holding spear and shield.
℞. As last. C. 16. *R*. From the Bizot collection. E. F. 1 15 »
 49954 *AV*. Triens. Obv. D. N. IVL. MAIORIANVS P. F. AVG.
 Diademed and draped bust to r. *℞*. As last. C. 19. *R*.
 E. F. 1 15 »

SEVERVS III (461-465)

- 49955 *AV*. Obv. D. N. LIBIVS SEVERVS P. F. AVG. Diademed and
 draped bust to r. *℞*. Type of No 49951; in the field, R—A
 (Rome). C. 8. *R*. F. D. C. 3 15 »
 49956 *AV*. Similar type; in the field of *℞*, R—M. E. F. 3 3 »
 49957 *AV*. Triens. Obv. D. N. LIB. SEVERVS P. F. AVG. Diademed
 and draped bust to r. *℞*. Cross within laurel-wreath; ex.,
 COMOB. C. 19. E. F. » 15 »
 49958 *AV*. Triens. Similar. F. » 8 6
 49959 *AV*. Triens. Similar type. Obv. legend reading: D. N. LIBIVS
 SEVEVERVS P. F. AVG. *Barbarous fabric*. C. 20 *var*. V. F. » 10 6

ANTHEMIUS (467-472)

- 49960 *AV*. Obv. D. N. ANTHEMIVS P. F. AVG. Helmeted and draped
 bust facing, holding spear. *℞*. SALVS REIPUBLICAE.
 Anthemius and Leo standing facing, holding each a spear
 and supporting between them cross on globe; in the field, RM
 in monogram (Rome); ex., CONOB. C. 6. *R*. F. D. C. 3 3 »
 49961 *AV*. Triens. Obv. D. N. ANTHEMIVS P. F. AVG. Diademed
 and draped bust to r. *℞*. Cross within wreath; ex., COMOB.
 C. 21. V. F. » 13 6

JULIUS NEPOS (474-480)

- 49962 *AV*. Triens. Obv. D. N. IVL. NEPOS P. F. AVG. Diademed
 and draped bust to r. *℞*. Cross within wreath; ex., COMOB.
 C. 16. *Struck on large flan*. From the Bizot collection. E. F. 2 5 »
 49963 *AV*. Triens. Similar type. E. F. 2 » »
 49964 *AV*. Another, similar. V. F. 1 15 »

(To be continued.)

CONTINENTAL COINS

(Continued from col. 10415.)

ITALIAN SERIES

PAPAL COINS

- 49965 *Clement XI. AV*. Doppia. Obv. CLEMENS XI PONT M A I.
 Bust of pope to r.; below, S. V. *℞*. CLAVSIT ANNO.
 IVBILEI MDCC. The Holy Gate with double columns shut.
Cin. 4. F. D. C. 7 » »
 49966 *AV*. Doppia. Obv. CLEM. XI P. M. A. VI. Arms on globe.
℞. QVI AVRVM DILIGIT NON IVSTIFICABITVR
 on shield with arms of Mgr. Falconieri; below, E—H (Ermengilde
 Hamerani). *Cin.* 8. E. F. 1 10 »
 49967 *AV*. Scudo. Obv. CLEMENS XI PONT M A XVIII. Arms.
℞. SVPER FVNDAMENT APOSTOL. Faith standing
 holding long cross; ex., H. *Cin.* 38. V. F. 1 1 »
 49968 *AV*. Mezzo Scudo. Obv. CLEM. XI P. M. A. XVII. Bust to r.;
 on truncation, H. *℞*. S PETRVS APOST. Bust half length
 of St Peter to l. *Cin.* 45. F. D. C. » 17 6
 49969 *AV*. Similar. E. F. » 15 »
 49970 *AR*. Scudo. Obv. CLEMENS XI PONT M A N IV. Arms.
℞. VIDERVNT OCVLV MEI SALVTARE TVVM 1704.
 The presentation of Our Lord in the temple. *Cin.* 52. E. F. » 15 »

- 49971 *Ar.* Scudo. Obv. CLEMENS·XI·P·M·ANN·XI. Arms. *R.* PROSPERVM·ITER·FACIET. View of the bridge and town of Civitacastellanae; ex., PONS·CIVIT·CASTELLANA·E·H. Arms of Mgr. Altieri. *Cin.* 64. F. D. C. 1 1 »
- 49972 *Ar.* Scudo. Obv. CLEMENS·XI·P·M·A·XV. Bust to r.; ex., E. H. *R.* Arms. By Beatrice Hamerani. *Cin.* 68. E. F. 1 1 »
- 49973 *Ar.* Another, similar. V. F. » 15 »
- 49974 *Ar.* Mezzo Scudo. Obv. CLEMENS·XI·P·M·AN·VI. Bust to r.; below, IO·HORTOLANI·F. *R.* LAETIFICAT·CIVITATEM·ANNO·1706. View of port. By Ortolani. *Cin.* 81. V. F. » 8 6
- 49975 *Ar.* Mezzo Scudo. Obv. CLEMENS·XI·P·M·ANN·VII. Arms. *R.* Guardian Angel and child. *Cin.* 83. E. F. » 10 »
- 49976 *Ar.* Testone. Obv. CLEMENS·XI·PONT·M·A·II. Arms. *R.* IMPERAT·AVT·SERVIT·1702. Table on which bags of coins. *Cin.* 101. V. F. » 4 6
- 49977 *Ar.* Testone. Obv. CLEMENS·XI·P·M·AN·XVII. Arms. *R.* S·PETRVS·PRINC·APOST. St Peter standing. *Cin.* 125. V. F. » 3 »
- 49978 *Clement XII.* *Ar.* Mezzo Scudo. Obv. CLEMENS·XII·PONT·M·AN·V. Arms. *R.* FRVSTRA·VIGILIT·QVI·CVSTODIT on shield of arms of Mgr. Casoni. *Cin.* 30. E. F. » 7 »
- 49979 *Ar.* Mezzo Scudo. Obv. CLEMENS·XII·P·M·A·VII. Bust to r. *R.* DECVS·PATRIÆ. Facade of church of S. Giovanni de' Fiorentini; ex., MDCCXXXVI·O·M. *Cin.* 31. V. F. » 8 »
- 49980 *Ar.* Testone. Obv. CLEMENS·XII·P·M·AN·V. Bust to r. *R.* 1735. Arms. *Cin.* 45. F. D. C. » 5 6
- 49981 *Ar.* Testone. Obv. 1736. Arms. *R.* COMMODITAS·VIRVM·REDOX. Female seated holding wheel; ex., MDCCXXXVI·O·H. *Cin.* 63. V. F. » 4 6
- 49982 *Benedict XIV.* *Ar.* Quartino. Obv. BEN·XIV. Keys and tiara. *R.* S·PETRVS. Head with nimbus. *Cin.* 45. V. F. » 6 6
- 49983 *Ar.* Doppio Giulio. Obv. BEN·XIV·PON·M·A·XIV. Bust to r. *R.* MDCCCLIII. The church seated on the clouds. *Cin.* 67. F. D. C. » 4 6
- 49984 *Ar.* 2 Carlini. Obv. BENED·XIV·PON·M·A·X. Arms. *R.* DVE·CARLINI·ROMANI 1751 on ornamented shield. *Cin.* 273. F. D. C. » 3 »
- 49985 *Clement XIV.* *Ar.* Zecchino. Obv. CLEM·XIV·PONT·M·A·III. Arms. *R.* FIAT·PAX·IN·VIRTUTE·TVA·1772. The Church on clouds. *Cin.* 5. E. F. » 18 »
- 49986 *Pius VI.* *Ar.* 4 Doppie. Obv. PIVS·VI·PONT·MAX·A·XIII. Lily; ex., 4·DOP·*R.* BONON·DOCET. Shield of arms of the town of Bologna and of Cardinal Andrea Archetti; ex., 1787 *Cin.* 4. *RR.* E. F. 8 » »
- 49987 *Leo XII.* *Ar.* Scudo. Obv. LEO·XII·PON·MAX·ANNO·III. Bust to l. *R.* AVXILIVM·DE·SANCTO·1825. The Church on clouds. *B.* 8. E. F. » 7 6
- 49988 *Pius VIII.* *Ar.* Scudo. Obv. PIVS·VIII·PONT·MAX·ANNO·I·1830. Bust to r. *R.* ISTI·SVNT·PATRES·TVI·VERIQVE·PASTORES. St Peter and St Paul standing; ex., ROMA. *Cin.* 2. E. F. » 7 6
- 49989 *Ar.* Testone. Obv. PIVS·VIII·PON·MAX·ANNO·II·ROM·1830. Bust to r. *R.* S·EXPERANTIVS·EP·S·SPERANDIA·VIRG. Two figures standing; ex., CINGVLI·PATRONI. *B.* 30. *Cin.* 3. E. F. » 2 6
- 49990 *Sede Vacante, 1830.* *Ar.* Testone. Obv. SEDE·VACANTE·MDCCCXXX·ROMA·N·C. Arms. *R.* VENI·LVMEN·CORDIVM·BAJ·30. The Paraclet. E. F. » 3 »
- 49991 *Ar.* Testone. Similar. *Cin.* 4. V. F. » 2 6
- 49992 *Sede Vacante, 1846.* *Ar.* Scudo. Obv. SEDE·VACANTE·MDCCCXXXVI. Arms. *R.* NON·RELINQVAM·VOS·ORPHANOS. SCUDO. The Paraclet. By Nicolo Cerbara. *Cin.* 2. F. D. C. » 7 6
- 49993 *Pius IX.* *Ar.* 10 Lire. Obv. PIVS·IX·PON·MAX·A·XXII. Bust to l. *R.* STATO·PONTIFICIO, Within wreath, 10 LIRE 1867. E. F. » 10 »
- 49994 *Ar.* 20 Baiocchi 1863. E. F. » 1 6
- 49995 *Ar.* Lira 1866. E. F. » 1 6
- 49996 *Ar.* Lira 1867. E. F. » 1 6

GERMAN SERIES

BREMEN

- 49997 *Ar.* 36 Grote, 1839. Obv. FREIE·HANSESTADT·BREMEN. Crowned shield of arms and supporters. *R.* 36 GROTE 1859. 15 L. 14 G. Within oak wreath. E. F. » 2 »
- 49998 *Ar.* Thaler, 1865. Obv. FREIE·HANSESTADT·BREMEN. Crowned shield of arms and supporters; below: EIN·THALER·GOLD. *R.* ZWEITES·DEUTSCHES·BUNDES·SCHIESSEN·IN·BREMEN 1865 within oak wreath. F. D. C. » 4 6

BRETZENHEIM

- 49999 *Charles-Augustus* († 1823). Conventionsthaler, 1790. Obv. CAR·AVGVST·D·G·S·R·I·PRINCEPS·DE·BREZENHEIM. Bust to r.; beneath: A·S·*R.* AD·NORMAM·CONVENTIONIS 1790. Shield of arms. *Rm.* 4597. *R.* V. F. 1 10 »

BRUNSWICK

- 50000 *Ar.* Bracteate. Lion passant to l. *R.* Incuse. F. » 1 »
- 50001 *Henry the Lion* (1139-1195). *Ar.* Bracteate. Lion passant to r. within linear and dotted circles; inscription around. *R.* Same type incuse. E. F. » 8 »
- 50002 *Otto the Child* (1235-1252). *Ar.* Bracteate lion to r. M. » 1 »

BRUNSWICK-LUNEBURG

Wolfenbüttel Branch.

- 50003 *Heinrich Julius* (1589-1613). *Ar.* Thaler of 1591. Obv. HENR·IVL·D·G·POST·EPS·HAL·E·D·BRVN·E·LVNEB. Bust to l., between 15-91. *R.* + HONESTVM + PRO + PATRIA. Helmeted shield of arms supported by wild man to l. *Sch.* 6468. *RR.* E. F. 1 1 »
- 50004 Double Thaler of 1605. Obv. HENRICUS·IULIUS·D·G·P·P·E·HA·DUX·BRUNSVI·ET·LU. Shield of arms surmounted by five helmets. *R.* HONESTVM + PRO + PATRIA + 1605 + Wild man. *Sch.* 6540. *RR.* E. F. 3 3 »
- 50005 *Friedrich Ulrich* (1613-1634). *Ar.* Broad Medallial Thaler of 3 Species, 1624. Obv. FRIDERICUS·ULRICUS·DEI·GRATIA·DUX·BRUNSVICENSIS·ET·LUNEB. The Duke in armour on horseback to r. *R.* + DEO + ET + PATRIAE + ANNO·DOMINI·MDCXXIV·HS. Shield of arms and supporters surmounted by five helmets. *Sch.* 6591. *RR.* E. F. 5 5 »
- 50006 *Ar.* Thaler of 1614. Obv. FRIDERIC·ULRIC·DUX·BRUNSVI·ET·L. Helmeted shield of arms. *R.* (Crown). DEO·ET·PATRIAE·ANNO·1614. Wild man. V. F. » 5 »
- 50006^a *Ar.* Thaler of 1619. Similar type. E. F. » 7 6
- 50007 *Cristian, Bishop of Halberstadt* (1616-1623). *Ar.* Thaler of 1622. Obv. CHRISTIAN·HERTZ·ZV·BRAVNSCHW·V·LVNIENB·In tressure of 18 curves; GOTTES·FREVNDET·DER·PFAFFEN·FEINDT. *R.* * TOVT·AVEC·DIEV·1·6·22. In tressure of 17 curves, arm holding sword, issuing from clouds. *Rm.* 3457. *R.* V. F. 1 1 »

Middle Lüneburg Branch.

- 50008 *Christian, Administrator of Minden* (1611-1633). *Ar.* Thaler of 1622. Obv. CHRISTIAN·D·G·EL·EP·MIND·DUX·BRUN·ET·L. St Andrew standing holding cross. *R.* IUSTITIA·ET·CONCORDIA·AN·1622. Shield of arms surmounted by three helmets. *Sch.* 6702. E. F. » 7 6
- 50009 *Friedrich* (1636-1648). *Ar.* Memorial thaler, 1648. Obv. FRIDERICUS·D·G·DUX·BRUNS·ET·LUNEBURGENSEIUM. Bust within laurel-wreath. *R.* NATUS·|·XXVIII·AUG·|·ANNO·MDLXXIV·|·OBIIT·X·DECEMB·|·ANNO·MDCXLVIII·|·REGNAVIT·ANNOS·XII·VIXIT·AOS·|·LXXIV·MEN·|·SES·III·DI·|·ES·XII·|·L·W. *Sch.* 6813. V. F. 1 1 »

New Wolfenbüttel Branch.

- 50010 *Augustus* († 1666). *Ar.* Medallial double thaler of 1655. Obv. AUGUSTUS·V·G·HERZOG·ZU·BRUNSWYK·UND·LUNABURG. The Duke on horseback to r. *R.* ALLES·MIT·BEDACHT·ANNO·1655·HS. Shield of arms surmounted by five helmets. *Sch.* 6886. *R.* E. F. 2 2 »
- 50010^a *Ar.* Medallial of 1½ thaler of 1664. Similar type. Obv. bearing countermark: 1. V. F. 1 15 »
- 50011 *Ar.* Medallial double thaler, 1666. Obv. AUGUSTI·AUGUSTAM·VIRTUTEM·FAMA·CORONAT. Bust of the Duke to r.; above, two angels. *R.* A·M·1666·ÆTA·88·NAT·X·APR·S·H. Fourteen crowned shields surrounding the Brunswick helmet with the inscription: ALLES·MIT·BEDACHT·; below, countermark: 2. *Sch.* 6902. V. F. 2 2 »
- 50011^a *Ar.* Schiffsthaler undated. Obv. AUGUSTUS·HERTZOG·ZU·BRAUNS·VND·LUN·Bust three quarter face to r. *R.* ALLES·MIT·BEDACHT·IACHT·EST·ALEA. Two boats on the sea and a man on the shore. V. F. 1 1 »
- 50012 *Ar.* Thaler of 1657. Obv. AUGUSTUS·HERTZOG·ZU·BRAUN·U·LUN. Shield of arms surmounted by five helmets. *R.* ALLES·MIT·BEDACHT·ANNO·1657·H·S. Wild man and tree. E. F. » 15 »
- 50012^a *Ar.* Memorial gulden 1666. Obv. DEI·GRATIA·AUGUSTUS·DUX·BRUNOVIGENSEIUM·ET·LUNEBURGENSEIUM. Within circle: NATUS·AO·1579·10·APRIL·&c. *R.* OMNIA·NON·NISI·&c. A withered tree at the foot of which a skull. *Sch.* 6905. E. F. » 8 6
- 50013 *Rudolf Augustus* (1666-1704). *Ar.* Gulden of 1675. Obv. * D·G·RUDOLPH·AUGUSTUS·DUX·B·E·L. Wild man; to l. 24. *R.* * REMIGIO·ALTISSIMI·1675. Within circle: 24 * | MARIEN | GROSCH * V. F. » 3 »
- 50014 *Rudolf Augustus and Anton Ulrich* (1685-1704). *Ar.* Quarter Gulden, 1688. Wild man type. V. F. » 1 »
- 50015 *Ar.* Gulden of 1694. Obv. * D·G·RUD·AUG·&·ANT·VLR·DD·BR·&·LU. Wild man; to l., 24. *R.* * REMIGIO·ALTISSIMI·UNI·1694. In the field, within circle:

- * 24 * | MARIEN | GROSCH | V·FEIN·SILB : | X * X. F. » 2 6
- 50016 *AR.* Thaler of 1697. Obv. * D·G·RVD : AVG : ET ANTH : VLR : D·D·BRVN : ET LVN. Conjoined busts to r. *R.* DVOBVS FVLCRIS SECVRVS. Two columns with trophies and flags; ex. R. 1697. B. V. F. » 14 »
- 50017 *AR.* Gulden of 1697. Type of 50015. V. F. » 3 »
- 50018 *AR.* Half Gulden of 1691. Obv. D·G : RVD : &c. Crowned shield of arms. *R.* * UT FRONTIBUS ITA FRONDIIBUS CONIUNCTISSIMI. Two wild men. V. F. » 2 »
- 50019 *AR.* $\frac{1}{10}$ Sterbenthaler of 1704. Obv. Bust of Rudolf Augustus. *R.* NATVS·XVI·MAY·M·DCXXVII &c. *Kn.* 840. V. F. » 4 »
- 50020 *Anton Ulrich* (1704-1714). *AR.* Death Thaler of Elizabeth Julia, 1704. Obv. DIVA ELISAB. JULIA. D. G. DVC. BRVN. ET. LVN. NATA 1634. DENATA. 1704. Bust to r. of the Duchess. *R.* DE SERVISSE INVAT on scroll; View of Palace; above, apotheosis of the Duchess; beneath, a crown. *Kn.* 954. *An excellent specimen.* E. F. » 2 5 »
- 50021 *Ludwig Rudolf* (1714-1735). *A.* Ducat, 1733. Obv. LVDOVIC RVDOLPH. D. G. DVX BR. ET. LVN. Head to r.; beneath : D. *R.* EX ADVERSO DECVS 1733. Wild man holding crowned shield and tree; ex. : B. I. D. *Rm.* 1108. F. D. C. » 1 17 6
- 50022 *Charles I.* (1735-1780). *A.* Double Pistole, 1762. Obv. CAROLVS D. G. DVX BR. ET LV. Bust to r.; beneath, F. *R.* NVNQVAM RETRORSVM. 1762. Free horse to l.; ex. : X THALER. I. D. B. S. V. F. » 2 » »
- 50023 *AR.* Mining thaler, 1752. Obv. D. G. CAROLVS. DVX. BRVNSVIC. & LVNEB. 1752. Crowned shield of arms supported by two wild men. *R.* CANDIDVS HÆC PRO-FERT MONTANVS PRÆMIA CYGNVS. Swan on water in mining scenery. ex. : DIE GRUBE | WEISSER SCHWAN | KAM IN AVSBEVT | IM Q LVCLÆ 1732 | IBH. E. F. » 1 10 »
- 50024 *AR.* Mining thaler 1752. Obv. As last. *R.* PLVS VLTRA. Two crowned columns and two workmen in mining scenery; ex. : DIE GRUBE | KÖNIG KARL | KAM IN AVSBEVT | IM QV : REM : 1752 | I B H. *Sch.* 7058. E. F. » 1 15 »
- 50025 *AR.* Conventions thaler, of 1765. Obv. CAROLVS D. G. DVX BRVNSVIC. ET LVNEB. Bust to r. *R.* NVNQVAM RETRORSVM. 1765. Horse to l.; ex. : X. EINE FEINE MARCK | CONVENT·M· | I·D·B. V. F. » 6 6
- 50026 *AR.* Conventions gulden. 1763. Similar type. F. » 2 6
- 50027 *AR.* — 1775. Similar type. E. F. » 6 6
- 50028 *AR.* Half Albertusthaler. 1747. Obv. CAROLVS. D. G. DVX. BRVNSVIC. ET LVNEB. Crowned shield of arms. *R.* NACH DEM FVS DER ALBERTVS THALR. Shield of arms between 17—47; ex. : $\frac{1}{2}$ THALER. *Rm.* 3685. V. F. » 4 6
- 50029 *AR.* Half gulden. 1765. Type of 50025. F. » 2 »
- 50030 *AR.* Quarter gulden 1763. Wildman type. F. D. C. » 2 »
- 50031 *Charles William Ferdinand* (1780-1806). *A.* Pistole of 1785. Obv. * D·G·DVX·BRVNSVICENS·ET·LVNEBVRG. In the field : * V * | THALER | 1785 | M·C·*R.* * CAROLVS GVILIELMVS FERDINANDVS. Crowned shield of arms. *Brilliant.* F. D. C. » 1 1 »
- 50032 *AR.* Gulden. 1782. Obv. D. G. DUX. BRVNSVICENS ET LVNEBVRG. Wild man and tree. *R.* CAROLVS GVILIELMVS FERDINANDVS. 1782. In the field 24 MARIEN GROSCH. V. F. » 3 »
- 50033 *AR.* Half gulden, 1782. Similar type. V. F. » 1 6
- 50034 *AR.* Gulden of 1785. Obv. CAROLVS. GVIL. FERD &c. Crowned shield of arms. *R.* XX EINE FEINE MARCK CONVENTIONS M.; in the field, XVIGVTE GROSCH. 1785. V. F. » 3 6
- 50035 *AR.* Gulden of 1789. Similar type. F. D. C. » 5 »
- 50036 *AR.* Gulden, 1789. Obv. D. G. CAROLVS GVIL. FERD. DVX BRVNS. ET LV (3). Horse to l. *R.* * NACH DEM LEIPZIGER FVS 1789. Across the field : XXIII | MARIEN GROSCH. * M. C. * V. F. » 3 6
- 50037 *AR.* Gulden. 1796. Similar type. E. F. » 4 6
- 50038 *AR.* Gulden. 1800. Similar type. E. F. » 3 6
- 50039 *Charles II* (1815-1830). *AR.* Gulden, 1826. Obv. CARL. HERZOG ZU BRAUNSCHW. U. LUEN. Crowned shield of arms. *R.* ACHTZEHN STUECK EINE FEINE MARK. In the field : * 24 * | MARIEN GROSCH. | 1826 | C. V. C. | FEINES SILBER. F. D. C. » 5 »
- 50040 *William. AR.* Double thaler. 1855. Obv. WILHELM HERZOG Z. BRAUNSCHWEIG U. LUN. Head to r., below, B. *R.* 2 THALER. VII EINE F. MARK. $3\frac{1}{2}$ GULDEN VEREINS MÜNZE 1855. Crowned and draped shield of arms. F. D. C. » 10 »
- 50041 *AR.* Thaler, 1855. Similar type. E. F. » 4 6
- New Lüneburg (later Kur) Branch
- 50042 *Christian Louis* (1648-1665). *AR.* Broad double thaler. 1659. Obv. SINCERE ET CONSTANter·ANNO. 1659. Crowned monogram in laurel wreath surrounded by 14 shields of arms; below, L. W. and countermark : Z. *R.* Hanoverian Horse over mining scenery; above, arm holding laurel-wreath issuing from the clouds. *Sch.*, 7139. E. F. » 3 3 »
- 50043 *AR.* Broad double thaler. 1664. Similar type. E. F. » 2 » »
- 50044 *George William* (1678-1705). *AR.* Gulden, 1698. Obv. * GEORG : WILH : D. G. DUX BR : & LUNEB. In the field : XVI | GUTE | GROSCH : JJ. J. *R.* QVO FAS & GLORIA DUCUNT. 1698. Free horse to l. V. F. » 4 6
- 50045 *George Louis* (1698-1727). *Before the accession to the English Throne* (1698-1714). *A.* Ducat. 1714. Obv. GEORG : LVD : D. G. D. BR. & LVN : S. R. I. A. TH. & EL. Bust to r. *R.* IN RECTO DECUS. 1714. Crowned shield of arms; beneath : H. C. B. *Brilliant.* F. D. C. » 2 2 »
- 50046 *AR.* Gulden of 1702. Obv. GEORG : LUD : D. G. D. BR. & LUN S. R. I. EL. Crowned shield; date 17-02. *R.* IN RECTO DECUS. Free horse to l. In ex. : FEIN $\frac{2}{3}$ SILB : F. D. C. » 6 6
- 50047 *AR.* Gulden of 1713. Obv. GEORG. LUD. D. G. D. BR. & L. S. R. I. ARCHITH & EL. 1713. In the field, XXIII MARIEN GROSCH FEIN SILBER. H * H. V. F. » 3 6
- 50048 *AR.* Half gulden of 1702. Obv. Free horse to l. *R.* St Andrew. E. F. » 2 6
- 50049 *AR.* Half gulden of 1712. Obv. Crowned shield of arms. *R.* St Andrew. V. F. » 1 6
- 50050 — *As King of Great Britain, George I* (1715-1727). *A.* Ducat, 1717. Obv. GEORG. D. G. M. BRIT. F & H. REX. F. D. Bust to r.; beneath : B. *R.* BR. & L. D. S. R. I. A. T. & EL. 1717. Four crowned shields disposed in cruciform fashion around sun. E. F. » 1 10 »
- 50051 *AR.* Gulden, 1715. Similar type. F. D. C. » 10 »
- 50052 *AR.* Gulden, 1708. Similar. V. F. » 6 6
- 50053 *AR.* Thaler, 1724. Obv. GEORGIUS. D. G. MAG. BR. FR. ET. HIB. REX. FID. D. Four crowned shields of arms. *R.* BRUN. & LUN. DUX. S. R. I. AR. THES. & EL. 1724. Wild man and tree; ex., E. P. H. V. F. » 13 6
- 50054 *AR.* Gulden, 1717. Similar type. V. F. » 7 6
- 50055 *AR.* Gulden, 1725. Similar type. F. » 4 »
- 50056 *A.* Pfennig, 1726. Obv. Wild man holding tree; ex. : E. P. H. *R.* * I * | PFENNING | SCHEIDE | MUNTZ | 1726. V. F. » 1 5 »
- 50057 *George II* (1727-1760). *AR.* Death thaler of his consort Wilhelmina Carolina. Obv. WILHELMINA CAROLINA IO. FRID. MARCH. BRAND &c. Bust to l. *R.* DIVAE | CAROLINAE | CONIVGIS DESIDERATISSIMAE &c. *RR. Sch.*, 7442. E. F. » 2 15 »
- 50058 *A.* Four Goldgulden piece, 1752. Obv. GEORG. II. D. G. M. B. F. ET. H. REX. F. D. Laur. bust to l. *R.* BRUNS. ET. LUN. DUX. S. R. I. A. T. ET. EL. 1752. In the field : III | GOLD | GULDEN | 8 THALER | N. D. R. FUS | I. A. S. V. F. » 2 2 »
- 50059 *A.* Double Goldgulden, 1755. Obv. Same legend; crowned shield of arms. *R.* Type of last. V. F. » 1 7 6
- 50060 *A.* Pistole, 1758. Obv. Similar. *R.* BRUNS. ET. LUN. DUX S. R. I. A. TH. ET. ELECT. In the field * V * | THALER | * 1758 * | I. A. S. F. D. C. » 1 10 »
- 50061 *A.* Goldgulden, 1750. Type as no 50058. E. F. » 17 6
- 50062 *A.* Goldgulden, 1755. Type as no 50059. V. F. » 14 »
- 50063 *A.* Half Ducat, 1730. Obv. GEORG. II. D. G. M. BR. F. ET. H. REX. F. D. Laur. bust to l.; beneath : S. *R.* BR. ET. L. DUX. S. R. I. A. TH. ET. L. 1730. Crowned shield of arms. F. D. C. » 1 10 »
- 50064 *AR.* Mining Thaler of 1740. Obv. GEORG II. D. G. M. BRIT. FR. & H. REX. F. D. BR. & L. DVX. S. R. I. A. TH. & EL. Crowned shield of arms. *R.* DIE ERDE IST VOLL DER GVTE DES HERRN. Mining scenery; ex. : DIE GRUBE | GVTE DES HERRN | KAM IN AVSBEVT | IMQ : REMIN : 1740 | I. B. H. *R.* E. F. » 1 7 6
- 50065 *George III.* (1760-1820). *A.* Pistole, 1803. Obv. GEORG. III. D. G. BRIT. REX. F. D. B. & L. DUX. S. R. I. A. TH. & EL. Free horse to l.; below, C. *R.* * I * PISTOLE 1803. E. F. » 1 10 »
- 50066 *A.* 5 Thaler, 1815. Obv. GEORGIUS III. D. G. BRITANNIA-RVM REX. F. D. Crowned shield of arms. *R.* BRVNSVICENS. ET. LVNEBVRG DVX. S. R. I. A. T. ET. E. In the field : V THALER 1815. V. F. » 1 5 »
- 50067 *A.* 2 $\frac{1}{2}$ Thaler, 1814. Obv. GEORGIUS. III. D. G. BRITANNIARVM REX F. D. Free horse to l.; ex. : G. H. H. *R.* BRUNS. ET. LUNEB. DUX. S. R. I. A. TH. ET. ELECT. In the field : 2 $\frac{1}{2}$ THALER 1814. V. F. » 15 »
- 50068 *AR.* Gulden of 1788. Obv. GEORGE. III. D. G. &c. Crowned shield, square, between 17-88. *R.* BR. ET. LVN. DVX. S. R. I. A. TH. ET. EL. Wild man; in field to r., 24; ex. : C. V. F. » 3 6
- 50069 *AR.* Gulden of 1796. Obv. GEORG. III. D. G. &c. Square shield, crowned; beneath, $\frac{2}{3}$. *R.* BRVNS. ET. LVN. &c. Within circle : 24 | MARIEN | GROSCH : | 1796 | P. L. M. F. D. C. » 4 6
- 50070 *AR.* Gulden of 1800. Obv. GEORG. III. &c. Crowned shield; below (?). *R.* BRUNS. & LVN. &c. In the field : 24 MARIEN GROSCH : 1800. P. L. M. E. F. » 4 »
- 50071 *AR.* Gulden of 1805. Obv. GEORGIUS. III. D. G. BRITANNIARVM REX. F. D. Square shield, crowned. *R.* BRUNS. & LUN. DUX. S. R. I. A. TR. & ELECTOR. 1805. Inner legend : N. D. REICHS. FUSS. FEIN. SILBER. In script figures $\frac{2}{3}$. F. D. C. » 5 »
- 50072 *AR.* Another, similar. E. F. » 4 »
- 50073 *AR.* Gulden of 1807. Obv. Same legend. Round shield encircled by the Garter, crowned. *R.* As last. F. D. C. » 5 »

- 50074 *R.* Gulden of 1814. Obv. Same legend. Laur. head to r. *R.* As last. F. D. C. » 5 »
 50075 *R.* Another, similar. E. F. » 4 »
 50076 *R.* Another, similar. V. F. » 3 »
 50077 *R.* Half gulden, 1779. Obv. Laur. head to r. *R.* Crowned shield of arms and supporters. V. F. » 2 6
 50078 *R.* Half gulden, 1800. Obv. As last. *R.* Square shield of arms crowned. V. F. » 2 6
 50079 *R.* Half gulden, 1804. Obv. Crowned shield of arms. *R.* St Andrew. V. F. » 2 »
 50080 *R.* Quarter gulden, 1785. Similar type. V. F. » 1 »
 50081 Another, 1804. Similar. V. F. » 1 »
 50082 *R.* Quarter gulden, 1787. Obv. Bust of King. *R.* Crowned shield. V. F. » 1 6
 50083 *R.* Quarter gulden, 1791. Obv. Crowned shield. *R.* Wild man. V. F. » 1 »
 50084 *George IV.* (1820-1830). *R.* Gulden of 1829. Obv. GEORGIUS IV · D · G · BRITANN & HANNOV · REX · F · D. Laur. head to l.; beneath, C. *R.* BRVNSVICENSIS & LUNEBURGENSIS DUX · 1829 | N · D · LEIPZIGER FUSSE FEINES SILBER. In the field, 2/3. E. F. » 4 6
 50085 *R.* 16 Groschen, 1820. Obv. * GEORGIUS IV · D · G · BRITANN · & · HANNOV · REX. Horse to l.; ex. : XX · EINE · F. | MARK. *R.* * BRVNSVICENS · & · LUNEBURGENS · DUX · 1820. In the field, * 16 * | GUTE | GROSCHEN | CONV · MUNZE | FEIN SILBER. E. F. » 3 »

BRUNSWICK (City of)

- 50086 *Rudolf Augustus.* *R.* Gulden of 1675. Obv. RUD : AVG : D · B · E · LUNEB : Bust to r. *R.* MONETA BRVNSV : 16 $\frac{2}{3}$ 75. Lion on city walls. V. F. » 10 »

RUSSIAN SERIES

PETER I. THE GREAT (1696-1723)

- 50086 *A.* Double Rouble, 1720. Obv. ЦРЬ ПЕТРЪ АЛЕОЕВИЧЪ. ВРСМОЕРЪ ЕНЪ. Laur. bust to r. *R.* MONETA НОВА ЦЕНА ДВА РУБЛЯ 1720. St. Andrew on the Cross. V. F. 1 15 »
 50087 *R.* Rouble, 1705. Obv. ПТЕУРЪНЕ ТРЪАЛЕУЕ ВУУТЪЛЕ АРОЛИНОВЕ. Young bust to r. *R.* МАНЕТА ДОБРАА ДОБРА ПЕНАР БЕЛЪ ЛАУЪ. Crowned double headed eagle. R. E. F. 1 15 »
 50088 *R.* Rouble, 1718. Obv. ЦРЬ ПЕТРЪ АЛЕОЕВИЧЪ РСЕА. РОСИ. САМОДЕРЖЕЦЪ. Laureated bust to r.; on truncation, O · K. *R.* МАНЕТА НОВАА ЦЕНА РУБЛЬ ꙖАУШИ. Crowned double headed eagle (By Haupt). R. E. F. 1 7 6
 50089 *R.* Rouble, 1719. Similar type. E. » 7 6
 50090 *R.* Rouble, 1720. Similar type (By Haupt). E. F. 1 7 6
 50091 *R.* Rouble, 1721. Similar type. V. F. » 15 »
 50092 *R.* Another of same date. V. F. » 12 6
 50093 *R.* Rouble, 1723. Obv. ПЕТРЪ А · ИМПЕРАТОРЪ ИСАМО · ДЕРЖЕЦЪ · ВСЕРОСИНСКИ. Laur. bust to r. *R.* MONETA НОВАА ЦЕНА РУБЛЬ. Four crowned H's interlinked; in angles i; across the field, 1723. V. F. » 10 »
 50094 *R.* Rouble, 1725. Similar type. E. F. » 12 6
 50095 *R.* Poltena, 1707. Obv. * ЦРЬ ПЕТРЪ АЛЕОЕВИЧЪ : В : Р : И * Young bust laureated to r. *R.* МОЛКОВСКИ ПОЛТИНСКИ. Crowned double headed eagle; below : ꙖАУЪ. R. E. F. 1 10 »
 50096 *R.* Poltena, 1719. Obv. ЦРЬ ПЕТРЪ & C. Laur. and draped bust to r. *R.* MONETA НОВАА ЦЕНА ПОЛТИНА ꙖАУОЛ. M. » 4 »
 50097 *R.* Poltena, 1720. Obv. Similar type. V. F. » 7 6
 50098 *R.* Poltena, 1724. Obv. ПЕТРЪ А · ИМПЕРАТОРЪ, & C. Laur. bust to r. *R.* MONETA НОВАА ЦЕНА ПОЛТИНА 1724. Crowned double-headed eagle. V. F. » 7 6

CATHERINE I. (1725-1727)

- 50099 *R.* Rouble, 1726. Obv. ЕКАТЕРИНА · ИМПЕРАТРИЦА · ИСАМО · ДЕРЖИЦА · ВСЕРОС. Bust to r. *R.* MONETA * НОВАА * ЦЕНА * РУБЛЬ. 1726. Crowned double-headed eagle. R. F. D. C. 2 » »
 50100 *R.* Rouble, 1727. Similar type. E. F. » 12 6

PETER II (1727-1730)

- 50101 *R.* Rouble, 1727. Obv. ПЕТРЪ II · ИМПЕРАТОРЪ · ИСАМО · ДЕРЖЕЦЪ · ВСЕРОСИНСКИ. Laureated bust to r. *R.* MONETA * НОВАА * ЦЕНА * РУБЛЬ. Crowned four H's intertwined; in angles, ii; across the field, 1727. V. F. » 8 6
 50102 *R.* Rouble, 1729. Similar type. E. F. » 10 »
 50103 Another of same date. E. F. » 10 »

ANNE (1730-1740)

- 50104 *R.* Rouble of 1732. Obv. Б · М · АННА · ИМПЕРАТРИЦА · ИСАМО · ДЕРЖИЦА · ВСЕРОСИСКАЯ. Crowned bust to r. *R.* MONETA РУБЛЬ. 1732. Crowned double-headed eagle surcharged with St George. V. F. » 6 6
 50105 *R.* Rouble, 1733. Similar type V. F. » 5 »
 50106 *R.* Rouble, 1735. Head large and of different style. V. F. » 6 6
 50107 *R.* Another, similar. F. » 4 6
 50108 *R.* Rouble, 1740. Older bust, below which СНБ. V. F. » 6 6
 50109 *R.* Poltena, 1733. Type of Rouble No 50104. V. F. » 6 »

IVAN III (1741)

- 50110 *R.* St Petersburg Rouble 1741. Obv. ИОАННЪ III · Б · М · ИМП · ИСАМОД · ВСЕРОС. Laur. bust to r.; beneath C : П : Ъ. *R.* MONETA · РУБЛЬ. 1741. Crowned double-headed eagle, surcharged with St George. R. E. F. 3 3 »
 50111 *R.* Rouble. Similar type. V. F. 2 » »
 50112 Another, similar. F. 1 1 »
 50113 *R.* Moscow Rouble, 1741. Similar type; M · M · D below the bust. V. F. 2 2 »

ELIZABETH (1741-1762)

- 50114 *A.* Ten Roubles, 1756. Obv. Б · М · ЕЛИСАВЕТЪ I · ИМП · ИСАМОД · ВСЕРОС. Crowned bust to r.; below, СНБ (St Petersburg). *R.* MON · ЦЕНА · ДЕСЯТ · РУБ · ИМП · РСКАЯ · РОССИНС. Four crowned shields disposed in cruciform fashion around Russian arms; in angle, 1—7—5—6. Brilliant. F. D. C. 8 » »
 50115 *A.* Double Rouble, 1756. Obv. Б · М · ЕЛИСАВЕТЪ I · ИМП · ИСАМОД · ВСЕРОС. Crowned bust to r.; beneath, СНБ. *R.* MON · ЦЕНА · ДВА · РУБ · ИМП · РСКАЯ · РОССИНС. Crowned double-headed Russian eagle. E. F. 1 1 »
 50116 Another, similar; without mint-mark. E. F. 1 1 »
 50117 *R.* Rouble, 1746. Obv. Б · М · ЕЛИСАВЕТЪ I · ИМП · ИСАМОД · ВСЕРОС : Crowned bust to r.; below, M · M · D. (Moscow). *R.* MONETA · РУБЛЬ 1746. Crowned double-headed eagle. V. F. » 6 »
 50118 *R.* Rouble, 1749 (St Petersburg). Similar type. V. F. » 7 6
 50119 *R.* Rouble, 1750. As last. V. F. » 7 6
 50120 Another. V. F. » 6 6
 50121 *R.* Rouble, 1752. Similar type; beneath eagle on *R.* I—M. V. F. » 6 6
 50122 *R.* Rouble, 1754 (Moscow). Similar type; letters on *R.* M—B. E. F. » 10 »
 50123 Rouble, 1754 (St Petersburg). Smaller bust; letters, I—M. E. F. » 15 »
 50124 *R.* Rouble, 1755. Similar type; letters, Я—I. E. F. » 9 »
 50125 Another. V. F. » 6 »
 50126 *R.* Rouble, 1757 (St Petersburg). Bust by Dassier; letters on *R.* Я—I. RR. V. F. 2 10 »
 50127 *R.* Rouble, 1758 (St Petersburg). Usual bust; letters, П—K. V. F. » 15 »
 50128 *R.* $\frac{1}{2}$ Poltena, 1751. Struck at Moscow. V. F. 1 6
 50129 *R.* $\frac{1}{2}$ Poltena, 1756. Similar type. V. F. » 2 6

PETER III (1762)

- 50130 *A.* Ten Roubles 1762, struck at St Petersburg. Obv. ПЕТРЪ III · Б · М · ИМП · ИСАМОДЕС · ВСЕРОС. Bust to r.; beneath СНБ. *R.* ИМП · РСКАЯ · РОССИНС · MON · ЦЕНА · ДЕСЯТ · РУБ. Four crowned shields around Russian eagle; in angles, date 1762. R. F. D. C. 5 10 »
 50131 *A.* Tew Roubles, 1762. Similar type. V. F. 4 4 »
 50132 *R.* Rouble, 1762 (St Petersburg). Obv. Similar bust. *R.* Crowned double-headed eagle; beneath, П—K. F. D. C. » 15 »
 50133 Another, similar. V. F. » 7 6
 50134 *R.* Rouble, 1762 (Moscow); letters on *R.* Л—M. V. F. » 10 6
 50135 Another, similar. F. » 6 »
 50136 *R.* Poltena, 1762. Similar type. Struck at St Petersburg, Letters on *R.* П—K. V. F. » 8 6

CATHERINE II (1762-1796)

- 50137 *A.* Ten Roubles of 1767. Struck at St Petersburg, and engraved by Timothy Ivanow. Obv. Б · М · ЕКАТЕРИНА II · ИМП · ИСАМОД · ВСЕРОС. Crowned bust to r.; on truncation, T · I. ; beneath, СНБ. *R.* MON · ЦЕНА · ДЕСЯТ · РУБ · ИМП · РСКАЯ · РОССИНС. Four shields around Russian eagle; in angles, 1-7-6-7. E. F. 3 » »
 50138 *A.* Ten Roubles, 1772. Similar type. F. 2 5 »
 50139 *A.* Ten Roubles, 1778. Similar type. V. F. 2 10 »
 50140 *R.* Rouble, 1667. Obv. Similar bust. *R.* MONETA · РУБЛЬ

1667. Crowned double-headed eagle; beneath, A—III.
Struck at St Petersburg. F. D. C. » 10 6
- 50141 R. Rouble, 1772. Similar type; letters Я—Ч. E. F. » 10 »
- 50142 R. Rouble, 1782. Older bust; letters. II—З. F. » 3 6
- 50143 R. Rouble, 1787. Similar type; letters, Я—А. E. F. » 13 6
- 50144 R. Poltena, 1778. Similar type; letters, Ө—Л. F. » 5 »
- 50145 R. $\frac{1}{2}$ Poltena, 1795. Similar type; letters, А—К. F. » 3 »
- 50146 R. 15 Kopecks, 1784. Obv. Similar bust. R. Crowned double-headed eagle surcharged with 15; below. 1784. V. F. » 2 6
- 50147 E. 5 Kopecks, 1785. Obv. Crowned monogram and date within wreath. R. ПЯТЬ КОПѢЕКЪ. Russian eagle; below, А—М. F. D. C. » 4 6
- 50148 E. 2 Kopecks, 1764. Obv. As last. R. St George, М—М. E. F. » 2 »

PAUL I (1796-1801)

- 50149 R. Rouble, 1796. Obv. Within panel: НЕ ПАМѢ | НЕ ПАМѢ | А ИМЯНИ | ТВОЕМУ. R. Crowned imperial eagle; above, 1796 ГОДА; beneath, Б—М. R. F. D. C. » 15 »
- 50150 R. Rouble, 1801. Obv. Same legend as last, followed by letters С.М.—А.Н. R. МОНЕТА ЦЕНА РУБЛЬ 1801. Four crowned П's in cruciform fashion; in centre, 1. F. D. C. » 7 6
- 50151 R. Poltena, 1801. Same type. F. D. C. » 3 6
- 50152 R. $\frac{1}{2}$ Poltena, 1799. Same type. F. » 1 6

NICHOLAS I (1825-1855)

- 50153 Platinum 3 Roubles. Obv. Crowned imperial eagle. R. 2 ЗОЛ. 41 ДОЛ. ЧИСТОЙ УРАЛЬСКОЙ ПЛТИНЫ. Within circle. *З* | РУБЛИ | НА СЕРЕБРО | 1831 | С.П.Б. F. D. C. » 15 »
- 50154 R. Rouble, 1842. Obv. ЧИСТАГО СЕРЕБРА 4 ЗОЛОТНИКА 21 ДОЛЯ. Crowned imperial eagle; below, А—Ч. R. МОНЕТА РУБЛЬ 1842 С.П.Б. Within wreath. E. F. » 3 6
- 50155 R. Rouble, 1853. Similar type; H—I under eagle. F. D. C. » 4 6
- 50156 R. Set of proofs (Rouble, Poltena, 25, 20, 10 and 5 Kopecks) 1851. Ordinary type. All in brilliant state. F. D. C. » 1 5 »
- 50157 A similar set, 1856 (Poltena of 1852). F. D. C. » 1 5 »
- 50158 R. $\frac{3}{4}$ Rouble, 1833. R. $\frac{3}{4}$ | РУБЛЯ | 5 | ЗЛОТ | 1833. within wreath. F. D. C. » 6 6
- 50159 E. 5 Kopecks, 1837. Obv. Crowned Russian eagle; below, 1837. R. 5 | КОПѢЕКЪ | С.М. F. D. C. » 4 6
- 50160 E. 2 Kopecks, 1837. Similar type. F. D. C. » 2 »

ALEXANDER II (1855-1881)

- 50161 R. Nicholas I commemoration rouble, 1859. Obv. Bust to l. R. Equestrian statue on pedestal. F. D. C. » 4 6
- 50162 R. Poltena, 1858. Type of rouble no 50154. F. D. C. » 2 6

ALEXANDER III (1881-1893)

- 50163 R. Coronation Rouble, 1883. Obv. Bust to r. R. Imperial crown and sceptre within wreath. F. D. C. » 4 6
- 50164 R. Rouble 1887. Obv. Bust to r. R. Crowned Imperial eagle. F. D. C. » 4 6

NUMISMATIC BOOKS

(Continued from col. 10416.)

BRITISH MUSEUM PUBLICATIONS

COINS AND MEDALS

- 50165 Nummi Veteres in Museo R. P. Knight ab ipso descripti. 1830, 4^{to}. » 1 15 »
- 50166 Catalogue of the Anglo-Gallic Coins, by E. Hawkins. 1826, 4^{to}, 1 l. 4 s. Out of print. » 1 15 »
- 50167 Catalogue of English Coins. Anglo-Saxon Series, by C. F. Keary, Vol. I. 1887, 8^{vo}. Autotype Plates. » 1 10 »
- 50168 — — — Vol. II., by C. F. Keary and H. A. Grueber. 1893, 8^{vo}. Autotype Plates. » 2 2 »
- 50169 Handbook of the Coins of Great Britain and Ireland, by H. A. Grueber. 1899, 8^{vo}. » 1 1 »
- 50170 Medallion Illustrations of the History of Great Britain and Ireland to the Death of George II., by E. Hawkins, edited by sir A. W. Franks, K. C. B. and H. A. Grueber. 1885, 8^{vo}. 2 vols Woodcuts. » 4 4 »
- 50171 Medallion Illustrations of the History of Great Britain and Ireland. Part. I. Plates I-X. 1904. Folio. » 6 »
- 50172 — — — II. Plates XI-XX. 1904. Folio. » 6 »
- 50173 — — — III. Plates XXI-XXX. 1905. Folio. » 6 »
- 50174 — — — IV. Plates XXXI-XL. 1905. Folio. » 6 »
- 50175 — — — V. Plates XLI-L. 1906. Folio. » 6 »

- 50176 — — — VI. Plates LI-LX. 1907. Folio. » 6 »
- 50177 — — — VII. Plates LXI-LXX. 1907. Folio. » 6 »
- 50178 CATALOGUE OF GREEK COINS IN THE BRITISH MUSEUM: Italy, by R. S. Poole. 1872, 8^{vo}, 1 l. 5 s. Woodcuts. Out of print. » 2 10 »
- 50179 Sicily, by R. S. Poole, B. V. Head and P. Gardner. 1876, 8^{vo}, 1 l. 1 s. Woodcuts. Out of print. » 2 10 »
- 50180 Thrace, by B. V. Head and P. Gardner. 1877, 8^{vo}, 1 l. 1 s. Woodcuts. Out of print. » 1 10 »
- 50181 Seleucid Kings of Syria, by P. Gardner. 1878, 8^{vo}, 10 s. 6 d. Autotype Plates. Out of print. » 2 10 »
- 50182 Macedonia, by B. V. Head. 1879, 8^{vo}, 1 l. 5 s. Woodcuts and a Map. Out of print. » 1 10 »
- 50183 Thessaly to Aetolia, by P. Gardner. 1883, 8^{vo}. Autotype Plates. » 1 » »
- 50184 Ptolemaic Kings of Egypt, by R. S. Poole. 1883, 8^{vo}, 15 s. Autotype Plates. Out of print. » 1 10 »
- 50185 Central Greece, by B. V. Head. 1884, 8^{vo}, 15 s. Autotype Plates. Out of print. » 1 1 »
- 50186 Crete and the Aegean Islands, by W. W. Wroth. 1886, 8^{vo}, 15 s. Autotype Plates. Out of print. » 1 5 »
- 50187 Peloponnesus, by P. Gardner. 1887, 8^{vo}. Autotype Plates. » 1 1 »
- 50188 Attica Megaris, Aegina, by B. V. Head. 1888, 8^{vo}. Autotype Plates. » 15 »
- 50189 Corinth, &c.; by B. V. Head, 1889, 8^{vo}. Autotype Plates. Out of print. » 1 1 »
- 50190 Pontus, Paphlagonia, &c., by W. Wroth. 1889, 8^{vo}. Autotype Plates. » 1 1 »
- 50191 Mysia, by W. W. Wroth. 1892, 8^{vo}. Autotype Plates. » 1 » »
- 50192 Alexandria, &c., by R. S. Poole. 1892, 8^{vo}. Autotype Plates. » 1 5 »
- 50193 Ionia, by B. V. Head. 1892, 8^{vo}. Autotype Plates. » 1 8 »
- 50194 Troas, Aeolis and Lesbos, by W. W. Wroth. 1894, 8^{vo}. With Map and Autotype Plates. » 1 5 »
- 50195 Caria and the Islands, by B. V. Head. 1897, 8^{vo}. With Map and Autotype Plates. » 1 8 »
- 50196 Lycia, Pamphylia, and Pisidia, by G. F. Hill. 1897, 8^{vo}. With Map and Autotype Plates. » 1 10 »
- 50197 Galatia, Cappadocia and Syria, by W. W. Wroth. 1899, 8^{vo}. With Map and Autotype Plates. » 1 8 »
- 50198 Lycaonia Isauria, and Cilicia, by G. F. Hill. 1900, 8^{vo}. With Map and Autotype Plates. » 1 8 »
- 50199 Lydia, by B. V. Head. 1902, 8^{vo}. With Map and Autotype Plates. » 1 15 »
- 50200 Parthia, by W. W. Wroth. 1903, 8^{vo}. With Map and Autotype Plates. » 1 5 »
- 50201 Cyprus, by G. F. Hill. 1904, 8^{vo}. With Map and Autotype Plates. » 15 »
- 50202 Phrygia, by B. V. Head. 1906, 8^{vo}. With Map and Autotype Plates. » 2 » »
- 50203 CATALOGUE OF ROMAN COINS IN THE BRITISH MUSEUM: Roman Medallions, by H. A. Grueber. 1874, 8^{vo}, 1 l. 15 s. Autotype Plates. Out of print.
- CATALOGUE OF ORIENTAL COINS IN THE BRITISH MUSEUM:
- 50204 Vol. I. The Coins of the Eastern Khaleefehs by S. Lane-Poole. 1875, 8^{vo}. Autotype Plates. Out of print.
- 50205 Vol. II. The Coins of the Muhammadan Dynasties, Classes III.-X., by S. Lane-Poole. 1876, 8^{vo}. Autotype Plates. Out of print.
- 50206 Vol. III. The Coins of the Turkuman Houses of Seljook, Urtuk, Zengee, &c., Classes X.-XIV., by S. Lane-Poole. 1877, 8^{vo}. Autotype Plates. Out of print.
- 50207 Vol. IV. The Coinage of Egypt, by S. Lane-Poole. 1879, 8^{vo}. Autotype Plates. Out of print.
- 50208 Vol. V. The Coins of the Moors, by S. Lane-Poole. 1880, 8^{vo}. Autotype Plates. Out of print.
- 50209 Vol. VI. The Coins of the Mongols, by S. Lane-Poole. 1881, 8^{vo}. Autotype Plates. Out of print.
- 50210 Vol. VII. The Coinage of Bukhara, by S. Lane-Poole. 1882, 8^{vo}. Autotype Plates. Out of print.
- 50211 Vol. VIII. The Coins of the Turks, by S. Lane-Poole. 1883, 8^{vo}, 1 l. Autotype Plates. Out of print.
- 50212 Vol. IX. (Additions to Vols. I.-IV.), by S. Lane-Poole. 1880, 8^{vo}. Autotype Plates. » 1 1 »
- 50213 Vol. X. (Additions to Vols. V.-VIII.), by S. Lane-Poole. 1891, 8^{vo}. Autotype Plates. » 1 5 »
- 50214 Catalogue of Arabic Glass Weights, by S. Lane-Poole. 1891, 8^{vo}. Autotype Plates. » 12 »
- CATALOGUE OF PERSIAN COINS IN THE BRITISH MUSEUM:
- 50215 Shahs of Persia, by R. S. Poole. 1887, 8^{vo}. Autotype Plates. » 1 5 »
- CATALOGUE OF INDIAN COINS IN THE BRITISH MUSEUM:
- 50216 The Coins of the Sultans of Delhi, by S. Lane-Poole. 1884, 8^{vo}, 1 l. Autotype Plates. Out of print.
- 50217 — — — Muhammadan States of India, by S. Lane-Poole. 1885, 8^{vo}, 1 l. Autotype Plates. Out of print.
- 50218 — — — The Coins of Greek and Scythic Kings of Bactria and India, by P. Gardner. 1886, 8^{vo}. Autotype Plates. » 1 1 »
- 50219 — — — Moghul Emperors, by S. Lane-Poole. 1892, 8^{vo}. Autotype Plates. » 1 16 »
- 50220 Catalogue of Chinese Coins from the Seventh Century B.C. to 621 A.D. including the Series in the British Museum, by Terrien de Lacouperie. 1892, 8^{vo}. Plates. » 2 » »
- 50221 Guide to the Department of Coins and Medals in the British Museum. With 45 illustrations, 1901. 8^{vo}. » 1 »

- 50222 Coins of the Ancients (boards), with 70 autotype plates. 4th edition. 1895, 8vo. I 5 "
- 50223 Coins of the Ancients (boards), with 7 autotype plates. 4th edition. 1894, 8vo. " 2 6
- 50224 4th edition. 1895, 8vo. " 2 6
- 50225 Italian Medals. 1881, 8vo. " 1 "
- 50226 — Illustrated (7 autotype plates). 2nd edition. 1893, 8vo. " 2 6
- 50227 English Medals. 1881, 8vo. " 1 "
- 50228 — Illustrated (8 autotype plates). 2nd edition. 1891, 8vo. " 2 6

(To be continued.)

ENGLISH GOLD COINS

(Continued from col. 10417.)

Richard II

NOBLES

- 50229 **RICHARD' DI' GR' REX' ANGL' S' FR' DRS' HIB' S' AQ'.** The King, crowned and with sword and shield, standing in ship; three ropes from stern, one from prow. Ornaments on ship — lion, lis, lion, lis, lion, lis. **R'.** * **IB' AN' T' M' TR' S' I' A' S' P' A' R' M' A' D' I' V' I' L' L' O' R' V' M' I' B' A' T'.** Floriated cross within tressure of arches, &c., R in centre. *A beautiful specimen. R.* F. D. C. 7 10 "
- 50230 — Same obverse legend. Ornaments — lion, lis, lion, lis, lion. **ILLORV' R.** E. F. 4 10 "
- 50231 — **DEI** for **DI**. Ornaments — lis, lion, lis, lion, lis, lion, lis. **R.** E. F. 4 "
- 50232 — Legend ends **HIB' AQ' R.** F. 1 15 "
- 50233 **RICHARD' D' G' ANGL' S' FR' DRS' HIB' S' AQ'.** Ornaments as preceding. **R.** V. F. 2 10 "
- 50234 Error in the King's name — **RICHARD' Curious.** F. D. C. 5 10 "
- 50235 Trefoil of pellets below the shield to the right. **RICHARD' D' G' REX' ANGL' S' FR' DRS' HIB' S' AQ' RR.** F. 3 15 "
- 50236 — **RICHARD' DI' GR' REX' ANGL' S' FR' DRS' HIB' S' AQ'.** Broken annulet under lion in first quarter. **RR.** E. F. 6 10 "
- 50237 — Two ropes from prow instead of one as on all the preceding pieces. **RICHARD' D' G' REX' ANGL' S' FR' DRS' HIB' S' AQ' RR.** F. 3 "
- 50238 **With flag. RICHARD' DEI' GR' REX' ANGL' S' FR' DRS' HIB' S' AQ'.** **R.** E. F. 5 10 "
- 50239 — **RICHARD' DI' GR' REX' ANGL' S' FR' DRS' HIB' S' AQ'.** Pellet above shield to right and another below. **RR.** E. F. 6 10 "

HALF-NOBLES

- 50240 **RICHARD' DI' GR' REX' ANGL' S' F' DRS' HIB' S' AQ'.** Same type as the noble. **R.** * **DOMIN' R' IN' FVRORE' TVO' AR' V' A' S' M' A' R'.** V. F. 3 "
- 50241 **With flag.** Obverse legend ends **HIB' S' AQ'.** Reverse from die of Edward III, **E** in centre of cross. **RR.** F. 3 15 "

QUARTER NOBLES

- 50242 * **RICHARD' DI' GR' REX' ANGL' S' F' DRS' HIB' S' AQ'.** Shield within tressure with trefoiled points. **R.** * **EXALTA' B' TVR' IN' GLORIA'.** Pellet in centre of cross. **R.** V. F. 1 12 6
- 50243 — — — — — V. F. 1 7 6
- 50244 * **RICHARD' DEI' GR' REX' ANGL' S' F' DRS' HIB' S' AQ'.** The letters **R** in centre of cross. *Ken. p. 38, no 10. RR.* V. F. 3 "
- 50245 — * **RICHARD' DI' GR' REX' ANGL' S' F' DRS' HIB' S' AQ'.** Trefoil above the shield. Lis in centre of cross on reverse. **R.** V. F. 1 15 "

(To be continued.)

ENGLISH SILVER COINS

CROWNS

(Continued from col. 10418.)

Charles I.

TOWER MINT

- 50246 Mm. Lis. *Hks.* type 1 a. **CAROLVS D' G' MAG' BRI' FRA' ET HIB' REX. R.** **CHRISTO AVSPICE REGNO. R.** V. F. 2 5 "
- 50247 — — — — — **FR'.** V. F. 2 5 "

- 50248 Mm. Cross on steps. — — — — — **R.** V. F. 2 10 "
- 50249 — — — — — — — — — — — F. 1 5 "
- 50250 Mm. Harp. *Hks.* 2 a. **MAG' BRIT' FRA' ET HIB' R.** E. F. 6 "
- 50251 — — — — — — — — — — — V. F. 4 10 "
- 50252 — — — — — — — — — — — V. F. 3 10 "
- 50253 **Plume over shield.** Same mint mark and legends. *A choice piece from the Neck, Webb, and Murdoch cabinets. It realized £ 39.10.0 (Lot 97) at the Murdoch sale. RR.* E. F. 25 "
- 50254 — — — — — Mm. Plume. — — — — — **R.** V. F. 3 "
- 50255 — — — — — Mm. Rose over plume. — — — — — **R.** V. F. 4 "
- 50256 Mm. Bell. *Hks.* 3 a. **MAG' BR' FR' ET HIB' R.** F. D. C. 12 10 "
- 50257 — — — — — **BRI' FRA' ET HI' R.** F. 1 15 "
- 50258 — — — — — — — — — — — F. 1 10 "
- 50259 Mm. Crown. Same type. **BRI' FR' ET HI' R.** V. F. 4 "
- 50260 Mm. Anchor. **BR' FR' ET HIB' R.** E. F. 7 "
- 50261 Mm. Triangle over anchor. **BR' FR' ET HI' R.** M. 1 10 "
- 50262 Mm. Star. **BRIT' FRAN' ET HIB' R.** M. 1 2 6
- 50263 Mm. Portcullis. *Hks.* 3 b. **MAG' BRI' FRA' ET HI' R.** E. F. 5 10 "
- 50264 — — — — — — — — — — — V. F. 2 10 "
- 50265 Mm. Tun. **BR' FR' ET HI' R.** V. F. 3 10 "
- 50266 Mm. (P). *Hks.* 4. **MAG' BRI' FRA' ET HIB' R.** E. F. 6 10 "
- 50267 — — — — — — — — — — — *Cheap.* F. 1 7 6
- 50268 Mm. Eye. *Very rare with this mint mark.* E. F. 6 10 "
- 50269 Mm. Sun. — — — — — **R.** V. F. 2 "
- 50270 Mm. Sun. *Hks.* 5. Larger horse. **RR.** V. F. 2 10 "
- 50271 **Briot.** Mm. Flower and B, **R.** B. **MAGN. BRITAN. FRAN. ET HIBER.** F. D. C. 8 10 "
- 50272 — — — — — — — — — — — V. F. 3 10 "
- 50273 — — — — — — — — — — — V. F. 2 10 "
- 50274 — — — — — — — — — — — F. 1 "

EXETER MINT

- 50275 Mm. Rose. *Hks.* fig. 478. **MAG' BRIT' FRA' ET HI' R.** F. 1 "
- 50276 — — — — — — — — — — — M. 15 "
- 50277 Mm. Rose. *Hks.* 479. **MAG : BRI : FRA : ET : HI : R.** F. 1 15 "
- 50278 **1644.** Mm. Rose. *Hks.* type 5. Date at end of reverse legend. **R.** V. F. 2 "
- 50279 — — — — — — — — — — — V. F. 1 15 "
- 50280 — — — — — — — — — — — F. 1 5 "
- 50281 **1645.** Mm. Rose, **R.** **Ex.** *Hks.* type 5. **R.** V. F. 3 "
- 50282 **1645.** Mm. Castle. *Hks.* 480. **R.** E. F. 2 10 "
- 50283 — — — — — — — — — — — E. F. 2 "
- 50284 — — — — — — — — — — — V. F. 1 10 "
- 50285 — — — — — — — — — — — F. 15 "
- 50286 — — — — — — — — — — — M. 10 "
- 50287 **1645.** Mm. Castle, **R.** **Ex.** *Hks.* type 8. **R.** F. 2 "

OXFORD MINT

- 50288 **1643.** Mm. Plume, **R.** * **CAROLVS : D : G : MAG : BRIT : FRAN : ET : HI : REX.** The King on horseback to left; a plume behind; grass and ground line. **R.** **EXVRGAT : DEVS : DISSIPENTVR : INIMICI.** Declaration **RELIG : PROT : LEG | ANG : LIBER : PAR.** Three plumes and mark of value above, date below. *Rud. XXIII, 6. In perfect preservation. R.* 18 10 "

SHREWSBURY MINT

- 50289 **1642.** No mint mark. **CAROLVS : D : G : MAG : BRIT : FRAN : ET : HIBER : REX.** The King on horseback to left; a plume behind; ground line. **R.** **EXVRGAT &c.** Similar type to the Oxford crown, but with Shrewsbury plumes. **R.** E. F. 6 "
- 50290 — Seven pellets * for reverse mint mark. V. F. 4 "
- 50291 Shrewsbury Obverse, Oxford Reverse. **1642.** Same obverse as preceding. Reverse as number 50289, but date 1642, and no mint mark. **R.** E. F. 5 10 "
- 50292 **1643.** Similar obverse, **R.** * **EXVRGAT &c. R.** F. D. C. 7 10 "

(To be continued.)

HALFCROWNS

(Continued from col. 10418.)

Charles I.

TOWER MINT

- 50293 Mm. Lis. *Hks.* type 1 a. **CAROLVS D' G' MAG' BR' FR' ET HI' REX. R.** **CHRISTO AVSPICE REGNO. R.** E. F. 1 15 "
- 50294 — — — — — — — — — — — V. F. 1 7 6
- 50295 — — — — — — — — — — — F. 1 "
- 50296 — **MAG' BRI' FR' ET HI'.** A crowned rose on the housings of the horse. **RR.** V. F. 2 10 "
- 50297 Mm. Bell. *Hks.* 3 a. **MA' BR' FR' ET HI'.** F. 5 "
- 50298 — — — — — — — — — — — F. 4 "
- 50299 Mm. Crown. **MAG' BR' FR' ET HI'.** V. F. 15 "
- 50300 — — — — — — — — — — — F. 5 "

- 50301 Mm. Tun. MA'. BR'. FR'. ET'. HI'. F. » 4 »
 50302 Mm. Anchor. — — *A remarkably fine halfcrown from the Dymock, Rostron, and Murdoch cabinets.* 6 » »
 50303 — — — — — E. F. 1 5 »
 50304 M. Triangle. MAG'. BRIT'. FRA'. ET'. HIB'. Ground. F. » 5 »
 50305 — — — — — BRIT'. F. » 5 »
 50306 Mm. Star. Hks. 4. MAG'. BRIT'. FRA'. ET'. HIB'. V. F. » 10 »
 50307 — — — — — HI'. F. » 6 »
 50308 — — — — — F. » 4 »
 50309 Mm. Triangle in circle. MAG'. BRIT'. FRA'. ET'. HIB'. V. F. » 10 »
 50310 — — — — — V. F. » 6 »
 50311 — The King's crown just touching the inner circle, and not breaking through same as on preceding pieces. MAG'. BRIT'. FRA'. ET'. HIB'. V. F. » 5 »
 50312 — MAG'. BRIT'. FRA'. ET'. HI'. V. F. » 5 »
 50313 Mm. (P). MAG'. BRIT'. FRA'. ET'. HIB'. V. F. » 7 6 »
 50314 — — — — — F. » 5 »
 50315 — — — — — F. » 4 »
 50316 Mm. (R.. — — — — — V. F. » 7 6 »
 50317 — — — — — F. » 5 »
 50318 Mm. Eye. — — — — — F. » 6 »
 50319 Mm. Sun. — — — — — V. F. » 10 »
 50320 — — — — — F. » 5 »
 50321 — — — — — F. » 4 »
 50322 Briot. Mm. Flower and B, R. B. MAGN. BRITAN. FRAN. ET. HIB. R. V. F. 3 » »
 50323 — Mm. Anchor and B. MAGN. BRITANN. FR. ET. HIB. R. F. D. C. 3 » »
 50324 — — — — — F. 1 » »

BRISTOL MINT

- 50325 1643. Mm. (Obv.) Pear and pellets, (R.) BR in monogram CAROLVS. D : G : MAG : BR : FR : ET : HIBER : REX. The King on horseback to left, sword held forward; plume behind. Hks. 485. R. EXVRGAT. DEVS. DISSIPENTVR. INIMICI. Declaration across the field in two lines RELIG : PROT | LE : AN LI PA : Three plumes above, date below. R. E. F. 3 10 »
 50326 1644. Mm. (Obv.) Plume, (R.) BR. CAROLVS. D : G : MAG : BR : FR : ET HI : REX. The King on horseback to left, sword held upright; plume behind. R. EXVRGAT &c. Similar to preceding, but date 1644. RR. E. F. 3 5 »



- 50327 — — — — — V. F. 2 10 »
 50328 — — — — — V. F. 2 » »
 50329 — — — — — V. F. 1 5 »
 50330 — BR beneath the date. Mm. (Obv. only). Plume. RELIG : PROT : | LE : AN : LI PA : R. E. F. 3 » »
 50331 — — — — — F. 1 5 »
 50332 — BR beneath horse and date. Mm. (Obv. only). Plume. REL : PROT : | LE : AN : LI : PA. R. F. D. C. 4 » »



- 50333 — — — — — F. 1 5 »
 50334 — Legends somewhat double struck. Declaration RELIG : PROT : | LE : AN : LI : PA : R. E. F. 3 10 »
 50335 — No mint mark. BR beneath the horse and date. HIB. REL : PROT : | LE : AN : LI : PA. R. V. F. 2 » »
 50336 — — — — — V. F. 1 15 »

- 50337 — Mm. Plume, R. BR. A rose beneath the horse. *Unique.* 11 10 »



- 50338 1645. Mm. (Obv.) Plume. BR beneath horse and date. CAROLVS. D : G : MAG : BR : FR : ET HI : REX. R. EXVRGAT &c. Declaration REL : PROT : | LE : AN : LI : PA : R. V. F. 2 » »
 50339 — — — — — M. » 17 6 »
 50340 1646. Mm. Plume. Plume beneath the horse. CAROLVS. D : G : MAG : BR : FR : ET. HIB : REX. R. EXVRGAT &c. Declaration REL : PRO : | LE : AN : LI : PA : Scroll ornament and three plumes above, date below. R. E. F. 3 » »
 50341 — — — — — REL : PROT : | LE : AN : LI : PA. R. E. F. 3 10 »
 50342 — — — — — REL : PROT : | LE : AN : LI : PA. R. E. F. 3 5 »
 50343 — Plume beneath both horse and date. REL : PROT : | LE : AN : LI : PA : R. E. F. 3 5 »



- 50344 — — — — — E. F. 3 » »
 50345 — — — — — REL : PRO : | LE : AN : LI : PA : R. E. F. 3 5 »

CHESTER MINT

- 50346 CAROLVS : D : G : MAG : BRI : FR. ET. HIB : REX. The King on horseback to left. Chester type. R. EXVRGAT &c. Declaration. RELIG. PRO. LEG. | ANG. LIBER. PAR. Three plumes above, date 1644 below. Hks. 486. RR. V. F. 6 » »
 50347 No mint mark. Style of obverse similar to preceding. CAROLVS. D : G : MAG : BRIT. FRAN. ET. HIB. REX. R. CHRISTO : AVSPICE : REGNO : Square shield, crowned, between the crowned letters C and R. Rosette in centre of four pellets after CHRISTO. Cf. Hks. 506. R. E. F. 7 » »
 50348 — Similar type. Lozenge and four pellets after first two words of reverse legend, cinquefoil after REGNO : R. F. 2 10 »
 50349 — Same type of obverse. R. Crowned oval shield with lion's paw garniture. Cf. Hks. 507. B. E. F. 4 » »

EXETER MINT

- 50350 Mm. Rose. CAROLVS. D : G : MA : BR : FRA : ET : HIB : REX. Type of Hks. 489. R. CHRISTO. AVSPICE. REGNO. Oval garnished shield. *A variety not given by Hks.* R. E. F. 2 10 »
 50351 — — — — — E. F. 2 » »
 50352 — — — — — V. F. 1 7 0 »
 50353 Mm. Rose. CAROLVS. D : G : M : MAG BR : FR : ET. HI : REX. Type of Hks., no 8. R. Same as preceding. *Another variety not given by Hks. R.* V. F. 2 » »
 50354 — — — — — V. F. 1 12 6 »
 50355 Mm. Rose. Hks., no 4. CAROLVS. D : G : MA : BR : FRA : ET : H. R. R. Oval garnished shield between C and R. R. M. » 15 »
 50356 1642. Hks., type 1. Rud., Pl. xxv, 1. Mm. Rose. Three-quarter facing figure of the King on horseback to left, holding baton



in right hand; the horse prancing amidst arms. CAROLVS. D: G: MAG: BR: FR: ET: HI: REX. R. CHRISTO. AVSPICE. REGNO. Oval garnished shield, date below. The finest known specimen. RR.

- 50357 — V. F. 7 10 »
 50359 1644. Hks., type 9. Mm. Rose. R. Date at end of legend. Oval garnished shield. R. E. F. 3 10 »
 50360 — V. F. 2 10 »
 50361 1645. Similar type to preceding but reverse mint mark EX. R. E. F. 4 » »

OXFORD MINT

- 50362 1642. Mm. (Obv.). Plume without band or coronet. CAROLVS: D: G: MAG: BRIT: FR: ET: HIB: REX. The King on horseback to left; ground line. R. EXVRGAT: DEVS: DISSIPENTVR: INIMI. Declaration RELIG: PRO: LEG | ANG: LIBER: PAR. Three Oxford plumes above, date below. *Su. 12, 1, but differing in the obverse mint mark. Unpublished.* F. 2 » »
 50363 — Mm. (Obv.). Plume, usual type. CAROLVS: D: G: MAG: BRIT: FRAN: ET: HI: REX. The King on horseback to left, a plume behind. Reverse similar to preceding but reading INIMICI. R. E. F. 1 12 6



- 50364 — V. F. 1 2 6
 50365 — V. F. » 17 6
 50366 — Ground line. MAG: BR: FR: ET: HIBER. R. V. F. 1 15 »
 50367 1643. Mm. (Obv.). Plume. CAROLVS: D: G: MAG: BRIT: FR: ET: HIB: REX. Reverse as before. R. E. F. 2 » »



- 50368 — V. F. 1 12 6
 50369 — V. F. 1 7 6
 50370 — F. » 12 6
 50371 — HI: R. V. F. 1 5 »
 50372 — Mm. Plume. R. :: HIB: R. E. F. 2 » »
 50373 — Mm. Plume. R. :: HI: R. E. F. 2 » »
 50374 — No mint mark. HI: Ground line. R. F. » 17 6
 50375 — HIB: Declaration RELIG: PRO: | LE: | AN: LI: PA: Larger plumes. R. F. 1 2 6
 50376 — Mm (Obv.) Plume. Obverse as Hks., 493. CAROLVS: D: G: MAG: BR: FR: ET: HIB: REX. Reverse as number 50367. R. E. F. 2 2 »
 50377 Mm. Plume. R. :: Same type and obverse legend. Declaration RELIG: PRO: LE: | ANG: LIBER: PA: R. F. 1 2 6
 50378 — BRI: FRA: ET: HI: R. F. 1 5 »
 50379 1643 OX. Mm. (Obv.). Plume. Same type of obverse. Hks., 493. CAROLVS: D: G: MAG: BR: FR: ET: HIB: REX. Declaration RELI: PRO: LE: ANG: LIB: PAR. The usual three plumes above, 1643 below. Rosette stops in reverse legend. R. V. F. 1 5 »
 50380 — Mm. Plume. R. Rosette. R. Similar type but without the rosettes in reverse legend. R. V. F. 1 7 6
 50381 — Mm. (Obv.). Rosette. Legends as before. Large centre plume. Rosette each side of date. R. F. 1 » »
 50382 1645 OX. Mm. (Obv.). Plume. Similar style of obverse but rougher work. CAROLVS: D: G: MAG: BRIT: FRAN: ET: HI: REX. Declaration RELIG: PRO: LEG | ANG: LIBER: PAR. Three plumes above, 1645 below. R. F. » 17 6
 50383 — Mm. Plume. R. :: BR: FR: ET: HIB: Declaration RELIG: PRO: LEG | ANG: LIB: PAR. R. F. » 17 6

- 50384 — Same mint mark and type, but of rough workmanship. BRI: FRA: ET: HI. Declaration RELIG: PRO: LEG | ANG: LIBER: PAR. R. E. F. 1 12 6
 50385 1646 OX. Mm. Plume. R. :: Style of obverse as before. Hks., 493. CAROLVS: D: G: MAG: BRIT: FRAN: ET: HIB: REX. Declaration RELIG: PRO: LEG | ANG: LIBER: PAR. Three plumes above, 1646 below. Pellet each side of plume. R. V. F. 1 5 »
 50386 — V. F. 1 » »
 50387 — Without the pellets in date and between plumes. Same legends. R. V. F. 1 5 »
 50388 — Rougher work. BRI: FRA: ET: HI: R. E. F. 2 » »

SALISBURY MINT

- 50389 Mm. Lis and four pellets. CAROLVS: D: G: MAG: BR: FR: ET: HIB: REX. Type similar to the halfcrown with SA under the horse, illustrated in Hks., fig. 502. R. CHRISTO AVSPICE REGNO. Oval garnished shield, crowned. Rud., Pl. F. 4. RR. E. F. 8 10 »

SHREWSBURY MINT

- 50390 1642. Mm. Book. Aberystwith style of obverse. CAROLVS: D: G: MAG: BRIT: FRAN: ET: HIB: REX. The King on horseback to left, a plume behind. R. EXVRGAT &c. Declaration RELIG: PRO: LEG | ANG: LIBER: PAR. Single plume and two pellets above, date below. RR. V. F. 10 » »
 50391 Oxford style of obverse. CAROLVS: D: G: MAG: BR: FRAN: ET: HIB: REX. The King on horseback to left, a plume behind; ground line. Reverse as preceding except ANG for ANGL. RR. V. F. 12 10 »
 50392 No mint mark. Similar style of obverse, but without the ground line. BR: FR: ET: HIB. Reverse as preceding with the addition of the marks of value 2 6 at sides of plume. RRR. F. 7 » »
 50393 — Clipped. F. 2 15 »
 50394 Mm. (Obv.). :: Obverse similar to number 50390 but with larger plume behind the King. BRI: FRA: ET: HIB: R. EXVRGAT &c. Declaration RELIG: PRO: LEG | ANG: LIBER: PAR. Three plumes above, date below. RR. F. 5 » »
 50395 — M. 2 10 »
 50396 — Mm. :: R. :: Similar type and legends. PARL. RR. E. F. 10 » »



- 50397 No mm. Oxford style of obverse. CAROLVS: D: G: MAG: BR: FRAN: ET: HIB: REX. Reverse as 50394. R. V. F. 2 5 »
 50398 Obverse as the Oxford halfcrown number 50362. Reverse as 50394. An interesting and unpublished variety. F. 2 » »

WEYMOUTH MINT

- 50399 Mm. Castle. CAROLVS: D: G: MAG: BRIT: FRAN: ET: HIB: REX. The King on horseback to left; grass beneath the horse. Type as fig. 648, B. M. Handbook. R. CHRISTO AVSPICE REGNO. Oval garnished shield, crowned. A lis at each side of the shield. RR. E. F. 4 » »
 50400 — No mint mark. BR: FRAN: ET: HI: RX. Same type of obverse, but no grass shown. Similar reverse, with three pellets after REGNO. RR. E. F. 5 » »
 50401 — Mm. (Obv.). Lis. Type and legends as preceding. Annulets instead of lis in reverse legend. RR. E. F. 4 » »



- 50402 — Same obverse. **R.** FLOREN' CONCORDIA. REGNA. Crowned oval shield with lion's paw garniture. **RR.** F. 3 » »
- 50403 — Mm. (Obv.). Rosette. Different style of obverse, resembling the Oxford halfcrown. *Hks.*, fig. 493. CAROLVS. D: G: MAG: BRI: FRA: ET: HIB: REX. **R.** Rosette after CHRISTO and AVSPICE. Crowned oval shield with lis decorations, as before. Cf. *Hks.*, 336, no 9. **R.** V. F. 3 » »
- 50404 — Same type and legends with the addition of a lis after REGNO. **R.** V. F. 2 » »
- 50405 — Different style of obverse. *Hks.*, 500. MAG. BRIT. FRAN. ET. HIB. Reverse of same type as before but the shield larger. Lis after each word. **R.** V. F. 2 » »
- 50406 **1644. Declaration type.** Style of obverse similar to number 50399 but W beneath the horse. Same legend, single annulet instead of double pellet stops. **R.** EXVRGAT &c. Declaration RELIG: PROT: | LE: AN: LIB: PA. Three plumes above, date below. Cf. N. C (N. S) Vol. I, Plate VIII, no 56. **RR.** F. 2 10 »

YORK MINT

- 50407 Mm. Lion passant guardant. CAROLVS. D: G: MAG. BRIT. FRAN. ET. HIB. REX. The King on horseback to left, EBOR below. **R.** Crowned oval shield between the crowned letters **C** and **R.** CHRISTO AVSPICE REGNO. Floral spray each side of AVSPICE. *Hks.*, 497. **R.** V. F. 1 10 »
- 50408 — Both flowers turned towards instead of away from AVSPICE. **R.** E. F. 2 10 »
- 50409 — — — — — V. F. 1 15 »
- 50410 — Flower towards AVSPICE, larger flower to REGNO. **R.** E. F. 2 10 »
- 50411 — Type as number but larger flowers. **R.** E. F. 3 » »
- 50412 — Square shield, crowned, between the crowned letters **C** and **R.** E. F. 4 » »
- 50413 — — — — — V. F. 2 » »
- 50414 — — — — — V. F. 1 12 6
- 50415 — Different style of obverse; dotted ground line. MAG. BRI. FR. ET. HI. **R.** Oval garnished shield. *Rud.* Sup. Pl. v, 9, var. **RR.** V. F. 4 » »
- 50416 — No ground line. Four pellets after REGNO. *Rud.* Sup. Pl. v, 9. **RR.** F. 1 15 »
- 50417 — Heavy horse; plain ground line. MAG. BRI. FR. ET. HI. Square shield, slightly garnished, between the letters **C** and **R.** *Rud.* Pl. xxvi, 4, without the four pellets after REGNO. *Hks.*, 495 var. **RR.** E. F. 10 » »
- 50418 — Same style of horse, but EBOR instead of ground line. HIB. Reverse as number 50416. *Base metal.* **R.** V. F. 1 10 »
- 50419 — — — — — V. F. 1 5 »
- 50420 — — — — — F. » 17 6

UNCERTAIN

- 50421 **1643.** Mm. (Obv.). Plume. Type and legends as the Oxford halfcrown number 50367 but with the addition of the letter A below the horse. **RR.** V. F. 4 » »
- 50422 **1645.** Mm. Plume. **R.** A. Bristol type, A beneath the horse. CAROLVS. D: G: MAG: BR: FR: ET: HIB: REX. **R.** EXVRGAT &c. Declaration REL: PROT: | LE: AN: LI: PA. Three plumes above, date below. **RR.** V. F. 6 10 »



- 50423 — A beneath both horse and date. Same legends. **RR.** V. F. 6 10 »

(To be continued.)

Shillings

(Continued from col. 10419.)

Charles I

TOWER MINT

- 50424 Mm. Lis. *Hks.*, type 1. CAROLVS'. D'. G'. MAG'. BR'. FR'. ET. HI'. REX. **R.** CHRISTO AVSPICE REGNO. Square shield on cross fleury. **R.** E. F. 3 10 »
- 50425 — Plume over shield. **RR.** E. F. 5 10 »
- 50426 Mm. Heart. *Hks.*, 1 b. Plume over shield. MA'. BR'. FR'. ET. HI'. **R.** E. F. 12 » »
- 50427 — Same type and legends. Mm. Plume. **R.** F. » 10 »
- 50428 Mm. Rose. *Hks.*, 2 a. MAG'. BR'. FR'. ET. HI'. Oval shield surmounted by the letters **C. R. S.** F. » 3 »
- 50429 — MA'. BR'. FR'. ET: HI'. V. F. » 7 6
- 50430 — — — — — F. » 3 »
- 50431 Mm. Harp. *Hks.*, type 3. MAG'. BR'. FRA'. ET. HIB'. Oval shield between **C** and **R.** Round and well struck. **R.** V. F. 2 5 »
- 50432 — Mm. Portcullis. MA'. BR'. FR'. ET. HI'. **S.** F. » 3 6
- 50433 Mm. Bell. *Hks.*, type 3 a. Oval shield. MAG'. BR'. FR'. ET. HIB'. Rare in this splendid condition. F. 5 10 »
- 50434 — MA'. BR'. FR'. ET HI'. M. » 2 »
- 50435 Mm. Crown. MA'. BR'. FR'. ET HI'. F. » 4 »
- 50436 — — — — — F. » 3 »
- 50437 — Four pellets on each side of the reverse mint mark. F. » 3 »
- 50438 — Mm. Tun. MA'. BR'. FR'. ET. HI'. E. F. » 12 6
- 50439 — — — — — F. » 5 »
- 50440 Mm. Tun. *Hks.*, type 4. Square shield MA'. BR'. FR'. ET. HI'. V. F. » 7 6
- 50441 — — — — — V. F. » 5 »
- 50442 Mm. Anchor. **+** Same type. MA'. BR'. FR'. ET. HI'. E. F. » 10 »
- 50443 — — — — — F. » 4 »
- 50444 — Mm. **+** **R.** **+** E. F. 1 » »
- 50445 — — — — — V. F. » 7 6
- 50446 — — — — — F. » 5 »
- 50447 — Mm. **+** — — — — — M. » 2 »
- 50448 Mm. Triangle. MAG'. BR'. FRA'. ET. HIB'. V. F. » 7 6
- 50449 — MAG'. BR'. FRA'. ET. HI'. F. » 5 »
- 50450 — MAG'. BR'. FR'. ET. HI'. F. » 3 6
- 50451 Mm. Star. MAG'. BR'. FRA'. ET. HI'. F. » 2 »
- 50452 Mm. Triangle in circle. — — — — — E. F. 1 » »
- 50453 Mm. (P). MAG'. BR'. FRA'. ET. HIB'. F. » 4 »
- 50454 — — — — — F. » 3 »
- 50455 Mm. Eye. — — — — — M. » 2 »
- 50456 — Mm. Sun. — — — — — V. F. » 5 »
- 50457 — Mm. Sceptre. — — — — — E. F. 1 » »
- 50458 — — — — — M. » 2 »
- 50459 Briot. Mm. Anchor and B. **R.** E. F. 1 » »
- 50460 — — — — — V. F. » 10 »
- 50461 — Mm. Anchor. Same type. F. D. C. 2 10 »
- 50462 — — — — — E. F. 1 10 »
- 50463 — — — — — V. F. » 10 »

ABERYSTWICH MINT

- 50464 Mm. Book. Plume in front of the King. MA'. BR'. FR'. ET. HI'. **R.** Oval shield surmounted by a plume. **R.** E. F. 4 » »
- 50465 — — — — — V. F. 3 » »
- 50466 — — — — — F. 1 7 6
- 50467 — Wire line instead of beaded inner circle on obverse. MAG'. BR'. FR'. ET. HI'. Smaller plume on obverse. *An unpublished variety.* E. F. 7 10 »
- 50468 — Smaller bust; very rough work. A curious piece. **R.** V. F. 1 12 6

BRISTOL MINT

- 50469 **1644.** Mm. (R) BR monogram. Plume before the King's face CAROLVS. D: G: MAG: BR: FR: ET. H: REX. **R.** EXVRGAT &c. Declaration RELIG: PRO: | LEG: ANG: | LIB: PAR: three plumes above, date below. **R.** E. F. 2 » »
- 50470 — BR below the date. Same type and legends. **R.** V. F. 1 10 »
- 50471 — — — — — PROT. V. F. 1 10 »
- 50472 **1645.** Mm. Plume. **R.** A. A below the date. Similar type. Smaller plume on obverse. MAG: BR: FR: ET. HIB: **R.** EXVRGAT &c. Declaration REL: PRO: | LEG: ANG: | LIB: PAR: *Hks.*, p. 349, 4. **RR.** V. F. 5 10 »
- 50473 — Mm. (R) A. No plume before the King. PROT. V. F. 4 » »
- 50474 **1646.** Mm. (Obv.) Plume. Plume in front of bust. MAG: BR: FR: ET: HI: **R.** EXVRGAT &c. Declaration REL: PRO: | LEG: ANG: | LIB: PAR: Scroll ornament and three plumes above, date below. **R.** V. F. 2 5 »

EXETER MINT

50475	Mm. Rose. Crowned bust to left, value behind MAG : BR : FR : ET : HI : R. CHRISTO. AVSPICE. REGNO. Oval garnished shield. R.	F.	1	7	6
50476	1644. Mm. Rose. MA. BR. FR. ET. HI. Date at end of reverse legend. R.	V. F.	2	»	»
50477	—	V. F.	1	15	»
50478	—	F.	»	17	6
50479	—	M.	»	10	»
50480	— Smaller date figures. R.	V. F.	2	»	»
50481	—	V. F.	1	5	»

OXFORD MINT

50482	1643. Mm. (Obv.) Plume. MAG. BR. FR. ET. HI. Crowned bust to left. R. EXVRGAT &c Declaration RELIG : PROT LEG : ANG LIBER : PAR. Three plumes above, date below. R.	F.	»	7	6
50483	1644 OX. Mm (Obv.) Plume. HIBER. Lozenge stops in legends and at each side of date and plumes. PRO. R.	E. F.	2	»	»
50484	1646. Mm. Plume. R. Cross fleury. Legends as preceding. Declaration RELIG ° PRO LEGE ° ANG LIB ° PAR. Plumes and annulets above, ° 1 ° 6 ° 4 ° 6 ° below. R.	E. F.	2	»	»

WEYMOUTH MINT

50485	Mm. (R.) Leaf between two pellet quatrefoils. CAROLVS : D : G : MAG : BRIT : FR : ET : HI : REX. Crowned bust to left. R. CHRISTO AVSPICE REGNO (Lozenge stops). Oval garnished shield with lis at each side, similar to the Weymouth halfcrowns nos. Cf. Hks., fig. 529. R.	V. F.	2	»	»
50486	— Mm. ? Same style of bust. RX for REX. R. Square shield, lion's paw garniture, surmounted by a lis between C and R. Cf. Hks., p. 549, 6-8. R.	E. F.	2	5	»

YORK MINT

50487	Mm. Lion passant guardant. CAROLVS. D : G. MAG. BRIT. FRAN. ET. HIB. REX. Crowned bust to left. Pellet above mark of value. R. CHRISTO. AVSPICE. REGNO. Crowned oval garnished shield with lion's paw each side, and EBOR in a compartment below. Hks., 527. R.	E. F.	2	»	»
50488	—	V. F.	1	7	6
50489	—	F.	»	10	»
50490	— Pellet above and below mark of value. Style and legend as preceding. R. Crowned oval garnished shield, EBOR below. Cf. Rud., XXI, 5. R.	F.	»	12	6
50491	—	F.	»	7	6
50492	— Different style of bust. MAG. BRI. FRA. ET. HI. R. Oval garnished shield, EBOR below. Four pellets after REGNO. Rud., XXI, 6. R.	E. F.	2	10	»
50493	—	E. F.	2	»	»
50494	— Same obverse. R. Square shield on cross fleury, EBOR above. Rud., XXI, 4. R.	E. F.	2	10	»
50495	—	V. F.	1	10	»
50496	— FR. ET. HIB.	R.	F. D. C.	4	10
50497	—	F.	»	9	»

(To be continued.)

SIXPENCES

(Continued from col. 10419.)

Charles I

TOWER MINT

50498	1625. Mm. Lis. Hks., type 1. MAG : BR : FR : ET HI : Square shield on cross fleury; date above. R.	V. F.	»	15	»
50499	1626. Mm. Cross on step. Hks., 1 a. Same legends. R.	V. F.	»	12	6
50500	Mm. Harp. Hks., 3. BRI. FRA. ET. HI. Oval garnished shield between the letters C and R. R.	E. F.	1	10	»
50501	— BR. FRA. ET. HIB. Four pellets each side of reverse mint mark. R.	E. F.	2	10	»
50502	— Mm. Portcullis. Same type. MA. BR. FR. ET. HI. S.	M.	»	1	6
50503	Mm. Tun. Hks., 3 a. MA. BR. FR. ET. HI. Oval garnished shield.	V. F.	»	4	»
50504	—	F.	»	2	»
50505	Mm. Tun. Hks., 4. Same legends. Square shield on cross fleury.	E. F.	»	10	»
50506	— Mm. Anchor. ⚓	F.	»	2	6
50507	—	V. F.	»	1	»
50508	— Mm. Triangle. NAG. BRI. FRA. ET. HIB.	F.	»	3	»
50509	—	F.	»	3	»
50510	— Mm. Triangle within circle. MAG. BRI. FRA. ET. HI.	F.	»	3	»

50511	— Mm. Star.	F.	»	3	»
50512	— Mm. (R). MAG. BRI. FRA. ET. HIB.	F.	»	3	»
50513	— Mm. Sceptre.	R.	V. F.	»	15
50514	Bristol. Mm. Flower and B. R. B. MAGN. BRITANN. FR. ET. HIB. R.	E. F.	1	»	»
50515	—	V. F.	»	7	6
50516	—	F.	»	2	6
50517	Mm. Anchor. MAG. BRIT. FR. ET. HIB. R.	E. F.	1	»	»
50518	—	E. F.	»	15	»
50519	—	V. F.	»	7	6
50520	—	F.	»	2	6
50521	Mm. Anchor and mullet. R. Anchor. MAG. BRIT. FR. ET. HIB. R.	F.	»	3	6

BRISTOL MINT

50522	1646. Mm. (Obv.) B. CAROLVS. D : G : MAG : B : F : ET. H. REX. Crowned bust to left; plume in front, value behind. R. EXVRGAT &c Declaration. REL : PROT LEG : ANG : LIB : PAR : Scroll ornament and three plumes above, date below. Hks. 533. R.	V. F.	»	12	6
50523	—	F.	»	7	6
50524	—	F.	»	5	»
50525	— PRO.	V. F.	»	15	»
50526	—	V. F.	»	12	6

EXETER MINT

50527	1644. Mm. Rose. CAROLVS. D. G. MA. BR. FR. ET. HI. REX. Crowned bust to left. R. CHRISTO AVSPICE REGNO : 1 : 6 : 4 : 4. Oval garnished shield. Rud. Sup. vi, 1. R.	V. F.	1	5	»
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OXFORD MINT

50528	1642. Mm. (Obv.) Book. Crowned bust to left, plume before, value behind. CAROLVS. D. G. MAG. BRIT. FR. ET. HI. REX. R. EXVRGAT &c Declaration. RELIG : PROT LEG : ANG LIBER : PAR. Three plumes above, date below. R.	E. F.	1	5	»
50529	—	F.	»	10	»
50530	1643. Same type and legends. R.	E. F.	1	5	»
50531	—	V. F.	»	15	»

WEYMOUTH MINT

50532	Mm. Castle, R. Boar's head. Bust of similar style to that on the shillings nos 50435 and 6. CAROLVS. D. G. MAG. BR. FR. ET. HI. REX. R. CHRISTO AVSPICE. REGNO. Square shield, lion's paw and two annulets above and at each side. Hks. 534. RRR.	V. F.	3	10	»
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YORK MINT

50533	Mm. Lion passant guardant. CAROLVS. D. G. MAG. BRIT. FRAN. ET. HIB. REX. Crowned bust to left, mark of value and pellet behind. R. CHRISTO AVSPICE REGNO. Crowned oval garnished shield between the crowned letters C and R. Rud. XXI, 7. RRR.	E. F.	7	15	»
50534	—	F.	1	5	»
50535	— Rosette before and another after AVSPICE. RRR.	E. F.	7	»	»
50536	—	V. F.	2	»	»

(To be continued.)

POUND PIECES

OXFORD MINT

50537	1642. Mm. Plume. R. : : : CAROLVS : D : G : MAGNI : BRITANI : FRANC : ET : HIBER : REX. The King on horseback to left; a plume behind; ground strewn with arms. R. EXVRGAT : DEVS : DISSIPENTVR : INIMICI. Declaration. RELIG. PROT. LEG. ANG. LIBER. PAR. Three plumes and mark of value 'XX' above, date below. KR. V. F.	10	»	»
50538	— A cannon with the arms. FRAN : ET : HIB : RR. E. F.	12	10	»
50539	1644 OX. Different style, superior workmanship, larger horse and rider, no ground line. R. The Declaration within an ornamental compartment surmounted by a single plume and the value; below, ¹⁶⁴¹ OX. <i>Very rare type. Reverse extremely fine, obverse double struck.</i>		16	10 »

SHREWSBURY MINT

50540	1642. Type similar to no 50537 but with Shrewsbury plumes. CAROLVS : D : G : MAG : BRITAN : FR : ET : HIB : REX. RR.	V. F.	10	10	»
50541	—	V. F.	9	10	»
50542	— Mm. Different style; neither ground nor arms. CAROLVS. D : G : MAG : BRIT : FRA : ET : HIB : REX. Reverse as before. RR.	V. F.	9	»	»

HALF-POUNDS

OXFORD MINT

50543	1642.	Mm. (Obv.) Plume. Same type as the pound number 50537, but with Shrewsbury plumes on reverse. CAROLVS : D : G : MAGN : BRIT : FRAN : ET : HIB : REX. R. E. F.	7 10 "
50544	—	—	V. F. 5 "
50545	—	Mm. Plume. R. . . . Same type and legends but with Oxford plumes. R.	E. F. 6 "
50546	—	—	V. F. 4 10 "
50547	—	—	V. F. 3 10 "
50548	1643.	Mm. Plume. R. . . . Same type and legends. R.	F. D. C. 7 "
50549	—	—	E. F. 5 10 "
50550	—	— Cheap.	F. 1 15 "

SHREWSBURY MINT

50551	Mm. (Obv.) Plume. Same type but without the plume behind the King. CAROLVS : D : G : MAG : BRIT : FRAN : ET : HI : REX. Reverse as number 50543. R.	V. F. 4 "
50552	—	V. F. 3 5 "
50553	— Mm. Plume. R. . . . Same type and legends except ANGL for ANG in the Declaration. R.	F. D. C. 17 10 "
50554	—	E. F. 6 10 "
50555	—	V. F. 4 10 "
50556	— Mm. . . . R. . . . CAROLVS : D : G : MAG : BRI : FRA : ET : HIB : REX. Type same as the pound number 50542. BB.	E. F. 8 10 "

GROATS

(Continued from col. 10419.)

Henry VI.

LONDON

Annulet coinage.

50557	Mm. Pierced cross. hARRIO' DI' GR' REX' ANGL' S' FR' POSVI' DEVM' ADIV-TOR' M' M' DIVIT' LONDON' Annulet between pellets in two quarters.	F. " 3 "
50558	— Arch on breast fleured.	V. F. " 5 "
50559	— Calais obverse, annulet each side of neck; reverse as before. R.	V. F. 1 5 "

Pine-cone trefoil coinage.

50560	Mm. Cross patonce, R. Cross. Cone on breast, trefoil after REX. Cone before and trefoil after LONDON. S.	V. F. " 5 "
50561	— Cone on breast and after GR', trefoil after REX. Reverse as before. S.	V. F. " 5 "
50562	— Cone after DI and GR'. R. DIVIT' LON : DON. S.	V. F. " 5 "

Pine-cone pellet coinage.

50563	Mm. (Obv.) Cross patonce. Pellet each side of crown, cone on neck. S.	V. F. " 6 "
50564	— Extra pellets in two quarters of reverse. S.	V. F. " 7 6 "
50565	— No mint mark.	V. F. " 7 6 "

Cross and pellet coinage.

50566	Mm. (Obv.) Cross patonce. Pellet each side of crown, cross on the King's neck. Mullet after hARRIO. R. Mullet after POSVI. Extra pellets in two of the quarters. S.	E. F. " 12 6 "
50567	— Same type but mullet after FR' instead of hARRIO. S.	E. F. " 15 "

CALAIS

Annulet coinage.

50568	Mm. Pierced cross. Annulet each side of neck, in two quarters on reverse, and after POSVI. VILL' : GALLISIA' .	E. F. " 3 "
50569	—	V. F. " 2 "
50570	— Annulet in one quarter only; a trefoil after POSVI. R.	V. F. " 5 "

Rosettes.

50571	Mm. Pierced cross. Rosette after POSVI and GALLISIA' .	V. F. " 4 "
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Rosettes and masles.

50572	Mm. Pierced cross. Rosette after hARRIO. DI. GR'. ANGL' and before FR' ; masle after REX. R. Rosette after POSVI and GALLISIA' , masle before L' .	F. " 2 "
50573	Mm. Cross patonce, R. Cross. Same type.	E. F. " 3 "
50574	—	V. F. " 2 "

Pines-cones and masles.

50575	Mm. Cross patonce. R. Cross. Cone after hARRIO. DI. GR' ; masle after REX. R. Cone after POSVI and GALLISIA' , masle before L' .	V. F. " 2 "
50576	—	F. " 1 6 "

Light coinage.

BRISTOL

50577	Mm. Slipped trefoil, R. Cross. B on the King's breast. hARRIO. DI. GR' . BAX' . ANGL' . S' . FB' . POSVI &c. VILL' BBISTON' . R.	V. F. 1 5 "
50578	Mm. Slipped trefoil, R. Trefoil.	V. F. 1 10 "
50579	—	V. F. 1 2 6 "

LONDON

50580	Mm. Cross pattée, R. Cross pierced hARRIO. DI. GR' . REX' . ANGL' . S' . FB' . R.	E. F. 1 5 "
50581	—	V. F. " 18 "
50582	—	V. F. " 15 "
50583	Mm. Cross pierced. hARRIO. &c.	V. F. " 15 "
50584	— hARRIO. &c.	V. F. 1 " "

YORK

50585	Mm. Lis. G on the King's breast. hARRIO' &c. DIVIT' ABOT' . R.	V. F. 1 5 "
50586	—	F. " 12 6 "
50587	— hARRIO' .	V. F. 1 " "

(To be continued.)

HALF-GROATS

(Continued from col. 10420.)

LONDON

Annulet coinage.

50588	Mm. (Obv.) Pierced cross. Crowned bust facing within tressure of eleven arches. hARRIO. DI. GR' . REX' . ANGL' . S' . FR. R. POSVI. DEVM' . ADIV-TOR' . M' . DIVIT' . LONDON' . Annulet between pellets in two quarters. R.	V. F. " 10 "
50589	—	F. " 4 "

Pine-cone trefoil coinage.

50590	Mm. (Obv.) Cross patonce, R. Cross. Cone after hARRIO' DI. GR', and F. R. Cone before and trefoil after LONDON. R. Edge broken.	F. " 7 6 "
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CALAIS

Annulet coinage.

50591	Mm. Cross. hARRIO' . DI . GR' . REX' . ANGLIA' . S' . F. Annulet each side of neck; annulet after POSVI and in two quarters of reverse. VILL' : GALLISIA' .	V. F. " 5 "
50592	—	ANGL' . S' . F. " 3 "
50593	—	V. F. " 2 "
50594	—	ANGL' . S' . FR. " 3 "
50595	—	V. F. " 2 "
50596	Annulet each side of bust, but in only one quarter of reverse. ANGL' . S' . F. R.	V. F. " 7 6 "

Rosette masle coinage.

50597	Mm. Cross patonce, R. Cross. hARRIO DI GR' REX' ANGL' S' F. Rosette after hARRIO. DI. GR'. ANGL' and S' ; masle after REX. R. POSVI &c. VILL' : GALLISIA' . Rosette after POSVI and GALLISIA' , masle before L' .	E. F. " 5 "
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50598	—	—	V. F.	»	3	»
50599	—	—	V. F.	»	2	»
50600	—	—	V. F.	»	4	»
50601	—	—	V. F.	»	2	»
50602	—	—	V. F.	»	1	6
50603	—	—	E. F.	»	5	»

Pine-cone muscle coinage.

50604	Mm. Cross patonce, R. Cross. HENRIQ DI GRK REX APOL S F. Cone after HENRIQ , DI and GRK ; muscle after REX . R. Cone after POSVI and QALISIA , muscle before LA S. V. F. » 4 »
50605	— — — — — APOL — S. F. » 3 »

(To be continued.)

MISCELLANEOUS ENGLISH COINS

(Continued from col. 10426.)

Chiefly recent purchases.

GOLD

50606	Edward the Black Prince. Guiennois of Bordeaux. ED' P GNS REXIS [APOL] GLIA PRAPS APOL . Full length figure of the Prince in armour standing to right under a Gothic canopy; sword in right hand, shield in left; below, two leopards couchant. R. GLIA IN EXCELIS DEO ET IN TRA PAX HOMI- NIBVS (Quatrefoil stops). Floriated cross within tressure of arches; lis and leopard in alternate angles, B (Bordeaux) in centre. <i>Ainslie Sup. Pl. 1, 16. RR.</i> V. F. 8 10 »
50607	Charles II. Five Guineas, 1678. Elephant and castle below the bust; pointed truncation. <i>A fine coin from the Lord</i> <i>Hastings, Moon, and Murdoch cabinets. R.</i> F. D. C. 10 » »
50608	— Two Guineas, 1680. Rounded truncation. R. V. F. 3 » »
50609	— Guinea, 1679. Same type. R. E. F. 2 5 »
50610	James II. Two Guineas, 1688. Usual type. R. V. F. 5 » »
50611	— Guinea, 1686. — R. F. D. C. 2 15 »
50612	William and Mary. Five Guineas, 1691. Usual type. S. E. F. 6 10 »
50613	— Two Guineas, 1693. — R. F. D. C. 5 » »
50614	— Guinea, 1689. — R. V. F. 2 2 »
50615	William III. Two Guineas, 1701. R. V. F. 3 10 »
50616	— Guinea, 1701. — F. 1 5 »
50617	Queen Anne. Five Guineas, 1709. — R. E. F. 7 10 »
50618	George I. Five Guineas, 1717. — R. V. F. 7 » »
50619	— 1726. — R. E. F. 8 10 »
50620	— Guinea, 1726. — S. F. D. C. 1 12 6
50621	George II. Five Guineas, 1731. Found head. R. E. F. 6 15 »
50622	— 1753. Old head. R. V. F. 6 » »
50623	— Guinea, 1760. <i>The last Year. R.</i> F. D. C. 2 » »
50624	Victoria. Five Pounds, 1887. Proof. S. F. D. C. 6 » »
50625	— Two Pounds, 1887. Proof. S. F. D. C. 2 15 »
50626	— Sovereign, 1887. Proof. S. F. D. C. 1 5 »
50627	— Half-Sovereign, 1887. Proof. S. F. D. C. » 15 »
50628	Edward VII. Pattern Crown, 1902. Type and legends as number 50772. <i>Only six struck.</i> F. D. C. 18 10 »

SILVER

50629	Scotland. Robert Bruce. Penny. ROBERTVS DEI : GRK : Crowned head to left, sceptre before. R. SCOTORVM REX. Long cross pattée with mullet in each angle. <i>Remarkably fine.</i> 1 15 »
50630	— Robert II. Edinburgh Groat. ROBER- TVS : DEI : GRK : REX : SCOTTOR Crowned bust to left; sceptre with star on handle. R. DRS P TACTOR &c. VILLK EDIR- BVRCH S. F. » 2 »
50631	— — — — — F. » 2 »
50632	— Robert III. Edinburgh Groat. ROBERTVS : DEI : GRK : REX : SCO Crowned bust facing within tressure; three pellets at each point of tressure. VILLK : EDIRBVRCH S. V. F. » 10 »
50633	— Another, trefoils at points of tressure. VILLK : EDIRBVRCH S. F. » 5 »
50634	— Perth. Same type. VILLK : DE PARTH S. V. F. » 15 »
50635	— Aberdeen(?) Half-Groat. ROBERTVS DEI GRK REX. Crowned bust facing within tressure. R. DPS &c. VILL KB EDL KT &c. <i>Unpublished.</i> F. 3 » »
50636	— James I. Edinburgh Groat. IAQ- OBVS DEI REX SCOTOR Crowned bust facing within tressure; sceptre to left; I to left of neck;

50637	— saltire on each shoulder. R. DRS P TACTOR &c. VILLK : EDIRBVRCH S. Cross pattée, lis and three pellets in alternate angles. R. F. » 10 »
50638	— Another. Lis and saltire to left of neck, two saltires above and one at right of crown. IAQOBVS &c. R. VILLK : EDIRBVRCH S. Same type but small additional pellet in each angle, and a saltire with one lis. R. F. » 12 6
50639	James II. Edinburgh Groat. IACOBVS DEI GRK REX SCOTOR Crowned bust facing within tressure, quatrefoil each side of neck. R. Mm. Crown. DRS P TACTOR &c. VILLK : EDIRBVRCH S. Long cross pattée; crown and three pellets with saltire in alternate angles. R. F. » 10 »
50640	Henry V. Groat. HENRIQ DI GRK REX APOL S F. Crowned bust facing within tressure; mullet on left shoulder. R. POSVI &c. QIVI- TAS LONDON S. E. F. » 12 6
50641	— — — — — V. F. » 6 »
50642	Henry VII. Canterbury Half-Groat. Second issue. Facing bust, arched crown. HENRIQ DI GRK &c. V. F. » 2 6
50643	— London. Half-Groat. Mm. Martlet. Third <i>issue.</i> HENRIQ VII &c. Crowned bust in profile to right. R. POSVI &c. S. E. F. » 7 6
50644	— York Half-Groat. Mm. Martlet. Third issue. Same type but with two keys below the shield. <i>Nicely toned. S.</i> E. F. » 10 »
50645	— — — — — F. » 3 »
50646	— York Penny. First issue. Facing bust, crowned. T (Thomas Rotherham) at left of neck, lis (?) on right. R. QIVITAS EBORACI . h in centre of cross. Cf. <i>Hks.</i> , fig. 367. R. F. » 5 »
50647	Henry VIII. Testoon. Mm. O. HENRIQ 8 &c. Crowned bust facing. R. POSVI &c. Crowned rose between the crowned letters h and R. R. F. » 15 »
50648	— York Penny. First issue. The King enthroned. Two keys below the shield on reverse. S. V. F. » 5 »
50649	Edward VI. Crown, 1551. Mm. Y. EDVVARD : VI : D' G' : REX : FRAN : Z : HIBER : REX. The King on horseback to right, date below. R. F. 1 » »
50650	Philip II of Spain. Neapolitan Piastre. English title. PHILIP R ANG FRAN NEAP PRI HISP. S. E. F. » 10 »
50651	Elizabeth. Crown. Mm. 1 ELIZABETH : D' G' ANG : FRA ET HIBER REGINA. Crowned bust of the Queen to left, holding sceptre and orb. R. E. F. 4 » »
50652	— — — — — V. F. 2 15 »
50653	— Mm. 2. RR. F. 2 5 »
50654	— — — — — M. 1 10 »
50655	— Half-Groat. Mm. Cross crosslet. Crowned bust to left. ELIZABETH : D' G' AN FR ET HI REGINA. R. POSVI DEV ADIVTOREM MEV S. V. F. » 3 »
50656	— Mm. Bell. E D G ROSA SINE SPINA. Two dots for mark of value behind the head. R. QIVI- TAS LONDON. V. F. » 2 »
50657	— Mm. Hand. Same type. F. » 1 6
50658	— M. Crescent. — V. F. » 2 »
50659	— Mm. 1. — V. F. » 2 »
50660	— Mm. 2. — V. F. » 3 »
50661	— Threehalfpence, 1561. Mm. Pheon. E D : G ROSA SINE SPINA. Crowned bust to left, a rose behind. R. QIVITAS LONDON. Date above shield. V. F. » 7 6
50662	— — — — — S. F. » 5 »
50663	— 1573. Mm. Cinquefoil. — S. V. F. » 7 6
50664	— 1578. Mm. Cross. — S. E. F. » 12 6
50665	— Penny. Mm. Martlet. — V. F. » 2 »
50666	— Mm. Cross crosslet. — V. F. » 2 »
50667	— Mm. Coronet. — V. F. » 3 »
50668	— Mm. Bell. — F. » 1 6
50669	— Mm. 1. — V. F. » 3 »
50670	— Three farthings, 1573. Mm. Acorn. Same type as the three halfpence. R. V. F. » 12 6
50671	— 1575. Mm. Cinquefoil. — R. F. » 5 »
50672	— Halfpenny. Portcullis; above, mm. woolpack. R. Cross moline with three pellets in each angle. R. F. » 7 6
50673	— Mm. Key. — R. V. F. » 12 6
50674	Mary, Queen of Scots. Testoon, 1557. MARIA. D G SCOTOR REGINA. 1557. Crowned escutcheon of Scotland between the letters M R . R. Mm. Crown. IN. VIRTUTE TVA LIBER ME. 1557. Cross potent with plain cross in each angle. R. E. F. 1 15 »
50675	Mary and Darnley. 2 Ryal, 1565. MARIA & HENRIC DEI GRA R & R SCOTORV. Scottish escutcheon crowned, between two thistles. R. ENVRGAT DEVS. DISSIPENTR INIMICI ET. Crowned palm tree with tor- toise climbing up the trunk; scroll inscribed DAT GLORIA VIRE. R. V. F. 2 5 »

50676	James VI of Scotland. Sword dollar, 1568. IACOBVS. 6. DEI. GRATIA. REX. SCOTORVM. Crowned shield of Scotland between the crowned letters I R . R . PRO. ME. SI. MERFOR. IN. ME. Crown and sword. R . V. F. 1 15 »	50716	—	—	Finely toned. E. F. » 15 »
50677	— 1571. Same type. Countermarked with a crowned thistle. V. F. 1 15 »	50717	—	1700.	DVODECIMO. S. F. D. C. 1 12 6
50678	James I. Shilling. Second issue. Mm. Lis. S. V. F. » 7 6	50718	—	—	DECIMO TERTIO. RR. V. F. 1 10 »
50679	Charles I. Tower Crown. Mm. Sun. Hks., type 4. CAROLVS. D : G : MAG : BRI : FRA : ET. HIB : REX. The King on horseback to left. R . R . CHRISTO. AVSPICE. REGNO. R . Oval garnished shield. S. F. 1 10 »	50719	—	—	F. 1 » »
50680	— Oxford Crown, 1643. Shrewsbury obverse. CAROLVS : D : G : MAG : BRIT. FRAN. ET. HIBER. REX. The King on horseback to left, plume behind; ground line. Hks., fig. 481. R . R . EXVRGAT &c. Declaration RELIG : PROT : LEG : ANG : LIBER : PAR. Three plumes and mark of value above, date below. R . E. F. 5 5 »	50720	Queen Anne. Crown. 1703.	VIGO. S.	V. F. » 15 »
50681	— Shrewsbury. Crown, 1642. Obverse as preceding. R . EXVRGAT &c. Declaration as before, but Shrewsbury plumes above. V. F. 3 10 »	50721	—	1705. Plumes. S.	V. F. » 15 »
50682	— York. Sixpence. Mm. Lion passant guardant. CAROLVS. D : G : MAG : BRIT. FRAN. ET. HIB. REX. Crowned bust to left. R . CHRISTO. AVSPICE. REGNO (Rosette before and after AVSPICE). Oval crowned shield between the crowned letters C R . RR. M. » 15 »	50722	—	1707. Before the Union with Scotland. Roses and plumes. S. V. F. » 12 6	
50683	— Oxford Groat, 1646. Mm. Plume. Crowned bust to left, plume in front, value behind. CAROLVS : D : G : MAG : BR : FR : ET : HIB : REX. R . EXVRGAT &c. Declaration REL : PRO : LEG : ANG : LIB : PAR : Three plumes and scroll above, date below. V. F. » 10 »	50723	—	1708. After the Union. Plumes. S. E. F. 1 10 »	
50684	— Tower Half-Groat. Mm. Star. Crowned bust, lace collar, armour. CAROLVS. D : G : M : B : F : ET. HIB : REX. R . IVSTITIA. THRONVM. FIRMAT. Oval garnished shield. S. E. F. » 5 »	50724	—	1713. Roses and plumes. S. E. F. 1 7 6	
50685	— — — — — V. F. » 2 »	50725	George I. Crown. 1718.	Roses and plumes. R . V. F. 1 15 »	
50686	— — — — — F. » 1 »	50726	—	1723. SS. C. R. E. F. 2 2 »	
50687	— Briot's Half-Groat. Crowned bust to left, B below. CAROLVS. D : G : MAG : BRIT. FR. ET. HIB. R. S. V. F. » 5 »	50727	—	— V. F. 1 12 6	
50688	Pontefract. Shilling, 1648. Octagonal. DVM SPIRO SPERO. Crown above C R . R . No legend. Castle surmounted by P C and a flag; OBS on the left of the castle, hand holding sword on the right, date below. R . V. F. 1 15 »	50728	—	— V. F. 1 7 6	
50689	Ormonde Groat. Crown above C R . R . Mark of value D. III. S. V. F. » 5 »	50729	George II. Crown. 1732.	Young head. Roses and plumes S. E. F. 1 5 »	
50690	Cromwell. Crown, 1658. Laureate bust to left. OLIVAR. D : G : RP. ANG. SCO. HIB &c. PRO. R . PAX QV. ERITVR. BELLO. Crowned shield of the Protectorate. R . E. F. 4 10 »	50730	—	1734. — S. E. F. » 17 6	
50691	— Halfcrown, 1658. Same type. R . V. F. 1 » »	50731	—	1735. — S. V. F. » 12 6	
50692	— Shilling, 1658. — R . V. F. » 15 »	50732	—	1750. Old head. S. V. F. » 12 6	
50693	Charles II. Crown, 1662. Rose under bust. S. V. F. » 12 6	50733	—	1751. — S. F. D. C. 1 10 »	
50694	— 1664. — S. F. » 7 6	50734	—	Halfcrown. 1750. Brilliant. F. D. C. » 15 »	
50695	— 1666. — S. V. F. » 15 »	50735	—	Shilling. 1727. Young head. F. D. C. » 12 6	
50696	— — — — — V. F. » 12 6	50736	George III. Crown. 1818.	Anno Regni. LVIII. F. D. C. » 6 6	
50697	— 1667. — S. V. F. » 12 6	50737	—	LIX. F. D. C. » 6 6	
50698	— 1668. — S. V. F. » 15 »	50738	—	1819. LX. F. D. C. » 7 6	
50699	— 1679. — S. V. F. » 12 6	50739	—	1820. LX. F. D. C. » 7 6	
50700	— Halfcrown. 1677. S. E. F. » 15 »	50740	—	Northumberland Shilling. 1763. S. F. D. C. » 12 6	
50701	— Sixpence. 1683. S. E. F. » 5 »	50741	Pattern crown. Mills.	GEORGIUS. III. DEI. GRATIA. Laureate bust to right. R . Four crowned shields, rose, thistle, shamrock, and horse between, George of the Garter in the centre. R . E. F. 2 2 »	
50702	— Scots Two Merk piece. 1664. CAROLVS. II. DEI. GRA. Laureate bust to right; a leaved thistle above the head. R . MAG. BRI. FRA. ET. HIB. REX. Four shield arranged in form of cross; C and a crown in each angle; in centre, mark of value XXVI . Remarkably fine and extremely rare of this date. 15 » »	50742	Pattern Crown. 1817.	Wyon. GEORGIUS. III. D : G : BRITANNIARUM REX F : D : 1817. Laureate bust to right. R . FOEDUS INVIOLABILE. Three Graces, England, Scotland, and Ireland. R . F. D. C. 5 » »	
50703	James II. Crown. 1687. R . F. D. C. 1 15 »	50743	George IV. Crown. 1821.	SECUNDO. Finely toned. F. D. C. » 12 6	
50704	— — — — — E. F. 1 5 »	50744	—	— F. D. C. » 9 »	
50705	— — — — — E. F. 1 » »	50745	Pattern Crown. 1820.	Whiteave. GEORGIUS IV DEI GRATIA. Large head to left. MDCCCXX. R . Royal arms, crowned with supporters. BRITANNIARUM ET HAN REX FIDEI DEFENSOR. RR. V. F. 5 » »	
50706	— Halfcrown. 1686. V. F. » 8 6	50746	Pattern Crown. 1825.	GEORGIUS IV DEI GRATIA. 1825. Bust to left. R . BRITANNIARUM REX FID : DEF. Square shield, surmounted by crowned helmet and lambrequins. Plain edge. RR. F. D. C. 4 » »	
50707	— Scots 60 Shilling piece. 1688. IACOBVS. II. DEI. GRATIA. Laureate bust to right; mark of value 60 below. R . MAG. BR. FRA. ET. HIB. REX. 1688. Crowned shield of arms within the collar of the Thistle. RR. F. D. C. 4 » »	50747	Victoria. Proof Crown. 1839.	Plain edge. R . F. D. C. 3 » »	
50708	William and Mary. Crown. 1691.	50748	—	Crown. 1844. S. F. D. C. 1 » »	
50709	— 1692. R . Cheap. M. » 12 6	50749	—	1845. S. F. D. C. 1 5 »	
50710	— Halfcrown. 1689. Same style of obverse. R . Square shield crowned. E. F. » 7 6	50750	—	1847. S. E. F. 1 » »	
50711	— — — — — V. F. » 5 »	50751	—	Gothic type. S. E. F. » 15 »	
50712	— Halfcrown. 1693. Same type as the crown. S. M. » 4 »	50752	—	Proof Crown. 1887. The Jubilee type. F. D. C. » 7 6	
50713	— Shilling. 1693. R . F. » 3 6	50753	—	Crown. 1888. — V. F. » 6 »	
50714	William III. Crown. 1695. Usual type. SEPTIMO. F. D. C. 1 » »	50754	—	1889. — V. F. » 6 »	
50715	— — — — — OCTAVO. F. D. C. 1 12 6	50755	—	1890. — E. F. » 7 6	
		50756	—	1891. — F. F. » 7 6	
		50757	—	1892. — E. F. » 7 6	
		50758	—	Proof Crown. 1893. ANNO REGNI LVI. F. D. C. » 7 6	
		50759	Ordinary issue.	— F. D. C. » 6 6	
		50760	—	1894. LVIII. V. F. » 6 »	
		50761	—	1895. LIX. V. F. » 6 »	
		50762	—	1896. LX. V. F. » 6 »	
		50763	—	1897. LXI. E. F. » 7 6	
		50764	—	1898. LXII. E. F. » 6 6	
		50765	—	1899. LXIII. V. F. » 6 6	
		50766	—	1900. LXIV. V. F. » 6 6	
		50767	—	Proof Double-florin. 1887. F. D. C. » 6 »	
		50768	—	Proof Florin. 1893. F. D. C. » 3 6	
		50769	—	Proof Shilling. 1893. F. D. C. » 2 »	
		50770	—	Pattern crown. Bonomi. Incuse. VICTORIA REG DEI GRA. 1837. Diademed bust to left. R . BRITT MINERVA VICTRIX FID DEF. Britannia holding figure of Victory. R . F. D. C. 1 5 »	
		50771	Edward VII. Proof Crown. 1902.	F. D. C. » 7 6	
		50772	—	Pattern Crown. 1902. Spink EDWARD : VII : D : G : &c. The King on horseback to left. R . Mm. Sun. Oval garnished shield. Q : I : D : S : BRITANNICA. REX. FID : DEF : IND : IMP : Only 26 struck. R . F. D. C. » 15 »	

(To be continued.)

(To be continued.)

ENGLISH COMMEMORATIVE MEDALS

(Continued from col. 10428.)

COMMONWEALTH

- 50773 **N. Henry Scobell, Clerk of Parliament.** T. Simon. Bust to left T.S. on truncation. **R.** HENRY SCOBELL. *Esq.* Med. Illus., I, $\frac{3}{8}$. Size 1.3. Unique in gold. E. F. 95 " "
- 50774 **R. Stuart's chasing.** — R. E. F. 3 " "
- 50775 **E. Trial of John Lilburne. 1649.** JOHN LILBORNE SAVED BY THE POWER OF THE LORD AND THE INTEGRITY OF HIS JURY &c. Bust to left. **R.** Names of the jurymen. Med. Illus., I, $\frac{3}{8}$. Size, 1.35. R. V. F. " 15 "
- 50776 — — — — — V. F. " 12 6
- 50777 — — — — — F. " 7 6
- 50778 **R. Cromwell, Lord General. 1650.** T. Simon. OLIV. CROMWEL: MILIT: PARL: DVX: GEN. Bust of Cromwell three-quarters to right. Plain reverse. Med. Illus., I, $\frac{3}{8}$. Size 1.4. R. E. F. 4 " "
- 50779 **E.** — — — — — R. V. F. 1 5 "
- 50780 **R. Oval, cut from the round flan.** — — — — — E. F. 3 " "
- 50781 **R. Cromwell and Fairfax. 1650.** Two grotesque heads, conjoined, reversible; Cromwell and the devil. **DEN. EEN. MENS. IS. DEN. A. SII DVIEL.** In the field **CROMWEL.** **R.** Two heads similarly placed, Fairfax and a jester. **D. EEN. SOT. IS. D. A. S. GEK.** In the field **FARFOX.** Med. Illus., I, $\frac{3}{8}$. Size 1.35. Unpublished in silver. E. F. 5 10 "
- 50782 **A. Battle of Dunbar. 1650.** T. Simon. THE LORD OF HOSTS. WORD AT DVNBAR. SEPTEM Y. 3. 1650. Bust to left; on truncation THO. SIMON. FE. **R.** Parliament. Med. Illus., I, $\frac{3}{8}$. Oval, 1.35 by 1.15. Re-strike. E. F. 25 " "
- 50783 **R.** Smaller size. Plain reverse. E. F. 3 10 "
- 50784 **E.** — — — — — E. F. 1 " "
- 50785 **E.** — — — — — V. F. " 15 "
- 50786 **R. Coronation of Charles II at Scone. 1651.** CAROLVS. 2. D. G. SCO. ANG. FRA & HI. REX. FI. DE. *Cor. i. i. a. scom.* 1651. Crowned bust of Charles II to right, ermine robes, Garter collar. **R.** NEMO ME IMPVNE LACESSET. Lion rampant, thistle in paw. Med. Illus., I, $\frac{3}{8}$. Size 1.25. RR. E. F. 4 " "
- 50787 **R. John Thurloe, Secretary of State. 1653.** Bust to right. **R.** Inscription S. THURLOE &c. Cf. Med. Illus., I, $\frac{3}{8}$. Size 1.3. Fine work but not contemporary. E. F. 2 " "
- 50788 **R. William Lenthall, Speaker. 1640-1653.** Bust to left. **R.** Inscription S. P. LENTHALL. Cf. Med. Illus., I, $\frac{3}{8}$. Size 1.4. Stuart's chasing. E. F. 1 10 "
- 50789 **R. Sir James Harrington. 1653.** Bust to left. **R.** Inscription THE EFFIGIES OF SR JAMES HARRINGTON &c. Cf. Med. Illus., I, $\frac{3}{8}$. Size 1.35 Stuart's chasing. E. F. 1 10 "
- 50790 **E. Cromwell, Protector. 1653.** OLIV. D. G. R. P. ANG. SCO. ET. HIB. PRO. Bust three quarters to right, T. S. below. **R.** PAX QVÆRITVR BELLO. Lion sejant, laureate, supporting the shield of the Protectorate. Med. Illus., I, $\frac{3}{8}$. Size 1.3. S. E. F. 1 5 "
- 50791 **R. Mary, Princess of Orange, and her son. 1654.** P. V. Abeele. MARIA. D. G. PRINCEPS M. BRIT. AVRANT. DOTARIA. &c. Bust of Mary to left. Field decorated with tracery of roses and thistles. P. V. ABEELE. F. **R.** Youthful bust of William III three quarters to right, feathered cap. Border of laurel and orange. Med. Illus., I, $\frac{3}{8}$. Size 2.5. R. E. F. 3 " "
- 50792 — — — — — V. F. 2 " "
- 50793 **R. William of Orange. 1654.** P. V. Abeele. Obverse as the reverse of the preceding medal. **R.** TIME DEVMA. Minerva instructing the Prince. Van Loon, II, p. 376. Size 2.5. R. E. F. 3 " "
- 50794 — **R.** gilt. J. Pool. WILHELMVS III D. G. PRINCEPS. ARAVS ET. Bust of the young Prince, somewhat similar to that on the preceding piece. **R.** Phoenix amidst flames. Van Loon, II, p. 376. Size 2.4. R. E. F. 2 5 "
- 50795 — **R.** gilt. J. Pool. WILHELMVS III D. G. PRINC. AVRAT. EC. Bust to right. **R.** Inscription AL LAG D'ORANIE BOOM GEKNOT &c. Van Loon, II, p. 409. S. E. F. 1 10 "
- 50796 **R. Colonel Desborough. 1657.** Bust to right. **R.** Inscription COL. DESBOROUGH 1657. A. S. Cf. Med. Illus., I, $\frac{3}{8}$. Oval, 2.1 by 1.85. Stuart's chasing. E. F. 3 10 "
- 50797 **E. Mrs Cleypole. 1658.** J. Kirk. Bust to right. **R.** Inscription within wreath ANN CLEYPOL DAUGHTER OF OLIVER CROMWELL. Med. Illus., I, $\frac{3}{8}$. Size 1.35. S. E. F. " 10 "
- 50798 **R. Cromwell and Masaniello. 1658.** Bust of Cromwell; two soldiers holding laurel wreath over his

head. **R.** Bust of Masaniello; two sailors supporting a crown over his head. Med. Illus., I, $\frac{3}{8}$. Size 2.8. R. E. F. 5 " "

50799 — **R.** Engraved. Bust of Cromwell on a mash tub; brewing implements, barrels, &c. to left; shield of the Protectorate on the right. *Cromwellus Victor Perduellis.* **R.** Masaniello with fishing net; houses burning in the background; troops on the right. Size 2.5. Not in Med. Illus., Curious and rare. E. F. 7 10 "

50800 **A. Death of Cromwell. 1658.** OLIVAR. D. G. R. P. ANG. SCO. HIB. PRO. Laureate bust to left. **R.** NON DEFICIENT OLIVA SEP 3. 1658. A young olive tree; shepherd and flock. Med. Illus., I, $\frac{3}{8}$. Size 1.1. R. Brilliant. F. D. C. 7 10 "

50801 **A.** — — — — — V. F. 4 10 "

50802 **A.** — — — — — Cheap. F. 3 10 "

50803 **A.** — Bust in armour. Reverse as before. Size 1.9. A fine medal. R. F. D. C. 22 10 "

50804 **R.** — — — — — E. F. 4 " "

(To be continued.)

TRADE TOKENS IN THE SEVENTEENTH CENTURY

(Continued from col. 10428.)

CAMBRIDGESHIRE

50805 **Arrington.** (7). Henry Atkins. $\frac{1}{4}$ d. F. " 2 6

50806 **Cambridge.** (11). Richard Allen. $\frac{1}{4}$ d. F. " 1 6

50807 — (16). John Bird. 1667. — V. F. " 2 6

50808 — (18). John Blackly. — V. F. " 2 " "

50809 — (19). Jonathan Browne. — E. F. " 4 6

50810 — (20). Will Bryan. 1652. — F. " 1 6

50811 — (25). John Chaplyn. — V. F. " 2 6

50812 — — — — — E. F. " 4 6

50813 — (26). — — — — — V. F. " 2 " "

50814 — (28). Ed. Clark. 1652. — F. " 1 6

50815 — (32). Peter Collins. 1656. — M. " 1 " "

50816 — (33). — — — — — M. " 1 6

50817 — (36). Thomas Darrant. — M. " 1 " "

50818 — — — — — E. F. " 3 6

50819 — (39). Thomas Ewin. 1668. $\frac{1}{4}$ d. V. F. " 2 6

50820 — (41). George Fellsted. $\frac{1}{4}$ d. F. " 1 6

50821 — (42). Thomas Felsted. 1664. — V. F. " 2 6

50822 — (43). Thomas Fenn. — F. " 2 6

50823 — (46). John Frohock. 1670. — F. " 2 " "

50824 — — — — — V. F. " 3 " "

50825 — (48). Francis Hampson 1667. — V. F. " 3 6

50826 — (52). Joseph Heath. 1666. — V. F. " 2 " "

50827 — (56). Francis Ierman. 1667. $\frac{1}{4}$ d. V. F. " 3 " "

50828 — (58). Joseph Linsey. 1663. — M. " 1 6

50829 — (62). Christofer Maies. $\frac{1}{4}$ d. V. F. " 2 6

50830 — (63). John Marston. $\frac{1}{4}$ d. M. " 1 6

50831 — — — — — V. F. " 3 6

50832 — (64). Owen Mayfield. 1658. $\frac{1}{4}$ d. F. " 2 " "

50833 — (71). Thomas Powell. 1666. $\frac{1}{4}$ d. F. " 2 " "

50834 — — — — — V. F. " 3 6

50835 — (76). Francis Russell. 1663. $\frac{1}{4}$ d. E. F. " 5 6

50836 — (78). William Smith. 1670. $\frac{1}{2}$ d. V. F. " 3 " "

50837 **Caxton.** (86). Robert Millard. 1668. — V. F. " 3 6

50838 **Chatteris.** (87). Thomas Coepe. 1670. — F. " 3 " "

50839 — (89). William Smith. 1670. — F. " 3 " "

50840 **Chesterton.** (90). William Limber. $\frac{1}{4}$ d. V. F. " 3 6

50841 **Ely.** (105). Cornelius Fuller. 1654. — V. F. " 3 " "

50842 — (119). William Tanner. — V. F. " 3 " "

50843 — (121). Will Turkinton. 1661. — V. F. " 2 " "

50844 **Gamlingay.** (129). Stephen Apthorpe. 1657. — F. " 1 6

50845 **Isleham.** (140). William Reade. 1666. — E. F. " 7 6

50846 **Linton.** (142). John Bittin. 1657. — V. F. " 3 " "

50847 **Littleport.** (146). Town piece, 1668. — V. F. " 4 6

50848 **Manea.** (148). John Sanders. 1671. $\frac{1}{2}$ d. M. " 1 " "

50849 **March.** (151). Thomas Haorison. 1667. $\frac{1}{4}$ d. V. F. " 4 6

50850 — (155). Thomas Towers. 1669. $\frac{1}{2}$ d. F. " 3 " "

50851 **Soham.** (169). Rob Crow. 1671. — E. F. " 7 6

50852 — (173). Nathaniell Stearne. 1667. $\frac{1}{4}$ d. V. F. " 3 " "

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50853	Sutton.	(175). John Clement. 1656. — V. F. » 3 »
50854	—	(177 ^a). John Burkhuest. 1657. — F. » 2 »
50855	Swavesey.	(183). William Burten. 1656. — E. F. » 4 6
50856	—	— V. F. » 2 6
50857	Whittlesey.	(191). Thomas Davie. 1668. $\frac{1}{2}$ d. V. F. » 3 »
50858	—	(194). Robert Ives. 1667. $\frac{1}{2}$ d. V. F. » 2 6
50859	Wisbech.	(203). John Bellamy. 1667. — F. » 2 »
50860	—	(207). John Finch. — F. » 1 6
50861	—	(213). Henry Tunard. 1663. — V. F. » 2 6

CHESHIRE

50862	Audlem.	(2). Robert Birchall. 1669. $\frac{1}{2}$ d. M. » 1 »
50863	Bramhall.	(3). John Browne. 1669. — V. F. » 8 6
50864	Chester.	(5). Nath Bassnet. 1668. 1 d. F. » 4 6
50865	—	(7). Roger Brereton. 1666. $\frac{1}{2}$ d. V. F. » 5 6
50866	—	(21). James Hutchinson. 1669. $\frac{1}{2}$ d. V. F. » 10 »
50867	—	(22). Nathan Jollie. 68. 1 d. V. F. » 10 »
50868	—	(24). James Knowsley. 1667. $\frac{1}{2}$ d. F. » 6 6
50869	—	(26). Thomas Minshall. 1666. 1 d. E. F. » 12 6
50870	—	(27). Rich Mynshall. $\frac{1}{2}$ d. V. F. » 10 »
50871	—	(28). Lewis Perry. 1669. 1 d. V. F. » 10 »
50872	—	(30). Sam Radford. 1668. — V. F. » 10 »
50873	—	(33). John Salmon. 1667. — V. F. » 10 »
50874	—	(35). William Sneed. 1668. — F. » 4 6
50875	—	(38). Henry Williams. 1667. — V. F. » 10 »
50876	Congleton.	(46). Thomas Welch. 1666. $\frac{1}{2}$ d. F. » 3 6
50877	Knutsford.	(48). James Johnson. 1668. (Octagonal). — V. F. » 17 6
50878	—	(50). James Swinton. 1667. (Octagonal). — V. F. » 12 6
50879	Macclesfield.	(51). Sam. Endon. 1671. — V. F. » 7 6
50880	—	(52). Samwell Leah. $\frac{1}{2}$ d. V. F. » 4 6
50881	—	(53). Nathaniel Poole. 1668. (Heartshape). $\frac{1}{2}$ d. V. F. 1 » »
50882	—	(55). John Towerton. $\frac{1}{2}$ d. F. » 3 6
50883	—	(56). Edward Wood. $\frac{1}{2}$ d. V. F. » 12 6
50884	Middlewich.	(58). Thomas Cotton. 1669. (Heartshape). — F. » 15 »
50885	Nantwich.	(61). Thomas Bromhall. 1665. — M. » 2 »
50886	—	— E. F. » 15 »
50887	—	(65). Thomas Jackson. 1666. — E. F. » 12 6
50888	—	(66). Elizabeth Price. 1666. — V. F. » 10 »
50889	Sandbach.	(70). Jonah Bowyer. 1667. — V. F. » 10 »
50890	Stockport.	(73). John Brook. 1670. — M. » 1 6
50891	—	(76). Francis Newton. 1669. — V. F. » 10 »
50892	—	(77). Margeret Nicholson. 1667. — V. F. » 7 6
50893	—	(78). Ralph and Eliz Ni- cholson. 1667. — E. F. » 12 6
50894	—	(79). Thomas Smith. 1666. — M. » 2 6

CORNWALL

50895	Penzance.	(63). John Blunt. 1665. $\frac{1}{4}$ d. F. » 4 6
50896	Redruth.	(69). Anthony Cocke. 1666. — V. F. » 5 6
50897	—	(70). — V. F. » 5 6
50898	Saltash.	(74). Peter Stephens. 1667. $\frac{1}{2}$ d. V. F. » 7 6
50899	Scilly.	(76). Thomas Ekines. — F. 1 » »

DERBYSHIRE

50900	Ashbourn.	(9). Charles Holme. 1666. $\frac{1}{2}$ d. M. » 4 6
50901	Bakewell.	(18). John Dickens. 1669. — V. F. » 10 »
50902	Brampton.	(35). Thomas Smith. 1668. — F. » 5 6
50903	Derby.	(56 ^b). Thomas Bott (<i>Unpub- lished</i>). — V. F. » 10 »
50904	—	(57). Richard Cordin. 1667. — V. F. » 10 »
50905	—	(59). William Dawson. 1669. — V. F. » 10 »
50906	—	— M. » 2 6
50907	—	(81). Joseph Moore. 1665. — F. » 5 6
50908	High Peak.	(105). Cole Mines. — V. F. » 15 »

DEVONSHIRE

50909	Ashburton.	(4). Town piece. 1670. $\frac{1}{2}$ d. F. » 6 »
50910	—	(6). Robert Jeffry. 1668. — E. F. » 8 6
50911	—	(7). — V. F. » 6 »
50912	Axminster.	(10). Town-piece. $\frac{1}{2}$ d. V. F. » 3 »
50913	—	(12). Thomas Whitty. — V. F. » 4 6
50914	Bampton.	(13). Henry Ball. 1666. — F. » 2 6
50915	—	(16). Daniell Glas. 1666. $\frac{1}{2}$ d. V. F. » 4 6
50916	Barnstaple.	(17 ^a). John Baller (<i>Unpub- lished</i>). $\frac{1}{4}$ d. M. » 7 6
50917	—	(19). William Hill. 1656. — V. F. » 5 6
50918	—	(20). Philip Somers. 1662. — M. » 2 6
50919	—	(22). Nathaniel Symons. 1657. — F. » 4 6

50920	—	(23). John Webber. 1666. — V. F. » 7 6
50921	—	(25). Richard Weber. 1667. — M. » 2 »
50922	Bideford.	(27). Town-piece. 1670. $\frac{1}{2}$ d. V. F. » 5 6
50923	—	(30). Josias Elliot. — d. V. F. » 5 6
50924	—	(31). Thomas Leach. 1657. — F. » 3 6
50925	Bovey Tracey.	(33). William Periam. — F. » 3 6
50926	Bradinch.	(35). Henry Richards. 1666. $\frac{1}{2}$ d. V. F. » 5 6
50927	Chulmleigh.	(40). Humfrey Morgan. 1658. $\frac{1}{2}$ d. V. F. » 5 6
50928	—	(41). James Shephard. 1669. $\frac{1}{2}$ d. V. F. » 5 6
50929	Colebrook.	(42). Thomas Burcombe. $\frac{1}{2}$ d. V. F. » 4 6
50930	—	— M. » 2 6
50931	—	(43). John Forise. 1667. — F. » 3 6
50932	—	(44). John Guy. 1652. — V. F. » 4 6
50933	—	(48). Edmund Slocombe. 1653. — F. » 3 »
50934	Collumpton.	(49). Walter Challs. 1651. — F. » 3 »
50935	—	(51). John Harris. 1669. $\frac{1}{2}$ d. V. F. » 3 6
50936	—	— F. » 3 »
50937	—	(52). Henry Hopping. 1666. — V. F. » 5 6
50938	—	— F. » 3 6
50939	—	(53). John Mudford. 1669. — V. F. » 5 6
50940	Colyton.	(55). Edward Burd. 1657. $\frac{1}{2}$ d. E. F. » 7 6
50941	—	— V. F. » 5 6
50942	—	(56). Benjamin Massey. — V. F. » 4 6
50943	—	— F. » 2 6
50944	—	(57). N. E. P. 1659. — V. F. » 5 6
50945	—	— F. » 3 »
50946	—	(59). Nathaniel Parkman. 1668. $\frac{1}{2}$ d. E. F. » 7 6
50947	Crediton.	(62). William Daniell. 1664. $\frac{1}{2}$ d. V. F. » 5 6
50948	—	— F. » 2 6
50949	—	(64). Jacob Irish. $\frac{1}{2}$ d. V. F. » 4 6
50950	—	(67). Gilbert Nicoals. 1665. — F. » 3 6
50951	Culmstock.	(69). Edward Lane. 1654. — F. » 3 6
50952	Dartmouth.	(72). Town piece. $\frac{1}{2}$ d. E. F. » 6 »
50953	—	(73). — d. E. F. » 6 »
50954	—	(74). Robert Biffen. 1663. — E. F. » 6 »
50955	—	(76). Phillip Cary. 1663. $\frac{1}{2}$ d. F. » 3 »
50956	—	(77). Henry Hunt. 1669. — V. F. » 5 6
50957	—	(79). Edmond Jefferie. 1668. — V. F. » 5 6
50958	—	(78). Edmund Jeffrie. 1657. — F. » 3 6
50959	—	(80). Thomazin Sikes. 1652. — F. » 4 6
50960	—	(81). Elizabeth Wiks. — F. » 3 »
50961	Exeter.	(106). Richard Freke. 1659. — V. F. » 3 6
50962	—	(138). Thomas Pafford. 1668. — V. F. » 4 6
50963	Honiton.	(178). Thomas Ash. 1664. — F. » 3 »
50964	—	(181). John Hall. 1663. — V. F. » 4 6
50965	—	(182). — 1667. — E. F. » 5 6
50966	—	— F. » 3 »
50967	—	(184). Thomas Humphreye. — V. F. » 5 6
50968	—	(188). John Richards. 1657. — M. » 2 6
50969	Kingsbridge.	(196). Nath Franklin. — F. » 3 6
50970	—	(198). Thomas Hunt. — F. » 3 6
50971	Moreton Hamp- stead.	(212). John Tucker. 1668. $\frac{1}{2}$ d. E. F. » 8 6
50972	Newton Abbot.	(215). John Maninge. 1669. — V. F. » 7 6
50973	—	(216). — V. F. » 7 6
50974	Okehampton.	(224). John Shebber. $\frac{1}{2}$ d. F. » 2 6
50975	Ottery St. Mary.	(235). Thomas Osmond. — V. F. » 4 6
50976	—	(237). Richard Teape. 1666. — V. F. » 5 6
50977	Plymouth.	(241). Elizabeth Byland. 1667. — E. F. » 6 6
50978	—	(242). Henry Clarke. 1667. — F. » 2 6
50979	—	(251). Joachim Gevers. 1656. — F. » 2 6
50980	—	(257). James Jackson. 1651. — V. F. » 4 6
50981	—	(260). Roger Oliver. 1663. — F. » 2 6
50982	—	(277 ^a). John Williams. — F. » 2 6
50983	St. Thomas.	(280). David Hart. — V. F. » 5 6
50984	—	(281). William Snow. — V. F. » 4 6
50985	Salcombe.	(283). Thomas Collman. — V. F. » 4 6
50986	Sandford.	(286). William Manly. — F. » 2 6
50986	Southmolton.	(294). Richard Bowden. 1669. $\frac{1}{2}$ d. V. F. » 4 6
50988	—	(295). — d. E. F. » 6 »
50989	Tawton.	(307). John Lethbridge. — d. V. F. » 5 6
50990	Tiverton.	(320). Thomas Fowler. 1652. $\frac{1}{2}$ d. V. F. » 4 6
50991	—	(322). John Goddard. 1657. — F. » 3 »
50992	—	(323). Francis How. 1659. — V. F. » 4 »
50993	—	(324). Gregory Maury. 1667. — E. F. » 7 6
50994	—	(325). Michael Otway. 1666. $\frac{1}{2}$ d. V. F. » 4 6
50995	—	(326). John Patee. 1661. — M. » 1 »
50996	—	(327). John Patey. 1664. — d. F. » 3 »
50997	—	(328). Thomas Samford. — d. V. F. » 4 6
50998	—	(329). Aquila Skinner. 1651. — V. F. » 5 6
50999	—	(330). — V. F. » 5 6
51000	—	(333). William Warren. 1666. $\frac{1}{2}$ d. V. F. » 4 6
51001	—	(336). Richard Wood. 1663. $\frac{1}{2}$ d. F. » 3 »
51002	Topsham.	(340). Peter Trappnell. 1668. — V. F. » 4 »
51003	Torrington.	(341). Town piece. 1668. — F. » 3 6
51004	—	(343). Anthony Denis. $\frac{1}{2}$ d. V. F. » 4 6
51005	—	(345). Ralph Harbottle. — F. » 2 6

51005 Totnes.	(350). Edmond Corbyn. 1668. $\frac{1}{2}$ d. E. F. » 7 6
51007 —	(355). Jeams Martyn. 1653. $\frac{1}{2}$ d. F. » 3 6
51008 —	(356). Will Rumbells. — V. F. » 4 »
51009 Uffculme.	(362a) Humphrey Bowden. 1666. $\frac{1}{2}$ d. M. » 2 6
51010 Uplyme.	(367). John Lidon. 1667. $\frac{1}{2}$ d. F. » 3 »

DORSETSHIRE

51011 Blandford.	(9). Town piece. 1669. $\frac{1}{2}$ d. V. F. » 3 6
51012 —	(10). Thomas Bridle. 1659. — F. » 2 6
51013 —	(12). Henry Forrest. 1663. — V. F. » 4 6
51014 —	(16). Nicko Goulesburgh. 1663. — V. F. » 4 6
51015 —	(19). William Münck. 1654. — M. » 3 »
51016 —	(20). John Paige. 1656. — F. » 3 »
51017 —	(23). Wallter Ridiout. 1652. — F. » 2 »
51018 —	(25). Edward Speed. — F. » 3 »
51019 Cerne Abbas.	(45). John Randall. — V. F. » 4 6
51020 Dorchester.	(53). Town piece. 1669. $\frac{1}{2}$ d. V. F. » 1 »
51021 —	(56). — V. F. » 1 6
51022 —	(60). Thomas Applegat. '69. $\frac{1}{2}$ d. F. » 3 6
51023 —	(61). William Brock. $\frac{1}{2}$ d. E. F. » 4 6
51024 —	(65). Richard Cheney. 1659. — V. F. » 3 6
51025 —	(66). Simon Eyre. 1667. $\frac{1}{2}$ d. V. F. » 6 6
51026 —	(70). Thomas Hall. 1656. $\frac{1}{2}$ d. V. F. » 2 6
51027 —	(72). — F. » 1 6
51028 —	(73). William Maycock. 1658. — V. F. » 3 6
51029 —	(75). Lawrence Righton. 1669. $\frac{1}{2}$ d. F. » 4 »
51030 —	(82). Phillip Stansbie. $\frac{1}{2}$ d. V. F. » 4 6
51031 —	— F. » 1 6
51032 Lyme Regis.	(91). Town piece. 1669. — V. F. » 2 »
51033 —	(96). Amvell Hart. 1655. — V. F. » 3 »
51034 —	(97). Ammiel Hart. 1668. — F. » 2 6
51035 —	(99). Abraham Pitts. 1657. — E. F. » 5 6
51036 Melcombe Regis.	(101). Thomas Hide. — V. F. » 3 6
51037 —	(102). — F. » 2 6
51038 Milton Abbas.	(107). Zanchy Harvyn. 1651. — M. » 2 6
51039 Poole.	(111). Samvell Bramble. 1666. — M. » 2 »
51040 —	(118). Michael Oke. 1668. $\frac{1}{2}$ d. V. F. » 7 6
51041 Shaftesbury.	(136). Edward Burd. $\frac{1}{2}$ d. E. F. » 7 6
51042 —	(137). Joseph Byles. — V. F. » 4 6
51043 —	(139). John Cole. — F. » 2 9
51044 —	(142). Nathaniel Forde. — V. F. » 3 6
51045 —	(143). Thomas Hackny. 1665. — F. » 2 6
51046 —	(145). Peter King. 1657. — F. » 3 »
51047 —	(147). — F. » 2 6
51048 —	(152). Richard Scopp. 1665. — F. » 3 »
51049 Sherborne.	(155). Town piece. 1669. — F. » 2 »
51050 —	(167). John Pitman. '58. — F. » 3 »
51051 —	(172). William Rideout. 1666. — F. » 3 »
51052 —	(176). Benjamin Snooke. 1664. — V. F. » 4 6
51053 —	(180). John Whetcombe. 1657. $\frac{1}{2}$ d. V. F. » 4 »
51054 Weymouth.	(194). Town piece. 1669. — V. F. » 4 6
51055 —	(197). John Beere. 1658. — F. » 2 6
51056 —	(198). James Budd. 1666. $\frac{1}{2}$ d. F. » 3 6
51057 —	(199). Thomas Hide. 1664. $\frac{1}{2}$ d. V. F. » 4 »
51058 —	— E. F. » 6 »
51059 —	(200). Joh. Hodder. — V. F. » 3 6
51060 —	(201). William Pooke. — F. » 2 6
51061 —	(202). Francis Reed. — V. F. » 4 »
51062 Wimborne.	(211). William Baten. — V. F. » 3 »
51063 —	(216). David Deane. 1668. — V. F. » 4 6
51064 —	(218). John Deane. 1666. — V. F. » 3 »

(To be continued.)

RECTIFICATION

Par une erreur inexplicable, le cliché de la pièce contremarquée de la Jamaïque illustrant l'article de M. le Commandant R. Mowat, dans le numéro de février de la "Numismatic Circular" (col. 10404), a été reproduit en double, tandis que la pièce est uniface.

VARIA

CANADIAN MINT OPENED

The first coin ever minted in Canada was struck yesterday, says Reuter's Ottawa correspondent, by Earl Grey, the Governor-General. It was a fifty-cent silver piece. His Excellency said: "As the representative of His Majesty, I have much pleasure in declaring the Canadian branch of the Royal Mint open." Lady Grey started the cutting machine. A cable message was sent to the Deputy Master of the Royal Mint in London announcing the opening of the Canadian branch.

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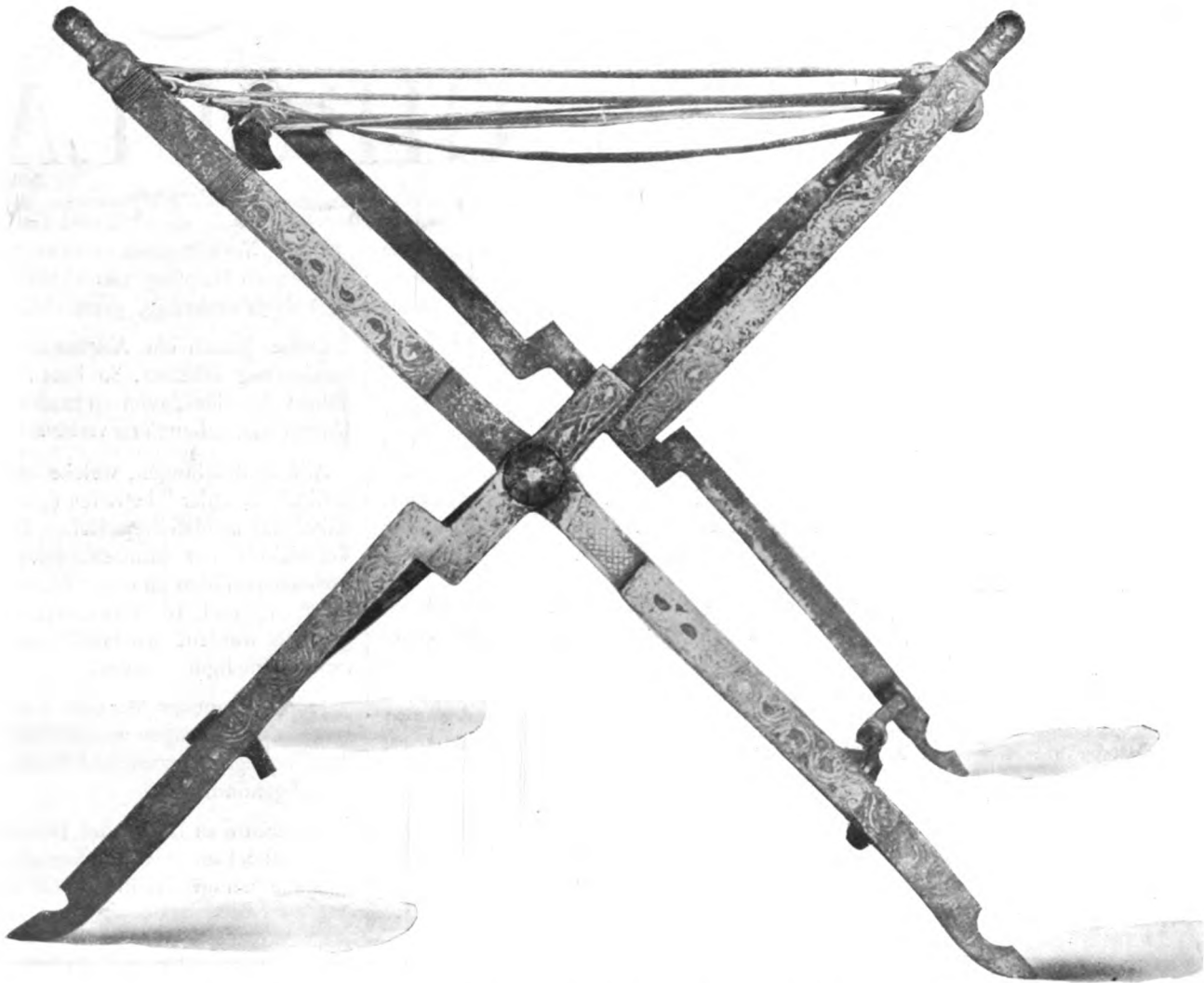
Uns unbekannte Herren Sammler werden um Aufgabe genügender Referenzen ersucht.

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THE OLDEST TROPHIES OF BRITAIN

A SELLA CASTRENSIS OR CHAIR OF OFFICE OF A ROMAN GENERAL

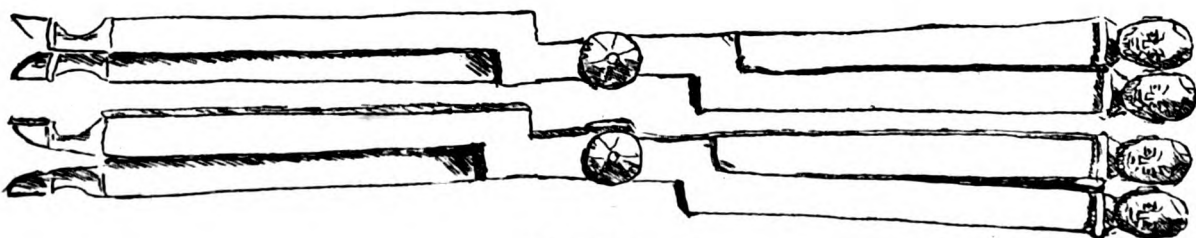


Height, 2 feet; Material, wrought iron, and a covering of dark polished silver, inlaid with an alloy of gold and brass.

SHAPE AND MECHANISM :

The chair has the form of an ordinary "camp-stool", the legs terminating in hoofs below and in bearded old men's heads above. In order to make the Sella portable on the march, a curious and unique mechanism has been devised; viz:—three of the four cross-bars are jointed by means of hinges in the centre, the fourth bar

being divided and open in the middle. In this way the chair, after having been folded once in the usual manner of a camp-stool, is doubled up once more vertically in the centre, the four legs thereby being brought together level. Thus the chair is reduced to very small bulk. Two of the cross-bars are intact. A portion of the other two is wanting. The hinges remain. The legs are complete. Considering the highly corrosive nature of the metal, iron, the object is in very good preservation.



The Sella folded.

THE SELLA AS A WORK OF ART :

All the portions of the chair visible when in use — viz : the legs, heads of old men and the lower cross-bars (the top cross-bars would be covered and hidden by a cushion on the top) — are ornamented (except on the inside of the legs which did not show) with a rich decoration of a unique character. The artist, who must have spent many days over this piece of work, first overlaid the iron with a covering of shining silver (of which considerable portions have been preserved) that has turned dark in the soil. Through the silver and into the iron below he then cut a rich and varied ornamental pattern, partly linear, partly floral, and partly military. The military device, which together with the rest appears on the outer surface of the legs, consists of the Amazon's Shield ($\pi\epsilon\lambda\tau\eta$) and is itself suggestive of the military character of the Sella. The work was finished by the pattern being filled in with a durable alloy of gold and brass. Even the hair, eyebrows, and beards of the old men's heads are treated in this way.

ARCHÆOLOGICAL IMPORTANCE :

Apart from its strictly historical importance, which will be dealt with later on, the special archaeological interest of the Sella lies in the material, iron. As an *antique* in iron, of high artistic work and quality, it is absolutely unique. Ordinary small objects of the craft of the smith, such as keys and nails, have been found, but nothing better. We are probably largely indebted for the preservation of the Sella to the protection of the less corrosive silver covering.

WHY IT IS A SELLA CASTRENSIS :

Although the form of the "camp-stool" was, of course, not confined to the Chair of Office of a Military Commander, there is little difficulty in showing that the Sella was intended for this high function.

In accordance with its official character, the first requisite was splendour. In its pristine condition, the Sella must have fulfilled this requirement in a high degree, resplendent with gold and silver and a purple cushion on the top.

Its second requirement was strength. This is fulfilled by the selection of the strongest material, viz : iron.

Lastly, portability on the march was also essential. Hence the curious and unique mechanism of the chair.

And now we clinch this argument by reference to extant antique monuments. These consist, as usual, of pictures on coins and bas-reliefs. The former are fairly numerous, although, owing to the smallness of their design, perhaps less trustworthy. Well-known examples are the reverses of the remarkable Sestertius and Aureus of Lucius Verus with the legend REX. AMEN. DAT. See Cohen, "*Médailles Impériales*", Vol. III, p. 185 (woodcut). The Emperor surrounded by his Officers, occupies a Sella of precisely the same shape as ours. Still more convincing, however, is the bas-relief which, together with others, was transported from an arch of Trajan by Constantine the Great to his own arch, near the Roman Coliseum. The Sella occupied by Trajan is an exact counterpart to our Sella, except that rams' heads take the place of the human heads at the top.

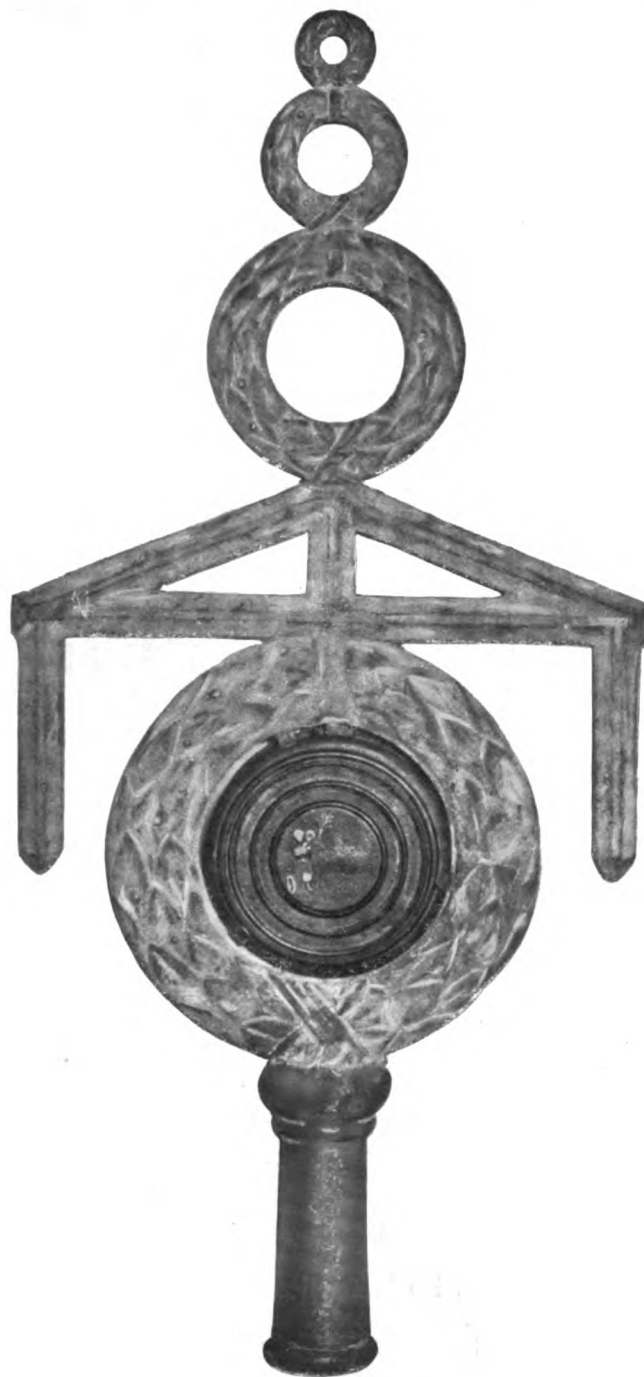
The scene is reproduced on aurei and sestertii of the reign, where Trajan is acclaimed by the army as IMPERATOR on three successive occasions (Cohen, Vol. II, p. 37).

OTHER REMARKABLE ANTIQUE CHAIRS :

In the Museum of Naples there is preserved the well-known bronze chair, which the Museum catalogue describes as a Sella Curulis. This claim, however, must be disallowed, as the Sella Curulis was richly decorated with ivory, the four curved legs being manifestly elephants' tusks.

In the Museum of the Louvre there is a small folding stool of bronze covered with beaten silver. It is of a later period than our chair, and doubtless, like the bronze chair in Naples, comes from the house of a wealthy Roman.

There is also preserved in the National Museum at the Thermæ of Diocletian in Rome the iron framework of two seats. They are of much later and barbarous fabric, and were discovered in a Lombard cemetery in the North of Italy.



A ROMAN MILITARY STANDARD OF THE REIGN OF NERO

Height :	17 inches,	
Width (across the central bar),	8 inches,	
Weight of the Standard Proper.....	3 lbs. 14	ozs.
— of the Medallion.....	4 $\frac{1}{4}$	»
— of the Ring.....	3 $\frac{3}{4}$	»
— of the Iron Spike.....	2 $\frac{1}{4}$	»
	4 lbs. 8 $\frac{1}{4}$	»

Material	of the Standard Proper.	Bronze,
—	of the Medallion.....	Bronze, Orichalcum, Gold, White and Black Silver.
—	of the Ring.....	Bronze.
—	of the Spike.....	Wrought Iron.

SHAPE, PROPORTION, AND MECHANISM :

The standard proper consists, as the picture shows, of four laurel wreaths, superposed, and graduated in size. The proportions of these wreaths are such that the *outer* circumference of each wreath is equal to the *inner* circumference of the larger wreath below it. In other words, were one to separate them, the three upper ones

could all be placed within the large lower one, filling it in completely, all four becoming, as it were, a disc. Between the largest wreath and the next in size there is a triangular figure, consisting of three larger bars and a small vertical central bar. From the ends of the base of this triangle two bars protrude vertically. It is suggested that this figure was meant to represent the front of a temple, either sacred to Victory, as the laurel wreaths indicate, or to the Emperor. The socket is provided with two nail-holes exactly opposite each other. The wooden staff would be fixed by a single bronze nail being driven right through. A portion of the nail remains in one of the holes.

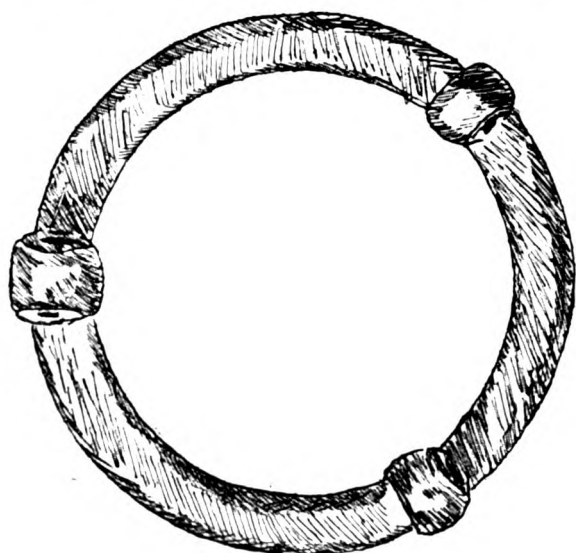


Obverse of the Medallion.

The diameter of the medallion in its frame is 3.1 inches. Thus it much exceeds the largest hitherto known (e.g., *Catalogue of Roman Medallions in the British Museum*, Plate XII. and Cohen, "Médailles Impériales" Vol. II, p. 265). It is also much the oldest medallion in a frame, none others dating back beyond the time of Hadrian (See *Cat. of Roman Medallions in the British Museum*, Pl. VI).

The frame, of brass, and chased, has on its upper surface four concentric circular mouldings. The back of the frame is plain and slightly concave.

The Medallion itself is of orichalcum and has been exactly fitted into the frame. The reverse bears a laurelled head of Nero to the left, with the usual legend: NERO. CLAUDIVS. CAESAR. AVG. IMP. TR. POT. P. P. The obverse has inlaid in gold, white, and black silver (argenteum nigrum) the figure of Nero in a four-horse chariot moving slowly to the right. He holds the golden imperial wreath in his right, and a golden palm in his left hand.



Bronze Attachment Ring.

The diameter of the ring (the purpose of which will be presently explained) is 2.9 inches. It is of bronze. To the inner surface are attached three ring-shaped eye-holes which, protruding slightly beyond the large ring, make the total diameter 3.1 inches, i. e., the exact diameter of the medallion.

On the back of the frame there are still visible three slight depressions, of irregular shape, the positions of which correspond exactly with the three ring-shaped eye-holes on the large ring. They mark the spots where the ring and the medallion had been soldered together. A thong was then passed through each eye-hole, the one at the top being tied to the central bar above, and the other two, to right and left, to the large wreath. Thus the medallion, while securely fixed in the centre of the large wreath, could be easily detached and a new one substituted with the accession of another Emperor.



Side-View of Medallion and Ring, joined.

It may be added here that our medallion was not the first which had adorned this standard. The inner circumference of the large wreath is provided with a narrow ledge which supported the medallion of an earlier Emperor. Since the medallions for standards were presumably made in Rome, whence they were sent to the legions in the provinces, new medallions, more often than not, would not exactly fit into the old places. Hence the simple and effective device of the fastening ring.

Lastly, the iron spike. It is 10 $\frac{1}{2}$ inches long. The upper portion, 2 $\frac{1}{2}$ inches, being fixed into the wooden staff. The spike runs to a fine point, and has three edges, so as to penetrate the soil more easily when the standard was placed down, e. g., before the tent of the General. Two-and-a-half inches from the top, three bars protruded; a portion of one is still remaining. They were intended to prevent the spike from penetrating too far into the soil, as well as to give additional support to the standard, when planted down.

THE STANDARD AS AN OBJECT OF ART :

Comparing this standard with the pictures of other Roman ensigns from bas-reliefs, one is immediately struck with the beautiful and noble simplicity of the design. The remarkable harmony of the proportions of the four wreaths has already been pointed out. Each wreath consists of three rows of laurel leaves and berries, the whole being held together by crossed ribbons at the bottom, and a single ribbon at the top.

The standard is covered with a green, blue, and brown patina, such as is often met with on antique bronze objects found in England. The frame of the medallion and the large bronze ring show the same patina. Much of the patina on the face of the frame has been removed by cleaning.

The medallion itself is apparently a Sestertius of Nero, with the reverse type removed to make room for the artist's design. This design is of high merit for Roman work, even of the first century, as will be seen from an attentive study of the horses. As the work is

executed on an absolutely flat surface, it must be judged by comparison with pictures, especially Greek vase paintings, in which the limbs etc., are indicated by lines, exactly as the limbs of these horses are. The delicate drawing of their heads, chests, legs and hoofs cannot be sufficiently admired. To add to the reality of the picture the artist has used black silver, imitating a colour of nature. They bear golden reins and bits. The wheels of the chariot are in white silver, its body (appearing below the horses) of gold. The embroidered robe of the "Triumphator" is silver. His body, *viz.* : head and hands, gold, like the wreath and palm. The ground, on which the horses move with graceful steps, is realistically indicated by five graven lines of different lengths. The whole picture has in the first instance been cut out of the body of the medallion. After it had been filled in with the precious metals, linear graving, through the latter down to the orichalcum, has added the detail of the drawing. The whole is the work of a real artist. But, unfortunately, the reproduction does not convey a just idea of the delicacy of the design.

NUMISMATIC INTEREST :

As the medallion is the most beautiful, so it is also — as has been stated before — the first and oldest of all similar numismatic monuments. It introduces us also to an entirely new fabric, *for the types of all others have been produced by the die*. Of graved and inlaid work on medallions nothing besides has hitherto been discovered, except small accessories, such as palm-leaves in silver, on the rude "Contorniati" of a later age. The use of gold is entirely unknown.

ARCHAEOLOGICAL INTEREST :

Although no other complete Roman standard has yet been found, we know a great variety of Roman signa from bas-reliefs as well as coins. These pictures have been the subjects of long and learned discussions in the course of which some, probably unnecessary, difficulties have been raised by the writers.

One of the most conspicuous of these has been the question as to the place of the Standard-Bearer in battle. The pictures of most of the standards from bas-reliefs convey the impression of great size and weight. Hence it has been contended that the bearer would be so much impeded in his movements, and so incapable of defence as to be obliged always to keep well behind the foremost line of battle. Now that we possess an actual signum and know its light weight (4 lbs. 8 ½ ozs. plus the wooden staff) we are in a position to revise our judgment on this point and conclude, either that the numerous objects attached to many standards on reliefs were not weighty (*viz.* : of hollow metal), or that the sculptors. — e. g., of Trajan's Column — added to the height of the standards in order to make the "show" more impressive.

TO WHAT CLASS DID THE SIGNUM BELONG?

From the most general point of view, all standards may be divided into tactical and non-tactical signa. Tactical ensigns served the purpose of keeping order in the divisions of the legion, such as cohorts and maniples. The non-tactical signa were the standards for the whole legion. In republican times, but one : — The Eagle. Under the Emperors, two in number : — The Eagle, for the State; the Imago, for the Emperor. The former, *viz.* : — the tactical ensigns, bore the numbers of their divisions, e. g., "COH. V." The legionary ensigns, of course, did not require such an indication.

Good pictures of the Eagle in its more developed and ornamental, as well as in its simplest form, we have on the cippus of Pintaius (Schreiber's Atlas of Classical Antiquities, Pl. xxxix) and on the relief at Verona (Smith's Dictionary of Antiquities, Vol. II, p. 675). Both pictures give the impression that the Eagle was of moderate size and weight.

The Imago — the other legionary ensign of Imperial times — was so called from the portrait of the Emperor appearing on it. Our standard bears the Emperor's figure on the obverse of the medallion, and his head on the reverse. It also differs in shape materially from all pictures of standards on bas-reliefs and coins. A special character, therefore, may be attributed to it, *viz.* : of being the second legionary standard. As far as we are aware, none of the representations of signa have been specially identified as *Imagines*.

Discs, some apparently ornamented with heads (often more than one on the same signum), are found on some; but owing to their want of finish we are unable to recognise portraits of the reigning Emperors in them.

EXTANT PORTIONS OF ROMAN SIGNA :

These are scanty in the extreme. The most important remnant is that shown on Pl. XLII of Schreiber's Atlas of Classical Antiquities. It consists of a silver disc with traces of gilding on which appears the figure of an Emperor standing on a pile of arms. To this disc belongs a silver tablet inscribed COH. V. and a bronze attachment on the back of it. It was found in a Roman fort on the Rhine. The signum must have been destroyed at the taking of the fort.

There is but one other remnant, consisting of a small broken arm, hollow, of cast silver, and of a little silver tablet with the name and number of the cohort. This was sold at public auction at Messrs. Sotheby's in London, less than two years ago, when it realized about £ 150. The fragment is undoubtedly a portion of a figure of Victory such as it appears on the vexillum from Trajan's Column (See Smith's Dict. of Antiquities. Vol. II, p. 675).

It is not surprising that no other complete signum has been discovered, for the standards of a Roman army could only be lost with the army itself. The religious cult of their signa was one of the foremost duties of the Roman soldiery, hence they were defended to the last man. The recovery of lost ensigns, e. g., from the Parthians and Germans, was recorded in the annals and on the coins of the Empire and made the cause of much public rejoicing.

THE "PROVENANCE" OF THE STANDARD AND SELLA CASTRENSIS :

Both precious objects had lain, long and unrecognised, in the collection of the late Mr. Forman, which was formed in the first part and about the middle of the last century. He is well known to have made excavations in various parts of England, e. g., in Essex in 1827.

From what has been said before, it will be seen that

(a) The standard belongs to the reign of NERO, as proved by his portrait on the medallion.

(b) That the medallion and bronze ring belong together, as is proved by the three depressions on the frame, the equal diameter, and the practically equal weight.

(c) That the standard proper, the medallion, and the bronze ring all belong together, as is proved by the sameness of the patina.

(d) That the fine design and decoration of both objects (i. e., of the Sella Castrensis and of the standard) speak for an early period.

(e) The fact that two *unique* objects of the same period in Roman history, and of the same (*viz.* : military) character, should have come from a comparatively small English private collection, makes it almost certain that both were found in England and on the same spot.

(f) Finally, as has been said already, the insignia of a Roman legion could not be lost, unless the legion was lost with them.

THE STANDARD AND THE SELLA CASTRENSIS AS THE OLDEST TROPHIES OF BRITAIN

The reign of Nero was one of almost unbroken peace. There was some unrest on the far eastern frontiers of the Empire, but this did not assume the character of an important war. Only one province was the scene of a great and bloody struggle—Britain. Here the Iceni, led by their heroic Queen Boadicea, attempted to throw off the Roman yoke in A.D. 62.

The story is graphically, though briefly, told by Tacitus in the XIVth book of the "Annals".

While the legate Suetonius Paulinus was away leading an expedition to capture the island of Mona, the Britons attacked Camulodunum (Colchester in Essex), one of the three principal Roman settlements in Britain. It was taken and destroyed, and most of the inhabitants were slain. The Britons then turned on Petilius Cerealis, the legate of the ninth legion, who was advancing to relieve Camulodunum. The Romans were taken entirely by surprise.

*

Cerealis and his cavalry cut their way through the enemy and escaped. But the whole infantry of the ninth legion was cut to pieces. Boadicea's success was of short duration, no other victory being won by her followers, and the tragedy of the war ended in her suicide.

This being, then, the only occasion on which the Roman arms suffered defeat, and remembering that the standards of a Roman army could only be lost with the army, we are led, almost irresistibly, to the conclusion that the standard must have been a signum of the ninth legion, and the Sella the Chair of Office of the legate Petilius Cerealis, as deputy and representative of the Emperor, Nero.

This opinion is shared, amongst others, by the Society of French Antiquaries (See, Bulletin de la Société nationale des antiquaires de France", 1901, pp. 168 and 169).

The objects have yet a wider sphere of historical and archaeological interest in that they constitute the only remaining official insignia of the Empire of ancient Rome.

COMMON GREEK COINS.

(Continued from col. 10440.)

RHEGIUM

PERIOD I. 530-494 B.C.

Obverse. **RECINON** (retrograde). Bull with human face.

Reverse. Bull with human face, incuse.

Drachms weighing 87 grains.

The weight standard is that of the Chalcidic cities, Aeginetic, and the conformity of the coinage to the Achaean colonies is only outward as to type and fabric; Croton and Sybaris being too distant to influence the weight standard.

PERIOD. II 494-476 B.C.

The coinage of Anaxilas.

Drachms of Aeginetic weight, 88 grains.

Obverse. Lion's scalp : border of dots.

Reverse. **NOICEЯ**. Calf's head to left : border of dots.



Tetradrachms of Attic weight, 272 grains.

Obverse. Lion's head facing.

Reverse. **RECINON** (retrograde). Calf's head to left.

Obverse. Lion's scalp, facing, on round shield.

Reverse. No inscription. Prow of Samian galley (267 grs).

This last coin was found at Messina and its weight is not that prevalent at Samos. The type however was probably introduced by the colonists from that island. It seems therefore probable that the name of Zancle was changed to Messene while the city was occupied by the Samians.

Thucydides (vi, 4) asserts that the change of name occurred after their expulsion, but Herodotus (vii, 164) does not give the exact date of the change.

Tetradrachms of the mule-car type. 261-265 grains.

Obverse. Mule-car ($\alpha\pi\epsilon\gamma\eta$) to right, driven by a seated bearded charioteer, holding reins and goad : border of dots.

Reverse. **NONICEЯ**. A hare running to right : border of dots.

In the exergue of the Obverse on some specimens is an olive-leaf.

Drachms weighing 62 to 64 grains.

Obverse. Same type as former.

Reverse. Same type and border, **NIICEЯ** or **RECINON**.

Obols weighing 11.6 grains.

Obverse. A hare running to right : border of dots.

Reverse. **ICEЯ**. Within a border of dots.

PERIOD III. 461-415 B.C.

Coins bearing seated figure to left.

Tetradrachms weighing from 258 to 267 grains.

Obverse. Lion's scalp : border of dots.

Reverse. **RECINOS**. Male figure, bearded, naked to waist, seated to left, his right hand resting on staff, his left resting on hip : the whole within an olive-wreath :

Varieties a) Obv. In field to right a bunch of grapes.

(b) Obv. Above each eye-brow a small circle enclosing three dots.

(c) Obv. In field to left a sprig of olive and fruit.

(d) Obv. In field to right a sprig of olive with two fruits.



(a) **RL**. Legend retrograde.

(b) **RL**. A dog beneath seat to left.

(c) **RL**. A duck beneath seat to left.

(d) **RL**. The seated figure is youthful, wearing diadem.

Drachms weighing 64 grains.

Types the same as on the tetradrachms.

Obols? weighing 15 grains.

Obverse. Lion's scalp.

Reverse. **CEЯ**. Within a border of dots.

Obols. Weighing from 10 to 11 grains.

Obverse. Lion's scalp and border.

In field to right an ivy-leaf.

Reverse. **RECI**. Within an olive-wreath. Variety without the olive-leaf on Obverse.

PERIOD IV. 415-387 B.C.

The period of the finest art.

Tetradrachms weighing 265 to 268 grains.

Obverse. A lion's scalp : border of dots.

Reverse. **PHGINON**. Head of Apollo to right, laureate, hair turned up at back of neck; behind, a sprig of olive.

Variety. Obverse. Same type but the lion's mane is arranged in a double ridge on the top of the head.



Reverse. Same type and symbol but the legend **PHGINOS** and in front of head the name of the engraver in small letters **KPAT OTHIZ**

or **KPATHZIPPO**, according to Garucci, or **K ... ε (πόε)**. Cf. *Greek and Roman Coins* by G. F. Hill, p. 195. Confer also p. 173. "Notes sur les signatures de graveurs sur les monnaies grecques" by L. Forrer¹.

Drachms weighing 61 to 63 grains.

Obverse. Lion's scalp.

1. The specimen of this coin from the De Luynes Collection distinctly reads **KRATE OTHIZ**, leaving no doubt as to the correct reading of this signature (L. F.).

Reverse. **PHΓINON**. Head of Apollo as on Tetradrachms.



Half Drachms? Weighing 32.8 grains.

Obverse. Lion's scalp.

Reverse. **PH**. A sprig to right consisting of two leaves with two olives : border of dots.

Obols weighing from 11 to 13 grains.

Obverse. Lion's scalp.

Reverse. Same type as Half drachms.

Tetradrachms at end of this period, after 350 B.C.

Obverse. Lion's scalp : border of dots.

Reverse. **PHΓINON** or **PHΓINON**.

Head of Apollo to left or to right, laureate, with hair long : behind, a sprig of olive and either border of dots or plain border.

PERIOD 270-203 B.C.

A Coin weighing 26.8 grs. described as a two litrae piece.

Obverse. Head of Apollo to left with hair long; behind, a dolphin head downwards : border of dots.

Reverse. Head of lion facing : border of dots : **PHΓI NON**. This coin found in the Lipari isles was described by Mr. Geo Macdonald in *Num. Chron.*, p. 189, 1896.

BRONZE COINAGE OF RHEGIUM

We may conveniently classify the bronze coins into four classes according to the Obverse types.

I. Those bearing a lion's scalp.

II. Those bearing a head of Apollo.

III. Those bearing a head of Artemis.

IV. Those bearing the marks of value on the Reverse, that is, of the Quincunx, the Quadrans and the Triens.

CLASS I

1. Size .65. Obverse. Lion's scalp : border of dots.

Reverse **PH**. Sprig of olive to right with two leaves and three olives : border of dots.

Size .45. The same but plain border on **R**.

2. Size .5. Obv. Lion's scalp : border of dots.

R. **Ξ·Α**. Within a border of dots.

3. Size .5. Obv. The same.

R. **Ρ·Ε**; beneath a sprig of olive : border of dots.

4. Size .6. Obv. Same.

R. **PHΓINON**. Lyre; above, a crescent with its horns downwards : plain border.

5. Size .75. Obv. Same.

R. **PHΓINON**. Head of Apollo to right, hair turned up behind; in field to left an olive-leaf.



Size .45. Obv. the same.

R. The same as last without the olive-leaf.

6. Size .8. or .75, .9, .65. Obv. the same.

R. **PHΓINON**. Head of Apollo to right, laureate, hair long; behind, a half-open rose : border of dots. The following symbols are found also in place of the rose: omphalos, wreath with long ends, a strung bow, a parazonium, **Α**, **Ξ**, **Ε**, amphora, caduceus, cornucopiae, a crab, a dolphin, a tripod, a lyre, a murex.

CLASS II.

7. Size .85. Obv. **PHΓINON**. Head of Apollo to left, laureate, hair long : border of dots.

R. Tripod lebes, with neck and three handles : border of dots.

8. Size .9. Obv. Same, but no legend.

R. Similar type; beneath, an omphalos; in field, **I**. **R**.

Some specimens have **Π** beneath, head on Obv. others bear symbols on Obv., a cornucopiae, a lyre, a dolphin, an omphalos.

9. Size .6. Obv. Same, with no legend.

R. **PHΓINON** (in exergue), a lion walking to right.

CLASS III.

10. Size .9. Obv. Head of Artemis to right wearing stephane, earring and necklace, a bow and quiver over her shoulder : border of dots.

R. **PHΓI NON**. A lion walking.

11. Size 1. Obv. the same as 10.

R. **PHΓINON**. Apollo, naked, seated to left on omphalos, holding arrow and strung bow : border of dots.

12. Size .9. Obv. the same.

R. **PHΓI NON**. A seven-stringed lyre : border of dots. Some specimens have five strings to lyre, and others have a cornucopiae in field.

13. Size .9. Obv. The same.

R. **PHΓI NON**. Naked male figure standing, facing, wearing wreath; his right hand outstretched holding branch of laurel and a bird; his left resting on a sceptre round which is twined a serpent? In field to left a cornucopiae : border of dots.

A variety of this type differs only in the legend which is **PHINON** and in the symbol in field, a tripod-lebes.

CLASS IV.

QUINCUNX

14. Size 1. Obv. Janiform female heads, laureate, and each wearing a modius, stephane, earrings and necklace.

R. **PHΓINON**. Asklepios naked to waist, seated on high-backed chair, holding in right hand a staff round which is twined a serpent; in field to left, **Π**.

On some specimens **Π** with a plain border. On others a tripod beneath the letter **Π** and in exergue a serpent : border of dots.

15. Size .85. Obv. Head of Pallas to left wearing crested Athenian helmet on which is a griffin : border of dots.

R. **PHΓINON**. Pallas standing to left wearing long chiton with diploïdon, holding in right hand Nike bearing a trophy, her left resting on a shield, a spear rests against her left shoulder. In field to left a thunderbolt, and **Π** : border of dots.

QUADRANS

16. Size .85. Obv. Head of Asklepios to right, laureate, border of dots.

R. **PHΓINON**. Hygieia standing to left, wearing long chiton, holding in her right hand a patera, and feeding a serpent; with her left she raises her garment; in field to left, **Π** : plain border.

17. Size .6. Obv. Same as 16.

R. Same as 16.

TRIENS

18. Size .1.05. Obv. Heads of Apollo and Artemis jugate, Apollo laureate and Artemis wearing stephane and necklace; behind, **Θ** : border of dots.

R. **PHΓI NON**. Tripod-lebes with neck and three handles resembling wheels of four spokes : in field **Ξ** : border of dots.

Some specimens, .95 in size, bear an anvil behind heads on Obv.

19. Size .65. Heads of Asklepios and Hygieia, both laureate : border of dots.

℞. **PHΓINQN**. Artemis standing facing, wearing short chiton and endromides, holding spear and bow, at her feet a hound running and looking up : in field to right IIII and ear of barley, plain border.

20. Size .6. Obv. Head of Artemis to right wearing stephane.

℞. **PHΓINQN**. Lyre with two strings, in field to left IIII, above which a crescent : border of dots.

21. Size .65. Obv. Heads of the Diocuri jugate to right wearing laureated pilei and chlamydes, above each a star : border of dots.

℞. Same inscription. Demeter standing to left holding two ears of corn and resting on sceptre : in field to left IIII, above which, crescent : plain border.

22. Size .65. Same Obv. as 21.

℞. Same inscription. Hermes standing to left wearing petasos, and chlamys over shoulder, holds branch and caduceus : in field to left IIII, and cornucopiae.

23. Size .65. Obv. Same type but spear-head behind.

℞. Same inscription. Naked male figure, standing to left, holds branch in right hand, on his wrist a bird with open wings; he rests with his left hand on a knotted staff, in field to left IIII, a plain border.

24. Size .6. Obv. Same as 21 22 and 23.

℞. Same as 23 but bird with closed wings, and a tripod; below, marks of value.

CHRISTIAN LEGENDS AND MOTTOES UPON COINS

BY THE REV^d WILLIAM ALLAN, D. D. OXON,
FORMERLY A MEMBER OF THE NUMISMATIC SOCIETY OF LONDON

(Continued from col. 10256.)

PATRIOTIC MOTTOES

A large number of coins combine Piety with Patriotism, in varying proportions, — though the latter perhaps usually predominates, — and often assume the form of prayer, though it seems better to give these under a separate heading. From the *Num. Circ.*, n° 47190, it would appear that William and Mary issued a Halfpenny, bearing the unusual motto "God preserve London". Even Napoleon Bonaparte could sometimes use the motto "Dieu protège la France", "God protect France", and from 1809-1814 inscribed on the edge of his Italian coins "DIO PROTEGE L'ITALIA" "God protect Italy". His nephew, Napoleon III, adopted the former of these mottoes on the edge of most of his silver and gold coins, and the corresponding motto "DIEU PROTEGE LA BELGIQUE" "God protect Belgium" has been commonly used on the edges of 2 and 5 franc pieces both by Leopold I and Leopold II. "DOMINE SALVVM FAC DVCEM" "Lord, save the Duke" appeared in 1815 on the edge of a coin of Lower Lorraine, now a part of Luxembourg, and "DOMINE SALVVM FAC REGEM" "Lord save the King" appears on the edge of the French gold and silver coins both of Louis XVIII and Charles X. "GOTT SEGNE SACHSEN" "God bless Saxony", and the corresponding sentiment in Slavonic as regards Bulgaria, is inscribed on the edges of recent nineteenth



Milanese 5 Lire, 1848.

century coins, so that ever since the French revolution such pious expressions of patriotism, though not altogether abandoned, have been for the most part relegated to the back-ground. So also with the "Gott mit uns" "God with us" of various German coins of last century (Hesse-Cassel, Prussia, Schwarzburg, &c.) and with the "God zy met ons" "God be with us" of the Netherlands. These are all found on the edges of the Coins.

In the following cases the religious mottoes of this class occupy a more conspicuous place. There is a Thaler of Brunswick and Luneburg A. D. 1614, bearing the legend "DEO ET PATRIAE", "To God and the Fatherland"; a Silver Coin of Zurich (A. D. 1732) inscribed "PRO DEO ET PATRIA" "For God and the Fatherland"; a Bavarian ducat (A. D. 1824) inscribed "Für Gott und Vaterland", and as a final example of what may be styled the pio-patriotic class, we may give the 5 Lire piece issued at Milan in 1848 by the provisional government of Lombardy which bears the terse and justifiable assertion "Italia Libera, Dio lo Vuole" "Italy is free; it is the will of God".

We come now to a much more interesting category than the preceding, viz. those which are expressive of devout

ADORATION.

From the eleventh Century downwards, even to the First French Revolution, when it was utterly discarded, or in other words for 650 years, the most general motto on French coins, was "SIT NOMEN



Ecu of Louis XV., 1736.

DOMINI BENEDICTVM" i. e. "Blessed be the name of the Lord". It was also sometimes adopted on the Colonial, as well as on the Ordinary Coinage.

In the fourteenth Century, or possibly at an earlier date, this motto,



French Colonial Sol, 1767.

which was so long the glory of France, appeared also on Anglo-Aquitanian Coins, and on a Groat of Edward III, the further significant addition was made after DNI of the words NRI (Nostri) DEI IH (Jesu) XPI (Christi) i. e. "Our Lord God Jesus Christ", thus unmistakably indicating that it was not a mere Deistic inscription, but an ascription of worship to the Lord Jesus Christ (See *Num. Circ.*, 27116).

The same motto worded as in France was used in other parts of



Demi-Gros of Lausanne.

the Continent. It is found on a Demi-Gros of the Bishop of Lausanne A. D. 1375-1378 (See *Num. Circ.*, col. 9401). It was also introduced into Italy (Chieti) by the Emperor Charles VIII, in 1559, and at a later date into the Netherlands, as is shown by an Achtenzwanzig (i. e. 18 Stivers) in the writer's possession, minted at Groningen in 1692, and also in a fresh form into the Canton of Berne in Switzerland in the seventeenth and eighteenth Centuries, where

gold ducats were issued bearing the striking and kindred Motto "BENEDICTUS SIT IEHOVAH DEUS" (See *Num. Circ.*, 17381-17383). A yet more heart-stirring tribute of Adoration was offered to Almighty God in the fourteenth Century by the Anglo-Gallic Black Prince on the Coins of Aquitaine, the same, which was first offered by heavenly lips, and which now forms a part of the Ch. of E. Communion Service "GL[OR]IA IN EXCELSIS DEO ET IN T[ER]RA PAX", "Glory to God in the highest, and on earth peace" (*Num. Circ.*, 20730). The first half of this stirring ascription of praise is found on a very ancient but undated Ducat of Strasburg (See *Num. Circ.*, 20211) and Charles V of Hapsburg, A. D. 1535, issued a silver Ducat with the corresponding tribute of adoration to the second person in the Trinity "TE DEVM LAVDAMVS" "We praise Thee, as God". A little later, in the years 1565 and 1622, and probably during the intervening period, we find Swiss Thalers of the Canton of St. Gall inscribed with the majestic utterance "SOLI DEO OPT(IMO) MAX(IMO) LAVS ET GLORIA i.e. "To God alone, the Best and Greatest, Praise and Glory" (See *Num. Circ.*, 38802-38803). This glowing motto is slightly toned down about 1660 on coins of the provinces of Dombes and of Orange in France, for there the motto ran "SOLI DEO HONOR ET GLORIA" (*Num. Circ.*, 17374) while at the same date it was still further abbreviated by Charles II of England, who on a very rare Halfpenny (*Num. Circ.*, 28595) as well as on some of his Touch-pieces (See *Num. Circ.*, 18551) reduced it to the minimum, compatible with orthodoxy, of "SOLI DEO GLORIA". "Glory to God Alone". In the sixteenth Century we meet with a peculiarly beautiful legend, inscribed on a Teston in the reign of Francis I, King of France, in which he adopts the language of Holy Scripture, and gives expression to his emotions of adoring thank-



James I., Spur Ryal.

fulness in the words: "NON NOBIS DOMINE, SED NOMINI TVO DA GLORIAM", "Not unto us O Lord, but unto thy name give glory" (*Num. Circ.*, 20757) See Psalm CXV. v. i. During the reigns of Mary, Elizabeth, and James I a common motto on gold coins was A DNO FACTVM EST ISTVD ET EST MIRABILE "This is the Lord's doing, and it is marvellous" (in our eyes). The words are evidently expressive of grateful and adoring wonder, but how they originate the writer would like to know. They embody the same sentiment which Canute, King of Northumbria, had employed A. D. 877-894, and which he expressed on some of his coins by the words "MIRABIL(D)A FECIT". He hath done wonderful things (*Num. Circ.*, 23514-23519).

In a similar spirit of reverential acknowledgment of the Divine dealings, a large coin, called a Broad, was issued by Charles II with the legend, "MAGNA OPERA DOMINI", "Great are the works of the Lord" (*Num. Circ.*, 21369).

The same motto occurs also on a Gold Double Zecchino issued by Charles V of France early in the sixteenth Century (*Num. Circ.*, 41636).

On the Continent also we meet with similar mottoes. Hazlitt mentions on p. 161 a gold coin of 4 Scudi, struck by the authorities of Sienna, which bears the motto: "MANVS TVI DOMINE FECERVNT" "Thy hands, O Lord have made me". And at a later date (A. D. 1745) Charles I of Brunswick-Luneburg, issued a Mining Thaler (See *Num. Circ.*, 25579) inscribed "DIE ERDE IST VOLL DER GVTE DES HERRN". "The earth is full of the goodness of the Lord", following in the steps of our own George II, who, in his capacity of Duke of Brunswick, had issued in 1740 a Mining Thaler with the same legend (*Num. Circ.*, 25616). And finally, to conclude this section we may mention an instance, where piety and self-righteousness seem about equally balanced. It is that of a Thaler issued in 1770 by the Count of Limburg and Bishop of Speyer

which is inscribed "DEO O(PTIMO) M(AXIMO) AVSPICE SVAVITER ET FORTITER SED IVSTE NEC SIBISED SVIS" which we suppose implies "By the grace of God, the Best and Greatest" (he acted, or lived), "kindly and bravely, but justly, not for himself, but for his people" (*Num. Circ.*, 20206).

THE WORD OF GOD.

It cannot have escaped observation that most of the religious mottoes on coins are quotations from Holy Scripture, and thus have an additional value as being recognitions of its Divine authority. There are also coins which give a reference to passages of Scripture without any actual quotation, as e. g. a Memorial Thaler of Fred. Augustus I king of Saxony, dated 1827 (*Num. Circ.*, 43350) where Psalm XCI, 14, 16 is cited but not quoted, and a Double Memorial Thaler of Fred. Aug. II of Saxony, dated 1854 (*Num. Circ.*, 43355) where Hosea X. 12 is referred to, and these indicate the acceptance of the Bible as a generally accepted Court of Appeal. The occasional use of the Bible on coins as a Christian symbol is indicative of its paramount authority, for we learn from Hazlitt (page 338) that it was thus employed on Bohemian coins, although (Hiatus valde deffendus) he omits to give details as to the date, or class, of coins to which he refers, and we are unable to supply the defect. We learn from Messrs Spink that it was also thus employed on some coins of James I and Charles I of England. But there are a few Post-Reformation coins which testify in a striking manner and in direct terms to the preciousness of God's Word. For example, one of the Half Sovereigns of Edward VI (Jewitt, p. 46) is inscribed "LVCERNA PEDIBVS MEIS VERBVM TVVM" "Thy word is a lantern unto my feet"; a Half Gulden of George William of Brandenburg-Bayreuth (A. D. 1717) bears the motto "VERBVM DEI SOLE CLARIVS" "The word of God is brighter than the sun" and on a Pisa Lira of Ferdinando III (A. D. 1791) we meet with the beautiful legend. "LEX TVA VERITAS", i. e. "Thy law is truth" (*Num. Circ.*, 43396).

And here we may introduce a reference to a few coins which are pointedly connected with

THE REFORMATION.

The most startling instance of this nature is mentioned by Hazlitt (p. 308) who speaks of money coined by Christian of Brunswick out of the silver shrine of the Cathedral of Paderborn, bearing the legend "The friend of God, and the enemy of the priests". There is also the Declaration on some of the Caroline coins "RELIG. PROT. LEG. ANGL. LIBER. PAR", in a more or less abbreviated form, i. e. "The Protestant Religion. The Laws of England, the Liberty of Parliament," a Luther Commemoration Ducat (A. D. 1617) of Saxe-Coburg-Saalfeld, which is inscribed "DOGMATA LVTHERI STABVNT IN SECVLA, i. e. "The doctrines of Luther will stand for ages", and a Luther Memorial Thaler of 1661, struck at Wittenberg, with the motto, GOTTES WORT V(ND) LVTHERS LEHR VERGEHEN NIMMERMEHR, i. e. The Word of God and Luther's Learning will never be forgotten (*Num. Circ.*, 19141).

To the same class belong also the Zwingli Commemoration Double Ducats and Ducats of A. D. 1719 and 1819 with legends on the Rev. commencing "LUCE EVANGELII II (or III) SAECUL PURE CONSERVATA &c". "The light of the Gospel having been preserved in purity, for 2 (or 3) Centuries &c." (See *Num. Circ.*, 40804, 40805).

MISCELLANEOUS MOTTOES.

There are still many religious, or semi-religious, mottoes which it is difficult to classify, and amongst them a few which are striking, though the majority are less suggestive, and therefore less interesting.

Beginning at home we notice the strange motto which for several centuries, certainly from the time of Edward III to Henry VIII, though sometimes abbreviated, was a favourite legend on gold coins, both large and small, IESVS (or IHESVS) AVTEM, TRAN-SIENS PER MEDIVM ILLORVM, IBAT. "But Jesus, passing through the midst of them, went His way".

*

How this curious motto originated the writer is unable to say. It is found also on the first gold coin of Scotland, issued by David II. (Rawlings 152). Another, the meaning of which is not very obvious,



Noble of Edward III.

appears on Scotch coins current in the reigns of James V and Mary (Num. Circ., 22563) "ARMA CRVCIS SEQVAMVR". Let us



Fine Sovereign of Henry VII.

follow the arms of the cross". The "entente cordiale" with Mary which was brought about by her marriage with François II is referred to in the motto (Num. Circ., 24400) "FECIT VTRAQUE VNVM", where DEVS and REGNA are left to be supplied by the imagination. "God hath made both kingdoms one", and their marriage itself is indicated by the scriptural words "IAM NON SVNT DVO SED VNA CARO" Now they are now no longer two; but one flesh (Num. Circ., 24405). Somewhat similar to this in its matrimonial tone is the motto which appears on many of the coins of James VI (of Scotland) after he inherited the English throne, and on some also of the Coins of Charles I "QVAE DEVS CONIVNXIT NEMO SEPARET". "What God hath joined together, let no man put asunder" (Num. Circ., 25153, 25168). With far less propriety the same motto was made use of by Queen Mary of her marriage with Darnley in 1565.

Another motto of James VI (or I) of a similar character was borrowed from the prophet Ezekiel (xxxvii, 22). The union, or anticipated union, of England and Scotland appears to be attributed by the king to Divine interposition, in the quotation on one of his gold coins: "FACIAM EOS IN GENTEM VNAM" i. e. "I will make them (saith the Lord God) into one nation" (Num. Circ., 42669). Another motto also made use of by James VI was TE SOLVM VEREOR with the Hebrew word for Jehovah "I fear Thee alone O Lord".

And we must not omit to mention the Scotch Testoon of 1560 in the reign of Francis and Mary, on the reverse of which is the remarkable motto, borrowed from Rev. V, 5. "VICIT LEO DE



"Reddite" Crown of Charles II.

TRIBV IVDA". "The Lion of the Tribe of Juda hath prevailed". This motto probably originated in the time of Pope Leo, who made

use of it on a Giulio minted at Ancona between A.D. 1513 and 1520 (see Num. Circ., 22222) but it was subsequently borrowed by rulers of other nations and of other localities in North Italy (see Num. Circ., Col. 8468) and perhaps elsewhere. Another remarkable English legend of a scriptural character is the famous Simon Crown of Charles II on the edge of some of which "are inscribed in Latin the words Render to Caesar the things which are Caesar's" "REDDITE QVÆ CÆSARIS CÆSARI".

Turning to the Continent, we find a Sicilian silver coin (a Gigliato) of Robert of Anjou, who reigned from A.D. 1309-1343, bearing the legend. HONOR REGIS IVDICIV(M) DILIGIT. The King's Honour loveth judgment, which is probably borrowed



Gigliato of Robert of Anjou.

from Psalm xcix, 4, where we read. "The King's power loveth judgment". This motto was also adopted on Scottish coins by K. James VI. (Num. Circ., 25121-25125).

It is a little difficult to translate literally the motto of the Milanese Queen who between A.D. 1476 and 1481 placed on her coins the motto "SOLA FACTA SOLVM DEVM SEQVOR", but at least it is clear that she was bent upon following God alone, and was not ashamed to avow her resolution.

There is also a Portuguese gold coin of nearly the same date, struck between A.D. 1481 and 1495, called a Justo, on account of its Biblical motto "IVSTVS VT PALMA FLOREBIT", "The righteous (or the just) shall flourish as a palm-tree" (Hazlitt, p. 208).

At the close of the same century, Francesco II of Mantua, who reigned from 1484 to 1519, issued both gold and silver coins, with a crucible, as a design on the reverse, and the motto taken from the Psalter, in exact keeping with the symbolic crucible "D(OMINE) PROBASTI ME ET COGNOVISTI" i. e. "Lord thou hast proved me and known me" (Num. Circ., col. 9711). Two centuries later much the same motto was made use of in the time of king Charles II on Simon's silver Broad "PROBASTI ME DNE SICVT ARGENTVM" "Thou hast proved me O Lord, like as silver is tried (Num. Circ., 21369). How far the king had a voice in the selection of this motto it would be rash to surmise.



Half Scudo of Francesco II. of Mantua.

The same Francesco II, mentioned above, issued also a half scudo inscribed. "DIVINVM DARE, HVMANVM ACCIP(ERE)". "To give is divine, to receive is human", which, although not a scriptural motto, is certainly suggestive of the traditional saying of Jesus, vouched for by St. Paul. "It is more blessed to give than to receive" (see Num. Circ., col. 7735). These very words (in Latin) are found on Testone of Innocent XI (A.D. 1684) MELIVS EST DARE QVAM ACCIPERE.

About the year 1500, a half Zecchino of Mantua, mentioned on column 9711 of the Num. Circ., bears the legend CHRISTI IESV SANGVINE, i. e. By the blood of Christ, which is at least suggestive of the petition in the Litany of the Church of England, and is probably employed in the same sense. "By thine agony and bloody sweat, Good Lord, deliver us."

There is a Swiss Thaler of the Canton Zug, dated 1621, which

bears the motto "CVM HIS QVI ODER(VN)T PACE(M) ERAM PACI". "With those who hated peace I was for peace" which doubtless refers to the last verse of Ps. cxx, which is given in the authorized version, "I am for peace, but when I speak, they are for war" (*Num. Circ.*, 20238).

Another strange motto, with a varnish of religion, is found in 1655, on a French silver coin called a Lis, and it reads "DOMINE ELEGISTI LILIVM TIBI" "O Lord thou hast chosen a lily for Thyself" (Hazlitt, p. 211).

Another motto, of about the same date and better worth recording, because it indicates a spirit of submission to the will of God, is found on a thaler of George II, Duke of Saxony, 1656-1680, issued on the occasion of the death of his brother. It is in German; "WIE GOTT WILL MIR GESCHEHE", which, freely translated, may be rendered "The will of God be done" (*Num. Circ.*, 19158).

The semi-pious motto, "ALLES MIT GOTT VND DER ZEIT" i. e. "Everything with God and time" is found in 1654 on a Salzburg coin, and the same in Latin "CVM DEO ET DIE" in 1732 on a Golden Pistole of Eberhard Ludwig of Würtemberg (*Num. Circ.*, 21260).

Then there is a Maltese coin (2 Tari) in 1741 (and no doubt of other dates also) on which our Saviour's words are engraved "ONVS MEVM LEVE EST" My yoke is light (*Num. Circ.*, 36421), and at the same date, the Grand Master of Malta, Emmanuel Pinto de Fonseca, borrowed the Biblical words "NON SVR-REXIT MAJOR", i. e. "There hath not risen a greater".

On Genoese coins the same motto was in use for centuries (with the addition of the words "ECCE AGNVS DEI". "Behold the Lamb of God" on the banner which St. John is holding) and in both cases the motto was evidently used in its original application to the Baptist himself, who is the prominent figure in the accompanying designs.

CONCLUSION.

And now we must draw these illustrations of our subject to a close. The period of the Commonwealth marks a different style of legend, which at first were in English.

"GAVRDED WITH ANGELS" is the motto on a Halfcrown of 1651 (*Num. Circ.*, 27771); "GOD WITH VS" and "GOD DIRECT OVR COVERSE" distinguish various coins, and on the edge of another Halfcrown of 1651 we meet with the motto "IN THE THIRD YEAR OF FREEDOM BY GOD'S BLESSING RESTORED" (*Num. Circ.*, 27772 a). Nevertheless these mottoes soon disappeared, and on Cromwell's own coins, the Jingoistic motto "PAX QVAERITVR BELLO". "Peace is sought by War" was the miserable substitute. This was the beginning of the end, so far as England is concerned, for although Christian legends reappeared at the Restoration, they practically disappeared with the Revolution of 1689, not indeed for good, but rather to our country's shame, and the letters "D. G." are now the only relic of that Numismatic Piety which was so general in bygone ages. Could the force of contrast further go than between such sublime ascriptions of glory to God, as some of those which we have given under the heading of Adoration, as for example the Swiss motto "SOLI: DEO: OPT: MAX: LAVS ET GLORIA" of the sixteenth Century, or the Edwardian legend BENEDICTVM SIT NOMEN DNIME DEI IH. XPI. and the absurd and bombastic Georgian legend which perhaps not one in ten thousand can understand in the present day, and which probably not one in thousand could have understood in the days of their currency. M(AGNAE B(RITANNIAE F(RANCIAE) ET H(IBERNIAE) R(EX) F(IDEI) D(EFENSOR) B(RVNSVICENSIS) ET L(VNEBVRGENSIS) D(VX) S(ACRI) R(OMANI) I(MPERII) A(RCHI) T(HESAURVS) ET E(LECTOR) i. e. "King of Great Britain, France and Ireland, Defender of the Faith, Duke of Brunswick and Luneburg, and Chief Treasurer and Elector of the Sacred Roman Empire." While thankful that modern common-sense has got rid of such Heraldic nonsense we may well regret that there is nothing left to put us in mind of the God whom we profess to serve, and of the religion for which so many have been content to lay down their life, except the venerable letters D. G. i. e. By the Grace of God.

Even the preceding glance at Numismatic Mottoes, slight and imperfect as it is, is sufficient to prove that they are neither deficient

in quantity nor quality, and that the only question left open is that one with which we are incompetent to deal, and which must be left to the decision of the Divine Assayer and Mint-Master in the day of Final Account, viz. how far they may be counterfeit professions of piety, or the genuine expressions of true religious devotion.

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern,
with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto Unpublished Artists.)

One hundred-and-fifteenth Article.

(Continued from col. 10456.)

OLYMPIOS (Greek). Gem-engraver of the second half of the fourth century B.C. A carnelian intaglio, in the Berlin Museum, representing Eros bending her bow, bears this artist's full signature, **ΟΛΥΜΠΙΟΣ**. Furtwängler compares the remarkable type of this gem with the archers of a cup of Duris, and the figure of Ulysses on a vase of the Berlin Museum, which apparently reproduces a pictorial composition of Polygnotos. This intaglio came from Athens.

Prof. Furtwängler remarks: "Obwohl dieser Künstler, wenn wir die wahrscheintliche Identität des Münzstempel- und des Gemmenschneiders annehmen, nach der Neubegründung des Arkadischen Bundes in Arkadien arbeitete, so war er wohl, sowenig wie die anderen damals für Arkadien arbeitenden Künstler, von da gebürtig. Sein Stil ist dem des Praxiteles sehr verwandt; also war er ein mit dem Strome gehender Künstler, und zwar, wie seine Werke lehren, kein ganz geringer".

BIBLIOGRAPHY. — Babelon, *op. cit.* — Furtwängler, *Beschreibung der geschnittenen Steine im Antiquarium*, Berlin, 1896. — Ibid., *Antike Gemmen*, 1903.

OLYMPIOS (Greek). Coin-engraver in Arcadia, during the first half of the fourth century B.C. The inscription **ΟΛΥ** or **ΟΛΥΜ** occurs on Arcadian Staters, bearing as **℞.** type a figure of Pan seated on a rock.

MEGALOPOLIS (Arcadia).

℞. Stater (*Circ.* B. C. 370-350). Obv. Laureated head of Zeus, to l.

℞. **℞** (mon.) Figure of Pan, horned, to l., head facing, seated on a rock which he covers with his chlamys, and inscribed **ΟΛΥ**; he holds in his r. hand the lagobolon; beneath, on the rock, syrinx. Weight: 11.75 grammes.



B. M. Cat., *Peloponnesus*, p. 173 n° 48; Pl. xxxii, 1°.

Photiades *Pacha Sale Catalogue*, Pl. vi, 1154.

Montagu *Sale Cat.*, Pl. vi, 418.

P. Gardner, *Types of Greek Coins*, Pl. viii, 32.

Dr R. Weil, *Zeits. für Num.*, 1882, Pl. II, n° 4.

Imhoof, *Zeits. für Num.*, III, 289.

Von Sallet, *Zeits. für Num.*, II, 139.

Salinas, *Sul tipo di tetradrammi di Segesta*, Pl. II, 9 var.

On another variety, the signature **ΟΛΥΜ** is read.

B. M. Cat., *loc. cit.*, p. 173, n° 49.

Bibliothèque nationale, Paris.

Salinas, *Sul tipo*, &c., Pl. II, 9.

Macdonald, *Hunter Catalogue*, Pl. xxxix, 17.

At first sight, the inscription **OLY** or **OLYM** appears to designate the Olympian mount; but the presence, on other specimens, of the signature, **XAPI**, at the same place on the coin, raises all doubt as to its certain attribution.

Furtwängler (*Antike Gemmen*, 1900) is of opinion that the gem signed: **OLYMPIOS** is by the same artist who engraved the coins. "Aus der ersten Hälfte des vierten Jahrhunderts haben wir im Beispiel wahrscheinlicher Identität eines Münzstempel- und Steinschneiders in der Person des Olympios, von dem der herrliche Stein, Tafel XIV, 8 herrührt und dem sehr wahrscheinlich auch die mit 'Oλυμ oder 'Oλυ signierten prachtvollen arkadischen Bundesmünzen mit dem sitzenden Pan gehören. Damals, nach 370, wurde Arkadien für die Attische Kunst erobert; auch Olympios war gewiss ein Vertreter attischer Kunst in Arkadien" (*Jahrb. d. Inst.*, III, 1888, p. 121).

OMEIS, MARTIN HEINRICH (*Germ.*). Medallist, Seal-, and Coin-engraver, born at Nuremberg in 1650, died at Dresden in 1703. He learned the art of die-sinking with Ernst Caspar Dürr, by whom he was first employed at the Dresden mint. Previous to 22. June 1671, he had been authorised to execute a Pattern coin for the Mint authorities' approval, and on 31. July 1671, he was duly appointed Assistant-engraver with a yearly income of 124 Gulden. A contemporary document states that Dürr's speciality was engraving on copper, and Omeis was employed in engraving coats of arms.

Omeis, whose name also occurs as **OHMEISS**, worked in conjunction with Dürr until at least 1680, as we find their joint signatures: **D. O.** on the following medals: Large "Klippe Medal" (65 mill. \times 90 mill.) commemorating the success of the Electress Magdalena Sibylla at the Bird Shooting Contest at Dresden, 1676 (**R** and **A**); — Completion of the Dresden Castle Tower, and Gift of a new peal of Bells, 1676; — Pacific dispositions of John George II. and Conclusion of a treaty between various Saxon States and the Elector of Mayence, and the Bishops of Bamberg and Würzburg, 1677; — Oval medal of the hereditary Prince-elect, later John George III., 1678; — Completion of Weissenfels Castle, with bust of Duke Augustus, administrator of the Chapter of Magdeburg, 1679; — John George II. elected a Knight of the Garter, 1679, &c.

The medals engraved by Omeis alone are usually signed: **O**; — **O. f.**; — **M. H. O.**; — **MHO** in monogram; — **M. O.** — *M. H. O.* &c. Among them I may mention: Marriage Medal, 1676 (by Dürr and Omeis), Dresden; — Oval Portrait-medal of John George II. of Saxony, on the Treaty of Dresden, 1677; — John George III., oval Portrait-medal, undated; — Another, Portrait-medal; **R. VEXILLVM MEVM**, &c. Altar; — Memorial Medal of the Electress Magdalena Sibylla (II), 1687; — Memorial Medal of Ludwig, fifth son of the Great Elector, 1687; — Portrait-medal of John George III., on his and his sons' journey to the Siege of Mayence, 1689; — John George III., 1690; Mining works of Freiberg, "St. Annastollen"; — Memorial Medal of John George III., 1691; — John George IV. elected a Knight of the Garter, 1693 (signed: **O. f.**); — Birth of Frederick Augustus (I); Obv. Bust of the Electress Christiane Eberhardine, 1696 (signed: **M. H. O.** on truncation); — Coronation of King Augustus II. of Poland, 1697 (signed: *M. H. O.*); — Portrait-medal of Wittekind (in glass and brass), 1699; — Recapture of the Fortress of Kamieniec, 1699; — Augustus II receives the Order of the Elephant, 1702, &c.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Erbstein, *Engelhardt Catalogue*. — Schlickeysen-Pallmann, *op. cit.* — Ad. Hess Nachf., *Reimann Sale Catalogue*. — Kirmis, *op. cit.* — Menadier, *op. cit.* — Domanig, *Die Deutsche Medaille*, 1907.

OMERITZ (*Germ.*). Moneyer of Duke Bogislaus II (967-969) at Prague. His name occurs in various readings on Pennies of the English type with the Hand of God.

BIBLIOGRAPHY. — *Zeitschrift für Numismatik*, 1887, 153.

ONATAS (*Greek*). Gem-engraver of the fourth century B. C. His signature occurs on a Scaraboid in the British Museum, described thus in Murray and Smith's Catalogue (n° 1161): Victory, standing to r., adjusting a trophy; drapery hangs loosely on lower limbs; beside trophy, a spear, barbed at each end; attached to the spear is a waving scroll, inscribed: **ONATA**, the name of the sculptor

Onatas? Chalcedony. It is reproduced in King, *Antique Gems*, 1872, II, pl. 26, fig. 8. Ex. Castellani Collection.



Victory adjusting a trophy.

Prof. Furtwängler describes this gem: "Ein Prachtstück des vierten Jahrhunderts... Unverkennbar ist eine grosse Verwandtschaft der Gemme mit der des Olympios... Nach meiner Überzeugung ist nicht der leiseste Zweifel berechtigt und ist das Stück eine der köstlichsten jener ganz wenigen Perlen, welche uns die Steinschneidekunst des vierten Jahrhunderts hinterlassen hat" (*Jahrbuch*, 1888, p. 206).

ONESAS (*Greek*). Gem-engraver of the fourth century B. C. His signature occurs on two gems in the Florence Museum: Muse leaning against cippus and tuning her lyre; yellow antique paste, 26 \times 19 mill., already described by Agostini, 1657-1659. The authenticity of this paste is beyond question; it was probably copied from an original which is now lost. Furtwängler points out the general resemblance of the type with the Venus Genetrix of Alkamenes. A copy of this gem, signed Allion, is modern (B. M.



Muse, paste by Onesas.
(enlarged).

Cat., Pl. G, 747), and there are numerous other imitations. "Die anmutig schöne und einfache Composition erinnert ebenso wie die leichte duftige Behandlung an die Weise des vierten Jahrhunderts, die Onesas sich, wie es manche andere Künstler der hellenistischen Zeit thaten, zum Vorbilde genommen zu haben scheint" (*Jahrbuch*, &c. 1888, p. 213).



Bust of Hercules, Carnelian by Onesas
(enlarged reproduction).

The other gem is a carnelian, representing the laureated bust of Hercules; it is signed: **ONHCAC**. Size: 23 \times 17 mill. Koehler and

Brunn have doubted its authenticity, which Furtwängler defends with reason. The work is admirable. A poor copy by Costanzi(?) exists at The Hague museum. Prof. Furtwängler remarks: "Die Arbeit ist vorzüglich, scharf und doch lebendig und frisch. Besonders schön sind der volle Mund, die Haare und das Pell gearbeitet. An ihrer Aechtheit kann nach meiner Ansicht nicht gezweifelt werden. — Dagegen hat der Kopf zahlreiche moderne Nachbildungen hervorgerufen".

This artist's signature occurs on other gems, which are all doubtful: Athena standing to l., looking at helmet; sard, fragment (signed: **ONECAC CNO**. Payne Knight coll., now Brit. Museum); — Head of Apollo, sard; — Drunken Bacchus (Lippert); — Ulysses carrying his helmet, sard (Thoms); — Head of Ariadne (Poniatowsky); — Venus animating her statue made by Pygmalion (Poniatowski).

BIBLIOGRAPHY — Babelon, *op. cit.* — Reinach, *Pierres gravées*, Paris, 1895. — Furtwängler, *Gemmen mit Künstlerinschriften*, 1888. — Ibid., *Antike Gemmen*, 1903. — Brunn, *op. cit.* — King, *op. cit.* — Id., *Handbook*, &c. — Raspe, *Tassie Gems*, 1791. — Poniatowsky *Gems*.

ONESIMUS. A fictitious signature on two modern gems, published by Millin; one representing Jupiter, carnelian (**ONHCIMOC**), and the other, Minerva helmeted, carnelian (**ONHΣIMOΣ**). A certain J. J. Dubois, assistant keeper at the Louvre, appears to have supplied to Millin the drawings of the two gems, *Pierres gravées inédites*, nos 2 and 58, which really were of his own invention. King states that the authenticity of the first is uncertain, but that the second is undoubtedly modern.

At the Burlington Fine Arts Club Exhibition of Greek Art, 1903, an intaglio in pale greyish yellow translucent serpentine was exhibited by Mr. E. P. Warren, representing a Bearded Satyr dancing and playing the lyre in profile to l., with an inscription almost illegible, but reading perhaps: **ONEΣIMOΣ**.

BIBLIOGRAPHY. — King, *op. cit.* — S. Reinach, *Pierres gravées*, p. 129. — Brunn, *Geschichte der Künstler*, t. II, p. 572. — Raoul Rochette, *Lettre à M. Schorn*, p. 146.

ONO (Bohem). Moneyer, or Mint-master at Prague, under Duke Bogislaus III., 999-1004. His name occurs in various forms on Pennies of that period.

BIBLIOGRAPHY. — *Zeitschrift für Numismatik*, 1887, p. 247.

ONGHENA, CHARLES (Belg.). Goldsmith, Sculptor, Line-and-Copper-plate Engraver, born at Ghent, 6. June 1806, died 16. December 1886. In 1822, he executed his first medallion, a head of Ceres, after a drawing by F. Braemt; two years later he produced a fine bust of Napoleon I.

His work is very varied. He engraved over a thousand copper-plates, especially reproductions of pictures, works of art, coins and medals.

By him are engraved medallion Portraits of: Dr P. J. van Baveghem, Brussels; — Dr J. B. van Helmont, Brussels; — Dr J. B. L. van Lokeren, Ghent; — Dr J. Palfyn, Ghent; — Dr H. J. Rega, Louvain; — Dr A. van der Spiegel, Brussels; — Dr F. E. Verbeeck, Ghent; — Dr P. Verheyen, Louvain; — Dr J. B. Verrier, Ghent; — Dr P. E. Wauters, Louvain, &c. These portraits are unsigned, and have been brought to my notice by Dr H. R. Storer.

Ongheha contributed many of the plates to the work published under the auspices of the Royal Belgian Numismatic Society, *Médailles historiques de Belgique*, 1869-1890.

BIBLIOGRAPHY. — *Biographie nationale de Belgique*. — Nagler, *op. cit.*

ONO, N. (Jap.). Director of the Mint at Osaka, November 1881.

ONSLow, A. P. (Brit.). Mint-master at Madras, from December 1830 to April 1831, and again from August to October 1832.

ooling (Amer.). United States Engraver, who was working, *circ.* 1856.

ooms, CASPAR (Dutch). Mint-master at Groningen, 1673(?) - 1681. Numerous Pattern pieces issued under him are described in the Stephanik Sale Catalogue, 1905, lots 3657-3666.

OPITZ, F. (Austr.). Contemporary Sculptor, by whom I have noticed a medal commemorating the Discovery of the Teplitz Wells, one specimen of which was in the late Dr Brettauer's collection.

OPPENHEIM, HEINRICH (Germ.). Contemporary Engraver of seals, coats-of-arms, and occasionally medals, residing at Frankfort-on-Main. I have noticed his signature on the following medals: Visit of William I, to Frankfort-on-Mein, 1877; — Foundation of the Frankfort Lodge, 1888; — 150th Anniversary of Goethe's birth, 1899, &c.

OPPENHEIMER, DANIEL (Germ.). Mint-master at Oettingen, *circ.* 1675.

OPPERMANN (Germ.). Designer of a Prize Medal of the Düsseldorf Exhibition of 1852, which was engraved by J. Wiener.

OPPERMANN, CLAUS (Germ.). A native of Goslar; Mint-master at Bayreuth, 1620-1623; also at Gehren, and Hohnstein, 1620.

OPPERMANN, HEINRICH (Germ.). Mint-master at Hof, 1621.

OPPERSDORF, WILHELM VON (Bohem). Mint-master-general for Bohemia, 1579-1587.

ÖRBER. *Vide OERBER supra*.

ORCHARD, ROBERT (Brit.), Issuer of Tokens, who was residing in London, towards the end of the eighteenth century and early part of the nineteenth.

Mr. A. W. Waters has published in the *Numismatic Circular*, Vol. XV, p. 9728, the portrait of Orchard reproduced below.

No engraver's or publisher's name occurs upon the plate; the coin shown at the bottom is his Farthing, (as Atkins, page 143,



no. 763). The inscription reads ORCHARD No. 34 GREEK STREET, CORNER OF CHURCH STREET, SOHO, LONDON, GROCER &c. This is printed from the top portion of the second of the set of three plates published by Orchard illustrating the tokens he issued.

Orchard's unique "Smithfield Token (*illustrated*)", engraved by James, is interesting as it gives its issuer's portrait.



Smithfield Token.

ORDTO (Germ.). Moneyer at Worms, *circ.* 1271.

OREGON EXCHANGE CO (Amer.). Issuers of private currency, at Oregon, in 1847, consisting of 5 and 10 Dollar pieces; obv. K.M.T.A.W.R.C.S. Beaver; beneath, T.O. | 1849 between two

*

palm-branches. **R.** OREGON EXCHANGE COMPANY. In the field: 130 C. | NATIVE | GOLD. | 5 D.

OREL, CORNELIUS VON (*Germ.*). Mint-master at Bacherach, Bavaria, 1437.

OREWELL, JOHN (*Brit.*). Goldsmith of London, and Engraver at the Royal Mint, *anni* 10-19 of Henry VI., 1432-1441. Some of the following coins of the early issues of that reign were probably engraved by Orewell: *N.* Noble, Half, and Quarter Noble; — *R.* Groats, Half Groats, Pennies, Halfpennies, and Farthings.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Chaffers, *Gilda Aurifabrorum*.

O'REYLEY (*Brit.*). Clipped and counterfeited coins in Ireland, *circ.* 1447.

ORIO, ANGELO (*Ital.*). Mint-inspector at Venice, 1785. His initials occur on coins.

ORIO, VINCENZO (*Ital.*). Venetian Governor at Lesina in Dalmatia, 1549. His initials occur on coins.

ORFELIN. *Vide* **ORPHELIN**.

ORFINI. *Vide* **ORSINI**.

ORLANDI, GUIDO (*Ital.*). Forger of coins, of Mantua. While in prison at Mantua, 1848, he was entrusted with the cutting of the dies for the obsidional currency issued by General Count Gorzkowski, which consisted of 4000 Gulden, 8000 Zwanziger, and a few hundred Groschen. These coins, which exhibit superficial and rough work, resemble forgeries.

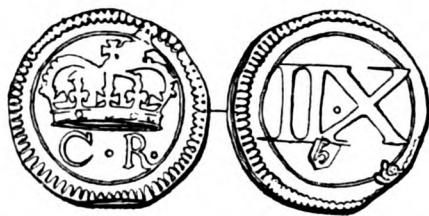
BIBLIOGRAPHY. — *Num. Zeitschrift*, 1874/75, p. 274 sqq. — H. Cubasch, *Die Münzen unter der Regierung des Kaisers Franz Joseph I.*, Mitth. des Klubs, 1895, p. 31.

ORLANDINI (*Ital.*). Engraver of a Medal of Merit to Saverio Agassiz, of the Roman Railways, 1881.

ORLÉANS, PHILIPPE D' (*French*). Mint-engraver at Limoges, 1424.

ORMONDE, JAMES Marquis, then Duke of (*Brit.*) Vice Roy of Ireland, appointed in November 1643. He issued a series of coins, which received the name of "Ormonde Money". "It was ordered by a letter of Charles I. of the 25th May, 1643, addressed to the Lords Justices, and was made current by proclamation at Dublin on the 8th July following". The letter of the King directs that "the plate should be melted down and coined into five shillings, half-crowns, twelvapences and sixpences or any less values, and to be stamped on one side with the letters C R with a crown above, and on the other side the value of the said several pieces respectively".

The "Ormonde" coinage comprises. Crowns; — Half-Crowns; — Shillings; — Sixpences; — Fourpences; — Threepences; — and Twopences. Ruding reproduces a Penny (Pl. xxvii, n° 15), but no genuine specimen is known. A Shilling bearing a hall-mark (*illustrated*) was sold for £ 18 at the Murdoch Sale (December 1904, lot 53).



"Ormonde" Shilling, 1643 (bearing a hall-mark).

The so-called "Rebel" money was imitated from the "Ormonde" coinage.

BIBLIOGRAPHY. — Ruding, *op. cit.* — H. A. Grueber, *Handbook*, &c.

ORMSBY, J. S. (*Amer.*). Issuer of a Californian 10 Dollar piece (*circ.* 1849), bearing only an inscription within 31 stars, and the signature: **J.S.O.**

ORPHELIN, GILBERT D'ARMAND L' (*French*). Mint-engraver at Vimy, 1675.

ORPHELIN or **ORFELIN**, surname of **JEAN D'ARMAND** (*Vide* Vol. I, p. 336, *N. E.* p. 509). Engraver-in-ordinary to the dowager Queen, Marie de Médicis; appointed Engraver-general of the French coins in 1630, on his purchase of the office from Nicolas Briot. He resigned in May 1646 in favour of Jean Warin, and died on 6. December 1669.

Jean d'Armand distinguished himself also as a Medallist. Among his productions are: Anne of Austria, 1642; medal commemorating the foundation of the Priory of Nanterre; — Another (1642), signed: **LORFELIN. F.** (*illustrated*); — Another, dated 1642, without



Anne of Austria, 1642.

signature; — Marie de Médicis, 1644; — Cesar, duc de Vendôme, admiral, 1650 (signed: **LORFELIN F.**); — Representation of a tragedy before the Consulate at Lyons, 1667; *R.* Eternity seated on globe; — Dies for coins of Christina of Sweden, 1648; — Seal of the Royal Academy of Painting and Sculpture, 1658; — and Dies for the French coinage of Louis XIII. between 1630 and 1646, although Jean Warin seems to have been employed to cut these from 1628, from models supplied by Guillaume Dupré.

Although very inferior to Guillaume Dupré, says Mazerolle, Jean Darmand was nevertheless a talented Engraver.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — N. Rondot, *op. cit.*

ORR, MAJOR C. A. (*Brit.*). Mint-master at Madras from June 1859 to November 1860, and again from November 1860 to June 1864.

ORROK, DE SILLEBAWBY, ALEXANDER (*Brit.*). Master Monever at Edinburgh, under James V., 1538-1545. He issued a series of billon coins, known as Bawbees, and Half Bawbees (Placks, and Half Placks): Obv. + IACOBVS. D. G. REX SCOTORVM. Crowned thistle dividing 15; *R.* OPPIDVM. EDINBURGI. St. Andrew's cross. Cochran-Patrick places the issue of these coins as late as 1542. The name is derived from *bas billon* and not from *Sillebawby*. The current value of the Bawbee was 1½ d. There are several varieties. The name of the Engraver of these pieces is not known.



Bawbee of James V. of Scotland.

BIBLIOGRAPHY. — Burns, *op. cit.* — Cochran-Patrick, *op. cit.* — Grueber *Handbook*, &c.

ORSHAGEN, JAN VAN (*Dutch*). Mint-engraver at Malines, 1464-1465, later at Louvain, from June 1466 to 30. April 1471. He died from the plague in that same year. Previous to 1464, he had already been employed to cut dies for the currency of Brabant. At Malines he engraved various patterns for the new gold coin of Philip the Good, the 'Florin de Bourgogne', and at Louvain, for Charles the Bold: *N.* Florin de Bourgogne; — *R.* 4, 2, 1½ and ¼ Gros; — Black money, 1, 2 and 4 Mites of Brabant; — also various Jetons of the Chambre des Comptes of Brabant.

BIBLIOGRAPHY. — A. de Witte, *Histoire monétaire*, &c. — A. Pinchart, *loc. cit.*

ORSINI, EMILIANO (*Ital.*). Mint-engraver at Fuligno, *circ.* 1460-1487 and later. A payment was made in 1487 for dies supplied by him and Pietro Paolo Romano. Cinagli states, on Zanetti's authority, that he engraved the following coins which were struck at Fuligno: Pope Paul II. (1464-1471). Quattro Zecchini; *R.* + *MO-DICE. FIDEL. QVARE. DVBITASTI* + *D. ADIVVANOS* (2 var.); — Due Zecchini (3 var.); — Zecchino (2 var.); and Silver currency; also the Fuligno coins of Sixtus IV. (1471-1484), and Innocent VIII. (1484-1492).



Double Zecchino of Paul II., by Orsini.

A Double Zecchino of Paul II. (Cinagli, n° 5) was sold at the Gnechi Sale (Catalogue, III, 1902, lot 4430, *illustrated*) for 400 Marks, and is now in King Victor Emmanuel III's collection.

In 1484 the artist is mentioned as having cut seals for Papal bulls, for which he received 100 Ducats.

BIBLIOGRAPHY. — E. Müntz, *Les Arts à la Cour des Papes*. — *Revue numismatique*, 1884, p. 224. — Cinagli, *op. cit.* — *Gnechi Sale Catalogue*, 1902.

ORTENSI, FRANCESCO DI GIROLAMO or **FRANCESCO DAL PRATO** (*q. v.*). (*Ital.*). Medallist, Painter, Sculptor, and Goldsmith, of Florence, born in 1512, died on 13. October 1562. He was a son of Girolamo d'Andrea degli Ortensi, surnamed "dal Prato", because he lived on the "Prato d'Ognissanti" at Florence. Vasari praises the various works executed by Francesco for the Duke Alexander, among them a damascened armour and various medals. Two of these medals were especially celebrated; one of Cosimo I., no specimen of which has come down to us, was placed in the



Clement VII's imprisonment in Castel Sant' Angelo.

foundations of the fortress of Basso at Faenza; the other depicts Clement VII. on obv. and has on *R.* a figure of Christ, standing, leaning against a column, accompanied by the legend: *POST. MVLT. PLVRVMA. RESTANT.*; it commemorates the imprisonment of the Pope in the Castle of St. Angelo during the siege of 1526.

None of the medals of Duke Alexander said to have been made by Ortensi are now extant. His paintings are not of great artistic merit; one, representing the Conversion of Paul of Tarsus, is signed: **FRANCESCO DAL PRATO FIORENTINO DI QVESTI INVENTOR. MDXLIHII.**

BIBLIOGRAPHY. — A. Heiss, *Les Médailleurs de Florence*, II, p. 6; pl. I, 1. — Armand, *op. cit.*, I, 140; III, 55. — I. B. Supino, *op. cit.* — Bolzenthall, *op. cit.*

ORTH, FRIEDRICH (*Austr.*). Successor of **ANT. PITTNER'S NACHF.** (*q. v.*). Die-sinker, and Manufacturer of medals, residing at Vienna, Magdalenenstrasse 32, VI, 1.

The firm still makes a speciality of striking medals for artists. I have seen, amongst this establishment's productions: Kaiser Francis Joseph Jubilee, 1898 (various types, by Radnitzki and other artists); — Vienna Musical Friends' Society; — Chopin, by Maria Gheron; — Andreas Hofer; — New year's Medals and Plaquettes; —

Anton Scharff, 1893; — Sigmund Golian, 1885; — Sarolta von Rettich-Pirk; — L. U. Kossuth; — Eduard B. Foest; — Carl Andorfer; — Albrecht Dürer; — Mathias Corvinus; — Schiller, Centenary Celebration, 1905; — Vienna Military Club; — Edmund Sas. Litynskiemu, 1904; — Prize Medals for Exhibitions, Shows, etc.; — Marien-Münzen; — Devotional and Religious medals; — Masonic Medals; — St. George Medals; — Christening Medals and Jetons; — Marriage Medals and Plaquettes; — School Medals, and all kinds of works in the die-sinking branch.

ORTHER, E. (*Brit.*). Engraver of a Portrait-medal of Gainsborough.

ORTLIEB (*Austr.*). Moneyer to the Duke of Styria, at Fischau, 1186.

ORTOLANI, GIUSEPPE (*Ital.*). Medallist, born at Venice, *circ.* 1674, worked at Rome under three successive Popes, Alexander VIII., Innocent XII., and Clement XI., for whom he not only engraved medals, but also coins. He died in 1734. His signature occurs under various forms: **IO. ORTOLANI F.**; — **IO. HORTOLANI F.**; — **IO. HO.**; — **GIOS. ORTOL F.**; — **GIO. ORTOL F.**; — **JOS. ORTOLANI VEN. F.** etc.

The only signed coins of Ortolani belong to the pontificate of Clement XI. He appears to have been employed at the Roman Zecca after the death of the two Borbers. The following are described by Cinagli: Mezzo Scudo, 1706 (2 varieties, one signed: **IO. HORTOLANI F.** and the other **IO. ORTOLANI F.** on obv.; both with **IO. HO.** on *R.*).

Amongst his medals, I have only noted: Alexander VIII., 1690; *R.* *VICTRICEM. MANVM. TVAM. LAVDEMVS.* Liberation of the Morea (signed: **JOS. ORTOLANI VEN. F.**); — Charles III. of Spain; *R.* *PEACE and Justice*; — Antonio Ottoboni, papal general; *R.* *CIVITATES. IMPIORVM. DESTRVET. DOMINVS.* Apotheosis of the general (signed: **GIOS. ORTOL F.**); — Burial of Queen Christina of Sweden at Rome, 1705 (signed: **I. HORT.**); — Cardinal Angelo Maria Querini, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Ammon, *op. cit.* — Cinagli, *Le Monete de Papi*, 1848. — Hildebrand, *op. cit.* — Krohn, *Thomsen Bronze-Medaillen*, 1873.

ORTOLANI, STEFANO (*Ital.*). Brother of Giuseppe Ortolani, and also a Medallist, born at Venice in 1669, died there in 1737.

ORUS. Fictitious signature of an ancient Gem-engraver, on a modern cameo, described by Raspe, and representing a Mask of Silenus crowned with ivy (signed: **ΟΡΟΥ**). This gem was in the Worsley Collection, and is described in *Collect. Worsleyana*, p. 144.

BIBLIOGRAPHY. — Nagler, *op. cit.* — Raspe, *Tassie Gems*, 1791.

ORZALI (*Amer.*). Publisher of a Medal on the Inauguration of the Steam Tramways from Carmen de Areco to Salta (Argentina), 1896.

OS, JAN VAN (*Dutch*). Painter, born in 1744, died at The Hague 13. February 1808. He was a member of the Dutch Institute and of various foreign Academies. In 1825 he was presented with a diamond ring by Tsar Alexander I., for a picture representing the Cossacks entering Utrecht. He designed a medal representing the hut of Peter the Great at Zaardam, 1839; it is signed: **G. V. O. INV.** and was engraved by J. P. Schouberg.

Numerous paintings exist by him.

BIBLIOGRAPHY. — Immerzeel, *Leven*, &c. — Iversen, *op. cit.*

OSAN, URBAN (*Germ.*). Mint-master and Engraver at Annaberg, under Duke Georg, 1530-1533, and the same in conjunction with the Elector Johann Frederick the Magnanimous, 1534-1539. His privy-mark is a club (Morgenstern), which occurs on Thalers of 1533, 1534 (5 var.), 1535 (5 var.), 1536 (4 var.), 1537 (4 var.), 1538 (6 var.), 1539 (2 var.), etc. He died in 1544.

BIBLIOGRAPHY. — Erbstein, *Erörterungen auf dem Gebiete der Sächsischen Münz- und Medaillen Geschichte*, Dresden, 1888.

OSBORN, JOHN (*Brit.*). Engraver of the first half of the seventeenth century, who executed dies for medallions in pressed horn. No particulars are known of this artist's life; he describes himself as an Englishman, and seems to have been at work in Amsterdam, *circ.* 1626.

"The busts of Frederick Henry, Prince of Orange (*reduced*) and his wife Amelia seem to have been executed by John Osborn

expressly for impressing horn. They are also found in bronze and lead, but both materials show traces of being cast from originals in horn, and not struck directly from the die. They are evidently the



Frederick Henry, Prince of Orange, and his consort, Amalia.

work of a practised hand, both as portraits and as examples of medallic art, and they can fairly take rank with the many grand portraits by Dutch artists of the same period."

BIBLIOGRAPHY. — C. H. Read, *English work in impressed horn*, Portfolio, 1893.

OSENBORG, JASPER VAN (Dutch). Mint-master at Groningen, 1561.

OSION. Signature of a fictitious ancient Gem-engraver, which has been added on modern gems: Head of Apollo crowned with ears of corn; behind it, lyre and star; onyx; — Head of Agrippina; nicolo (Raspe). In both cases the signature is: **OSION**. The engraving is very fine.

BIBLIOGRAPHY. — Nagler, *op. cit.* — King, *Antique gems*, 1860. — Raspe, *op. cit.*

OSIUS. This signature **ΩΣΙΟΥ** has been added in modern times

on a beryl intaglio of the Devonshire Collection, representing a head of Apollo, with long hair.

OSSAN. *Vide* **URBAN OSAN** *supra*.

OSSEVILLE, CHRISTIAN (French). Contemporary Sculptor, born at Caen; pupil of Charles Jacquier. By him are numerous Portrait-medallions. As the Salon of 1882 he exhibited two with effigies of Countesses.

OSSIG, ADAM (Germ.). Die-cutter at the Breslau Mint, 1627.

OSTEN, GEORG (Germ.). Mint-master at Creussen (Brandenburg), 1622.

OSTERMANN, LUDWIG (Germ.). Director and Proprietor of the **GOTTFRIED LOOS MEDALLIC MINT** at Berlin, after the death of Loos in 1843. This Die-sinking establishment still exists under the name of *Berliner Medaillen-Münze von L. Ostermann vorm. G. Loos*. Ostermann died in 1879. He was succeeded as Director by Emil Krüger, 1879-1895; and the present owner is Herr Arthur Krüger.

For a list of some of the productions issued by L. Ostermann, *cfr.* **GOTTFRIED BERNARD LOOS** (Vol. III). *Vide* also **KRÜGER, EMIL** and **ARTHUR**.

In 1905 this firm issued a Schiller medal, modelled by A. M. Wolff; also a Marriage Medal of the Crown Prince of Prussia, 1905; — 1906. Marriage of Prince Eitel of Prussia and Princess Sophia Charlotte of Oldenburg; — Silver Wedding of Kaiser Wilhelm II., 1907, etc.

OSTERODE, HANS VON (Germ.). Mint-master at Kirchheim-Boland (Nassau), appointed on 1. March 1594.

OSTERTAG, ABRAHAM (Germ.). Die-cutter and Engraver of coats-of-arms, at Breslau, *circ.* 1591-† 1599.

OSWALD (Austr.). Moneyer at Vienna, 1376.

OSWALD, HANS (Austr.). Mint-warden at Salzburg, *circ.* 1542.

OSWALDT, KONRADT (Germ.). Mint-master at Kaufbeuren, 1508.

O. T. *Vide* **OTTO TRÜMMER**. Mint-master at Frankfort on-Main, 1762-1764.

OTELESS, FRIDLINUS DE (Bohem.). Mint-master at Prague, 1307.

OTH (French). This signature is said by Durand to exist on a Pattern Five Franc piece of Charles X. (*MS. List of Engravers*).

OTHO, and **FITZ OTHO**. *Vide* **OTTO**.

OTT, CARL (Germ.). Medallist of the second half of the nineteenth century. He resided at Augsburg, *circ.* 1856-1864, where he was employed at the Neuss Medallic Works.

I have noted his signature on the following medals: Opening of the Crystal Palace at Munich, 1854; — Swiss Federal Choral Festival at St. Gall, 1851; — Dr Joseph Hoerger, of Augsburg, 1854, etc.

OTT, WILHELM (Germ.). Mint-engraver at Wiesbaden, 1847.

OTTACHERUS (Austr.). Moneyer at Graetz, 1245.

OTTE, HANS HEINRICH (Germ.). Mint-master at Gehren (Schwarzburg), 1622-1623. His signature + **HI** + **O** occurs on a Thaler of 1623 of Günther XLII. in conjunction with Anton Heinrich, Johann Günther II., and Christian Günther I., Counts of Schwarzburg-Sondershausen.

BIBLIOGRAPHY. — E. Fischer, *Die Münzen des Hauses Schwarzburg*, Heidelberg, 1904.

OTTIN, AUGUSTE LOUIS MARIE (French). Sculptor of the nineteenth century, born at Paris, 11. November 1811; pupil of David d'Angers. By him are numerous Portrait-medallions, in imitation of his master's.

OTTLEY, JOHN (Brit.). Medallist, and Engraver of Tokens, of the end of the eighteenth century, and first half of the nineteenth. He is perhaps best known by his large series of Tokens, known as "Ottley's Birmingham Buildings". Silver specimens were struck specially for Sir George Chetwynd. They were engraved early in

the nineteenth century; Kempson engraved the obverses. Among these are: Coventry Token, 1790 (Ashted Chapel erected 1790); — St. Bartholomew's Chapel; — St. Martin's Church; — St. Mary's Chapel erected, 1774; — The Old Meeting destroyed, 1791; — The Old Meeting as rebuilt in 1794; — New Meeting burned in 1791; — Meeting in Paradise Street, erected 1796; — New Jerusalem Temple; — St. Paul's Chapel; — St. Phillip's Church; — Barracks erected, 1793; — General Hospital erected, 1799; — Library, MDCCXCV; — Birmingham Workhouse erected, 1733, enlarged 1794; — Old cross erected, 1702; — Welch Cross; —



Dr Henry Jephson.

Blue School erected, 1724; — Blue Coat Charity School, enlarged 1794; — Free School; — The New Brass Works 1796; — New Brewery erected 1792; — Hôtel erected MDCCCLXXII; — Navigation Office MDCCXCVI; — Soho Manufactory erected 1764; — Birmingham Theatre, 1795, etc.

I have noted Ottley's signature on the following medals: Dr Henry Jephson, Leamington, 1846. (*illustrated*), formerly in Dr F. Parkes Weber's collection, now in the British Museum; — Birmingham General Hospital, 1826; — Brighthelmstone Dispensary, 1856; — Watering Places of England (signed: **J. OTTLEY, MODELLIST**); — Sir Robert Peel, 1837; — Robert Otway Cave, Leicester Election, 1826 (**I. OTTLEY MEDALLIST**); — Sir Robert Gresley, Bart., Lichfield Election, 1826; — Rev. Walter Farquhar Hook, D. D.; Rebuilding of St. Peter's Church, Leeds, 1841 (signed: **OTTLEY**); — Richard, First Earl Howe; Birmingham General Hospital, 1826; — Coming of age of Princess Victoria of Great Britain, 1837; — Opening of the Railway from Manchester to Liverpool, 1830; — Birmingham Agricultural Exhibition Society, established 1840; — Badge, Free Pass of the South Staffordshire Railway; **R.** View of Lichfield Cathedral (signed: **OTTLEY. BIRM.**); &c.

BIBLIOGRAPHY. — W. J. Davis, *Token Coinage of Warwickshire*. — H. A. Grueber, *English Personal Medals, 1888-1892*. — Cochran Patrick, *Medals of Scotland*.

OTTO, the Elder (Brit.). Goldsmith, appointed Mint-engraver under William I. and in office until his death, in 1101. In 1087 he was ordered to build the famous tomb of William the Conqueror at Caen. He is mentioned several times in Domesday. Andrews (*Numismatic History of the Reign of Henry I.*, 1901) ascribes to this artist the coinage of William I. and II., and the earliest issue of Henry I. Presumably he cut the seal of that king (*illustrated*).



London Penny of Henry I., by Otto the Elder.

The following notes are extracted from Mr Andrews' work, "That Otto was the Engraver of the types is quite clear from various Exchequer records, but that he was the designer of them can only be inferred from his position, and the absence of any mention of a separate official for that purpose" (p. 25)... "We have material evidence that the Norman coinages were designed and engraved by Otto the Goldsmith and his descendants, and the only question now

remaining is as to who cut the working dies? From a numismatist's point of view it would be more interesting to think that these were made at the respective mints, and that when we hold a coin of



Winchester Penny of William the Conqueror.

some outlying mint in our hands, we should see the local work of that mint complete in miniature handicraft. But, unfortunately, such was not the case in the reigns of the Norman kings, or at least the presumptive evidence is against it. During the sieges and



Seal of Henry I.

counter-sieges of Stephen's reign, however, there were numerous exceptions, and in this fact lies not the least of the attractions which make the study of his coins more interesting than that of the coinage of any other reign.

"The presumptive evidence that the working-dies were sunk and issued by the workmen of Otto and his descendants at London has to be gathered from numerous documents and then compared as a whole. Domesday, when giving the returns of the mints in which the king still retained an interest, frequently repeats the

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expression : "*Quando moneta vertebatur quisque monetarius dabat xx solidos ad Londoniam pro cuneis monetæ accipiendis*" (Worcester). To pay the money to London for receiving the dies is not quite the same as to pay the money for receiving the dies from London, and it might be argued that, in any case, when a fresh type was issued, a pair of dies or devices must have been distributed to each mint from which the working-dies could be copied. Henry I., in confirming the privileges of a mint to the Abbot of Bury St. Edmunds, directed the writ to the Bishop of Norwich (as the spiritual Lord), to his Justiciaries or Sheriffs, and to *Otto the Goldsmith* of London (*Otto the younger*). The inclusion of Otto in this writ could only be for the purpose of a direction to him to supply the Abbot with the necessary dies. The Pipe Roll of 1130 records the murder of one of William Fitz Otho's men in Devonshire, which suggests the probability that he was there distributing the dies. It also mentions the *Aurifabri* of London twice, as receiving fees from the Exchequer in the first instance, and, in the second, as receiving sixty shillings and ten pence for coal or charcoal, which shows that they carried on a considerable public undertaking, nor are any other *Aurifabri* mentioned throughout the Roll. In the forty-ninth year of Henry III., Thomas Fitz Otto, the then representative of the family and hereditary *cuneator*, successfully petitioned the King in the Court of Exchequer for the return of the *old and broken dies* as his perquisite, alleging that they belonged to him of right and inheritance, and that his ancestors had been accustomed to have them... Various records not only suggest that the working-dies were all issued from London, but that the "old and broken" ones were called in and returned to the Ottos" (pp. 27-29).

"Otto the Elder, Goldsmith to William I., is mentioned in Domesday as holding lands in Essex and Suffolk, and it would seem, from certain writs of the Exchequer, issued in the reigns of Henry III. and Edward I., that he and his descendants held these lands and others subsequently granted to them in petit serjeantry as cutters and keepers of the king's dies. This shows that the office was strictly hereditary, and it remained in the family, though not always exercised by its members, until the reign of Richard II." (p. 25).



York Penny of William I.

Otto's descendants who held office as Mint-engravers were: his son, **OTHO** or **OTTO** the Younger (or **OTHO FITZ OTTO**), 1101-1120; the latter's son, **WILLIAM FITZ OTHO**, 1120-1125, who from 1126 to 1130 probably worked under the direction of a freshly appointed Engraver, perhaps the goldsmith **WYZO FITZ LEOSTAN**, and remained in office at least until the end of Henry I.'s reign. Another, **WILLIAM FITZ OTHO** was Mint-engraver under King John, and until after the 28th year of Henry III., 11543.

EDWARD FITZ OTHO (*Brit.*). Mint-engraver, thirteenth century.

THOMAS FITZ OTHO (*Brit.*). Mint-engraver, anno 49 of Henry III., 1265, and again under Edward I., 1290-1294.

HUGH FITZ OTHO (*Brit.*). Mint-engraver, 1280.

OTHO FITZ WILLIAM (*Brit.*). Mint-Engraver, 1294 (or **WILLIAM FITZ OTHO**), &c.

Thus for two centuries the office of Mint-engraver remained in the same family, from William the Conqueror to Edward I. The last of the male line died, says Kelham, in 1282.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain and Ireland*, 1840. — W. J. Andrews, *A Numismatic History of the Reign of Henry I.*, 1901. — Chaffers, *Gilda Aurifabrorum*, 1883.

OTTO the Younger (or **OTHO FITZ OTTO**) (*Brit.*). Son of Otto the Elder, and his successor, as Mint-engraver in London, from 1101 to 1120, under Henry I. He was also a Goldsmith by trade. He probably died about 1120.

Otho Fitz Otto introduced several changes in the coinage; the **H** he altered into **h**, **Ɔ** into **T h**; **G** into **Ɔ**, &c.; his designs are profuse with ornaments.



London Penny of Henry I., by Otto the Younger.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Andrews, *op. cit.*

OTTO, A. E. (*Germ.*). Engraver of the first half of the nineteenth century, who resided at Berlin. He was noted as an Engraver of gems and coats-of-arms, &c.

BIBLIOGRAPHY. — Nagler, *Allgemeines Künstler-Lexikon*.

OTTO (or **OTHO**), **EDWARD FITZ** (*Brit.*). Goldsmith, who held the office of Mint-engraver in London, some time in the thirteenth century (Chaffers, *op. cit.*, p. 25).

OTTO FITZ WILLIAM (*Brit.*). Perhaps a son of William Fitz Otho, and Mint-engraver in London, under Henry III. He died about 1257.

OTTO, HANS (*Germ.*). Mint-contractor at Sagan, 1624.

OTTO (or **OTHO**), **HUGH** (*Brit.*). Goldsmith, mentioned as Mint-engraver in London, in 1280. He then held the office for his nephew Otho (Ruding, *op. cit.*, p. 44).

OTTO, JOHANN (*Germ.*). Mint-master at Zerbst; died in 1663.

OTTO, R. (*Germ.*). Contemporary Medallist to the Imperial Court at Berlin. Beside various official medals, he has modelled also the following commemorative pieces: Prize Medal of the Health Exhibition at Berlin, 1883 (with bust of the Empress Augusta); — Marriage of Crown Prince William with Princess Auguste Victoria of Schleswig-Holstein, 1881; — Portrait-medal of the Empress Auguste Victoria, undated (*R.* only); — Official Commemorative Badge of the 25th Anniversary of the German Empire, 1895 (*illustrated*); — Barnay, medal presented to the Court Actor



25th Anniversary of the German Empire, 1895.

by his English admirers; — Nicholas II., Peace Conference at The Hague, 1899; — Portrait-medal of A. G. Puschkin, 1899, etc.

BIBLIOGRAPHY. — J. Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901.

OTTO (or **OTHO**), **THOMAS FITZ** (*Brit.*). Goldsmith, and Mint-engraver in London, under Henry III., presumably from 1265 to 1268 or 1269, when he was replaced by Ralph Le Blound; and

again, under Edward I., from 1290 to 1294. He is styled *Die Graver in Fee*.

We read in Ruding: "In the 49th year of Henry III. Thomas Fitz Otho claimed, in the Court of Exchequer, the broken dies, as belonging to him of inheritance, and had his claim allowed; and in the 52nd year he presented before the barons, Ralph Le Blund to the office of cutter of the king's dies" (p. 41).

BIBLIOGRAPHY. — Ruding, *op. cit.* — Chaffers, *op. cit.*

OTTO (or OTHO), WILLIAM FITZ (Brit.). Goldsmith, and Mint-engraver in London, under Henry I. He succeeded Otto the Younger, who presumably died in 1120. Andrews supposes him to have been very young, when his father died. Between 1120 and 1125 we note the hand of a very inferior designer, who produced work of so rude and uncertain a character that two dies are rarely alike... In 1126 there is a great improvement in the dies. William Fitz Otho is now serving his apprenticeship under some one who, judging from his work, must have been the best numismatic artist England had until the time of Henry VII. (possibly **WYZO FITZ LEOSTAN** *q. v.*). In 1130 the "Pipe Roll" tells us that William Fitz Otho paid certain fees that he might no longer have a master over him. He, therefore, has now completed his apprenticeship and succeeds to his hereditary office" (p. 40). One of the principal characteristics of his work is that he dispenses with all ornaments, and invariably uses the colons of division.

Some of the coins of the latter end of Henry II.'s reign are very rough, but, says Mr. Andrews, "it is not William Fitz Otho's fault, for his design is good, but is due to the moneyer's wretched system of careless striking, or of first striking them in a round collar and then roughly clipping them down in weight to the bare margin of tender" (p. 99).



London Penny of Henry I., by William Fitz Otho.

The first attempt at a gold coinage in England was made under Henry III. It followed very soon after the adoption of the first gold "Florin" by the republic of Florence of 1252, the introduction of gold coins in France by Louis IX., and at Naples by the Emperor Frederick II. "On the 16th August 1257, a writ dated at Chester was issued commanding the Mayor of London to proclaim in that city that "the Gold Money which the King had caused to be made should be immediately current there and elsewhere within the realm of England, in all transactions of buying and selling, at the rate of 20 pennies of sterlings for every gold penny" (Kenyon, *op. cit.*, p. 14).

The Mint-engraver was then **RICHARD ABEL**, goldsmith, who had succeeded William Fitz Otho II., in 1243, but who still probably worked in conjunction with him, as we find that Henry III. entrusted Otho with important goldsmith's work, after that date, and he may possibly have been consulted for the design, or designed himself, the new gold coin.

A specimen, in the Murdoch collection, was thus described in the Sale Catalogue, 1903, lot 272. It realized £ 325.

Penny, London, Obv. **h ··· ENRIC' REX : III**, the king, crowned and holding sceptre and orb, seated, facing, upon throne; **R · VVILL | AM : O | N LVN | DEN ·**, double long cross, each limb bottonné, dividing an inner beaded circle, in each angle an expanded rose surrounded by three pellets, Wt. 45 $\frac{1}{2}$ grs. (*Rud.*, Suppl., pl. vi, 18. Kenyon, *frontispiece*), extremely fine and of the highest rarity.

* This beautiful and earliest gold coin of the English Series (cf. *the Montagu Catalogue*, 1896) was, according to Bergne's memoranda, bought privately by Mr. Martin from Mr. Trattle. It was sold at Martin's sale (1859, lot 74) to Capt. Murchison for £ 130; and at his sale to the Rev. E. J. Shepherd (1864, lot 47) for £ 140. At the Shepherd sale (1885, lot 126) it was purchased by Mr. Montagu for £ 205, and at the dispersal of the latter's

cabinet in 1896 it was bought (lot 386) for the late Mr. J. G. Murdoch for £ 250. Only five other specimens are known (one of which is pierced), two are in the British Museum, two in the possession of Sir John Evans, and the fifth is in Messrs Spink's collection.



Gold Penny of Henry III.

This gold coinage was not favourably received by the people, and on the 4th of November 1257, the City of London petitioned against it; the King had to issue another proclamation "that no one was obliged to take the coins, and that whoever did might bring them to his Exchange, and receive there the value at which they had been made current, deducting only a halfpenny for each piece. The coins continued to be current; in 1265 their value was raised by proclamation from 20 to 24 pence" (Kenyon, p. 15). Very few specimens only were probably struck, and most of them melted down, which accounts for their extreme rarity.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Andrews, *op. cit.*

OTTO (or OTHO), WILLIAM FITZ II. (Brit.). Goldsmith, and Mint-engraver in London, in office from about the 6th year of King John, 1205, when he is recorded to have made the dies for the Mint at Chichester, until the 27th year of Henry III., 1243, when Richard Abel, goldsmith, succeeded him. It however appears that William Fitz Otho's death did not occur before about 1257, unless the Engraver designated by **OTTO FITZ WILLIAM** was not the same person, but his son.

William Fitz Otho was Goldsmith to Henry III., "and made many rich ornaments for the use and adornment of the Lady Chapel in Westminster Abbey. In the 28th year (1243), the King directed



Penny of John.

him to make "a dragon in manner of a standard or ensign, of red samit, to be embroidered with gold, and his tongue to appear as continually moving, his eyes of sapphires, to be placed in the church against the King's coming thither". Two years later he ordered the Keeper of the Exchequer to "buy as precious a mitre as could be found in the city of London, for the Archbishop's use, and also one great coronal of silver to set wax candles upon in the said church" (Chaffers, *op. cit.*, p. 24).

BIBLIOGRAPHY. — Ruding, *op. cit.* — Chaffers, *op. cit.* — Kenyon, *op. cit.* — Sir John Evans, *The First Gold Coins of England*, Numismatic Chronicle, 1900.

(To be continued.)

UNE PIÈCE INÉDITE

La pièce reproduite ci-dessous est en étain, et paraît de fabrication ancienne à l'imitation des piastres hispano-américaines de Charles III dont elle semble représenter les traits peu harmonieux. Les caractères qui composent les légendes sont tout de fantaisie. La pièce est percée d'un trou rond, aux bords relevés à l'instar de certaines monnaies de l'Extrême-Orient, sa destination probable. Elle a été recueillie à Marseille chez un changeur, apportée par un marin. Peut-être quelque lecteur, par des renseignements complémentaires, déterminera-t-il l'origine de cette singulière pièce.

J'ai adressé un frottis de cette pièce au Directeur d'études à l'École pratique des Hautes-Études, en lui demandant son avis et supposant qu'il s'agissait de Théodore, roi d'Abyssinie.



Le frottis m'a été retourné avec cette annotation :
Dessin et inscription se valent. Le personnage n'est pas un roi d'Éthiopie, mais un roi d'Utopie!

E. Z.

THE BRITISH IMPERIAL BRONZE COINAGE.

PART IO.

The following abbreviations are used in describing the coins: —

O—Obverse.

R—Reverse.

QUEEN VICTORIA. BRONZE FARTHING. TYPE III.

XV. — Farthing, 1874.

O. — Legend: — VICTORIA D : G : BRITT : REG : F : D :
Bust of the Queen, in profile, looking to the left. The portrait of Her Majesty appears more matronly than that on the coins of the first and second types. The nose is slightly more aquiline. She is represented wearing a wreath of laurel, and a plain bodice with part of a rose in front. Over the bodice, a mantle, decorated with roses, thistles, and shamrocks, united, and the Garter, inscribed: — HONI S, incuse. The laurel wreath is partly hidden by the wavy hair which looks thinner than that on the coins of the first and second types, and is parted on the forehead, carried over the ear, and collected into a plaited knot behind the head. The extremities of the laurel wreath are united at the rear of the head by a ribbon, tied into a bow, the hanging ends being crimped. The whole within a linear circle, encircled by an ornamented rim.

R. — Legend: — FARTHING. — A representation of Britannia looking to the right. The figure is draped, wearing a helmet adorned with plumes and seated upon a rock in the sea. Her right hand holds an oval shield which rests against the rock. The shield bears the Cross of Saint George and the saltire of Saint Patrick, united, and without heraldic colouring. Her left arm entwines an ornamented trident, which she holds with her hand. On her right foot, a sandal. In front of the figure a three-masted battle-ship, fully rigged, and behind, a lighthouse standing on a rock projecting above the sea. The rock on which Britannia is seated, is cut off by a straight line, forming an exergue, containing the date, 1874, and the Mint mark H, below it. The whole within a linear circle, encircled by an ornamented rim.

XVI. — Farthing, 1875.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that the date, 1875, is in the exergue.

XVII. — Farthing, 1875.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that the date, 1875, and the Mint mark H, below it, are in the exergue.

XVIII. — Farthing, 1876.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that the date, 1876, and the Mint mark H, below it, are in the exergue.

XIX. — Farthing, 1877.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that the date, 1877, is in the exergue.

XX. — Farthing, 1878.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that the date, 1878, is in the exergue.

XXI. — Farthing, 1879.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that the date, 1879, is in the exergue.

XXII. — Farthing, 1880.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that the date, 1880, is in the exergue.

XXIII. — Farthing, 1881.

O. — Similar to the obverse of Type 3.

R. — Similar to the reverse of Type 3, except that the date, 1881, is in the exergue.

Henry GARSIDE.

AN UNDESCRIBED BRITISH IMPERIAL BRONZE PENNY.

Since part four of my article on "The British Imperial Bronze Coinage" was printed in the "Numismatic Circular" for September, 1907, Mr. William Norman, of Newcastle-on-Tyne, has very kindly sent me for inspection, an Imperial bronze penny of the fourth type of Queen Victoria, without the letter "H" beneath the date on the reverse.

The following is a description of the coin: — PENNY, 1882.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that the date, 1882, is in the exergue.

On Wednesday, September 18th, 1907, he wrote to me as follows: —

"This coin is in my collection and is apparently unknown to you or else has escaped your keen and practised eye".

As no Imperial bronze coins were stamped in the Royal Mint, London, in the year 1882, a reverse die without the letter "H" below the date must have been sent to Ralph Heaton and Sons, The Mint, Birmingham, where all the Imperial bronze coins dated 1882 were struck. It is a very interesting variety, and there are doubtless other specimens in existence, but I have only seen this example.

Henry GARSIDE.

REVIEWS

Monete Romane. By Comm. Francesco Gnechi. Third Edition, with 25 Plates and 203 Illustrations. 16°. 418 pp. Milano, Ulrico Hoepli. Price 5/-.

The second edition of this handy and valuable manual being out of print, Signor Comm. Gnechi has just published a third, — which except for a few corrections and a new chapter entitled "Il galateo del Raccoglitore", a translation of which appeared in the *Numismatic Circular* for October 1907, — is really only a reprint of the second. Our readers know the book, which was translated into English for the *Numismatic Circular* by our learned collaborator and friend, the Rev. A. W. Hands, and we need not dwell any further on its merits and usefulness as a Guide to collectors of Roman coins.

L. F.

1. I give this date on the authority of Mr. William John Hocking, who, in his useful catalogue of coins and tokens in the Museum of Royal Mint, London, published in the year 1906, states on page 190, that there are two farthings dated 1877 in the Mint Collection. According to the "Eighth Annual Report of the Deputy Master of the Mint, 1877," no British Imperial bronze farthings were coined in that year for circulation. I presume, therefore, that the two coins referred to were minted as specimens.

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Coins and Medals of the Knights of Malta, arranged and described by Canon H. Calleja Schembri D. D. Imperial, 8 vo. Illustrated. Price 42/. net.

No work upon the Coinage of the Knights of Malta has yet been published in English, the only book dealing with the subject being that in Italian by P. Furse, written in 1864, and which appeared in Baron Furse's French edition in 1889. Since the appearance of these monographs, many coins and medals issued by the Order in its Maltese period have been brought to light and have made a new work on the subject a real necessity.

Charles V. gave Malta in perpetual sovereignty to the Knights of the Order of St. John of Jerusalem in 1530. The Knights rendered the Island very powerful, and continued in possession until 1798, when they surrendered their fortresses to the French. By the Treaty of Amiens Malta was restored to the Knights of St. John. The Maltese protested against this arrangement, and preferred the government of Great Britain, and the Congress of Vienna finally recognised the island as a British dependency in 1814.

The work is divided into three parts. The first deals with the coins struck in Malta from the arrival of the Knights in 1530 to 1722, in which latter year the monetary system was altogether altered, during the reign of Grand Master De Vilhena. The second part goes on from that date to 1798, in which year the Convent was broken up by Bonaparte. The third part describes the medals struck by the Order in Malta from 1530 to 1798.

The old coinage of Malta was only superseded in 1887 by the British currency (silver being legal tender up to £ 5).

A summary of the life of each Grand Master is inserted, and documents relating to the Order and to the striking of money in Malta are given in the Appendix. A table is also added showing approximately the present market value of the coins and medals mentioned in this work.

This publication is therefore a *Corpus* of the Maltese Coinage within the dates 1530-1798. The inclusion, also, of the important series of medals struck by the Knights should make the work extremely valuable to numismatists and lovers of the medallic art.

The book is copiously illustrated with every type of coin issued by the mint of the Order in Malta, the illustrations being photographic reproductions to scale.

The majority of both coins and medals are now reproduced for the first time, several of them being unique. All the principal collections of Maltese coins and medals, whether public or private, have been placed entirely at the author's disposal for purposes of the work and in order to make it worthy of the subject. Unfortunately the illustrations had to be made from the originals, and not from plaster casts, which mars the artistic effect of the plates as well as of the single reproductions in the text.

It need only be stated, in conclusion, that the author's researches have been conducted with all the attention to historical and biographical detail which so interesting a story as that of the Knights of Malta demands.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

ROYAL NUMISMATIC SOCIETY.

Feb. 20. — Sir John Evans, President, in the chair. — Canon H. Calleja Schembri, D.D., was elected a Fellow. — The President exhibited a series of shekels and halfshekels of the time of the Maccabees. — Mr. T. Bliss showed some ancient British coins in gold, silver, and bronze, from his collection, of Epatieus, Verica, Tincommius, Tasciovanus, and Cunobelinus; and Sir Augustus Prevost a pattern penny, dated 1874, of the South African Republic. — Mr. Lionel M. Hewlett read the third portion of his treatise on Anglo-Gallic coins, which dealt with those struck by Edward the Black Prince, Richard II., and Henry IV. The coins of the Black Prince were struck by virtue of a charter of Edward III., by which he raised the Duchy of Aquitaine into a Principality, and created the Black Prince, Prince of Aquitaine. The charter contained an

express grant of the right to coin money. The gold coins of the Black Prince consisted of a leopard, guiennois, and écu of the same types as his father's, and a pavilion and hardi which were of new types. There was also a gold noble of the same type as the English noble. The silver coins consisted of a gros, demi-gros, sterling, and hardi. The mints in use were Agen, Dax, Bordeaux, Figeac, Limoges, Poitiers, Rochelle, and Tarbes. The coins of Richard II. and Henry IV. were not so numerous, and Bordeaux appeared to be the only mint employed during those reigns.

(*Athenaeum*.)

BRITISH NUMISMATIC SOCIETY.

Feb. 26. — Mr. Carlyon-Britton, President, in the chair. — Drs. Gordon J. Lane and W. Munro Tapp, and Messrs. R. H. Davis, J. H. Horsley, and J. F. Warwick, were elected to membership. — Dr. Stanley Bousfield contributed a note on a trial-piece for a pattern by Droz, in which he described the processes gone through in producing coins and medals, illustrating his remarks by examples in wax and metal formerly in the Pingo Collection. — Mr. Shirley Fox read a paper on 'The Cross as a Mint Mark on Coins of the Plantagenet Kings from Edward I. to Edward IV.' His efforts were directed towards ensuring a more accurate appreciation of the variations in the form of the cross apparent in the different examples. Fifty-five varieties of crosses, pattée, moline, fitchée, &c., were sketched on the blackboard in groups. Mr. Fox hoped that the minute comparison of the form of the cross, and of the lettering and workmanship of the inscription, would enable him to assign each different series issued between 1272 and 1483 to its true chronological position in the coinage of the realm. — In addition to exhibitions by Dr. Bousfield and Mr. Fox in illustration of the subjects of their papers, the following were displayed: — By Mr. W. C. Wells: a specimen of Irish gold ring-money of the early Celtic period, about 300 B.C., and a penny of William I., Carlyon-Britton type vi., reading + SPARTBRAND ONP, and probably of the Wallingford mint; but the name of the moneyer is new to the series of William I. and II., and conclusive evidence of the place of mintage is wanting. By Mr. H. C. Miller: pennies of Eadweard the Elder, variety of British Museum Catalogue type viii.; of Harold I., of the Leicester mint, Hildebrand type B; and of Harthacnut of the Rochester and Taunton mints, Hildebrand type A, var. a. By Mr. W. S. Ogden: a groat of the third issue of Henry VIII. bearing on obverse and reverse the unrecorded mint-mark of a fleur-de-lis, the sinister petal of which is contorted to form an annulet. By Mr. L. L. Fletcher: copper, bronzed, and gilt specimens of the Charleville Forest 13d. token issued in 1802; and by Mr. A. H. Baldwin: strikings in lead of the obverse and reverse of a token for 11d., 1805, from dies by Pingo, the obverse die being similar to that of the eighteenpenny tokens of 1811 and 1812. — Presentations to the Society's collections were made by Messrs. A. H. Baldwin, R. W. K. Goddard, and J. Sanford Saltus; and to the library by the Canadian Antiquarian and Numismatic Society, Mr. R. W. McLachlan, and Messrs. Sotheby, Wilkinson & Hodge.

(*Athenaeum*.)

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

The Numismatic Chronicle, 1907. Part IV.

Fredk. A. Walters, F. S. A., *A find of early Roman coins in England*. — Percy, H. Webb, *The coinage of Carausius* (Continuation). — Fredk. A. Walters, F. S. A., *Groats from a presumed find in London*. — H. A. Grueber, F. S. A., *The "Descente en Angleterre" Medal of Napoleon I.* — *Miscellanea*. — *Notice of Recent Publication*. — *Index*.

The Numismatist. February 1908.

F. A. Hassler, M. D. Ph. D., *German History and Small coins*. — A. G. Heaton, *California Private Mint Gold Dollars*. — *Shall our Proxy System be abolished*. — *Correspondence*. — *Boston Numismatic Society*. — *Domestic Coinage executed at the Mints of the United States during 1907*. — *Pieces*. — "*Numismatics*". — *American Numismatic Association*. — *The New Mint opened*. — *Our Delegate in Congress*. — *Mehls' fifth auction sale*. — *Coins for the King*. — *Rare coin lost to Italy*. — *A Find of ancient coins*. — *Wanted, to Exchange or for sale*. — *Fine United States Coins*.

Mitteilungen der Oesterr. Gesellschaft für Münz- u. Medaillenkunde Jänner 1908.

Bericht über meine Reise nach Mannheim zur Versammlung der IV. Abteilung de

Gesamtvereines der deutschen Geschichts- und Altertumsvereine. — *Weihenmünzen IV* samt Nachtrag zu III. — *IV. Hauptversammlung der Oesterreichischen Gesellschaft für Münz- und Medaillenkunde* am 20. Jänner 1908. — *Vereinsnachrichten*. — *Verschiedenes*. — *Anzeigen*. — *Einläufe an die Gesellschaft*. — *Inserate*.

Monatsblatt der Numismatischen Gesellschaft in Wien. Februar 1908.

Einladung. — Über hybride, überprägte und gegossene Münzen der römischen Kaiserzeit (Nachtrag). — *Festschrift der Geschichtsvereine Wiens*. — *Jahresversammlung der numismatischen Gesellschaft* am 29. Jänner 1908. — *Vorstandssitzungen* am 29. Jänner, und 5. Februar 1908. — *Verschiedenes*. — *Anzeigen*.

La Gazette numismatique. No 2. Novembre 1907. Fred. Alvin, *Monnaies de Thurium du Cabinet des médailles de l'État belge*. — V. Tournier, *La médaille à l'Exposition triennale des Beaux-Arts de 1907*. — *La fin du thaler*. — *Nécrologie*. — *Nouvelles diverses*. — *Bibliographie*.

Bollettino Italiano di Numismatica. Gennaio 1908.

La Presidenza e il consiglio Direttivo, *Alle Società numismatiche e storiche, alle Direzioni dei Musei archeologici e artistici, ai Circoli di cultura letteraria e storica, ai numismatici e alle persone colte*. — Pompeo Monti, *Contributi al "Corpus" delle monete imperiali: Collezioni Monti Pompeo di Milano* — Alberto Cunietti-Cunietti, *tenente colonnello, Alcune varianti di monete di Zecche italiane*. — *Notizie varie*. — *Necrologio*.

Notices extraites de la chronique de la Revue Numismatique (4^{me} trim. 1907). M. Adrien Blanchet. *Hommage de l'auteur*.

Numismatische Mitteilungen. Februar 1908.

Einladung. — *Aus numismatischen Vereinen*. — *Eine wohlverdiente Ehrung*. — *Bevorstehende Münz-Versteigerungen*. — *Ein unbekannter Amberger Zwanziger*.

Le correspondant du collectionneur. No 31. Ed. Prevot. Paris. 888 Nos.

Catalogue of the collection of gold coins in the cabinet of the American Numismatic Society. 1908.

Münzen- und Medaillen-Sammlung des Herrn Dr. Antoine-Feill, Hamburg. II. Abtheilung: Deutschland, Oesterreich, Miscellan-Medaillen. Versteigerung: 2 März 1908 und folgende Tage. Expert, Joseph Hamburger, Frankfurt a/M. Nos 377-4556.

Auctions-Catalog verschiedener Münzen- und Medaillen-Sammlungen. Antike-Mittelalter-Neuzeit, darin Sammlung des † Herrn Rentier Ad. Kneist-Dresden, 3. Theil.

Versteigerung: 23. März 1908 und folgende Tage. Expert, Adolph Hess Nachf., Frankfurt a/M. 2926 Nos.

Auctions-Catalog der Sammlung Polnischer Münzen des Herrn Otto von Kubicki in Warschau.

Versteigerung: 30. März 1908 und folgende Tage. Expert, Adolph Hess Nachf., Frankfurt a/M. 2206 Nos.

Catalogo di monete antiche, vendibili presso Rodolfo Ratto, Genova. 2321 Nos.

Monnaies étrangères en vente aux prix marqués. 1^{re} partie. France, Orient latin, Alsace etc. Ch Dupriez, Bruxelles. 1259 Nos.

Nummus. Verzeichniss verkäuflicher Münzen und Medaillen. Robert Ball, Berlin. 1485 Nos.

Catalogue de Médailles et Jetons, en vente aux prix marqués chez L. Fuldauer, Amsterdam. Février 1908. 631 Nos.

Le Musée. Février 1908.

Jean de Foville, *La Statuaire grecque et les Médailles antiques: II. Les Xoana*. — O. Thératès, *Les Artistes animaliers (second article)*. — N. de Romé, *La Part d'Hubert van Eyck dans "le Retable de l'Agneau mystique"*. — A. S., *Conférences du Musée: l'Histoire des Falsifications dans l'art*. — L'amateur, *Le Carnet de l'amateur*. — A. Sambon, *Bulletin numismatique: Recueil des monnaies antiques de Sicile*.

Berliner Münzblätter. März 1908.

Alfred Schmeideg, *Ein merkwürdiger Halbtaler Johann Friedrichs, Herzogs zu Stettin*. — Dr E. J. Haeberlin, *Roms Eintritt in den Weltverkehr, nachgewiesen auf Grund seiner Münzung*. — Gustav Hoecke, *Der Münzenfund von Elmenhorst*. — L. v. L., *Neue Münzen und Medaillen*. — *Personalnachrichten*. — *Numismatische Gesellschaft zu Berlin*. — *Frankfurter numismatische Gesellschaft*. — *Münzversteigerungen*. — *Münzverkäufe*. — *Anzeigen*.

Numismatische Correspondenz. März 1908.

Rudolf Kube, Berlin. 1057 Nos.

3. u 4. Verzeichniss verkäuflicher Münzen und Medaillen.

Von Dr Hermann Feith. Januar und Februar 1908. Nos 940-1909.

Auctions-Katalog. Münzen und Medaillen verschiedener Länder. Versteigerung den 18. März 1908. 514 Nos. — *Neue Deutsche Thaler, Doppelthaler etc.*; *Deutsche Reichsmünzen*, aus dem Besitze eines süddeutschen Sammlers. Versteigerung den 19. März 1908. 582 Nos. Expert: Sally Rosenberg, Frankfurt a/M.

Médailles historiques, Méreaux, Plaquettes, Monnaies, etc. Collection H. Knipers. Vente à Amsterdam le 18 mars 1908 et jours suivants: Experts: R. W. P. de Vries, 2210 Nos.

Blätter für Münzfreunde. Februar 1908.

Nachweis zu Tafe 173 — J. C. Reich, *Teuerungsmedaillen*. — *Siegel älterer stadtbremischer Münzmeister*. — L. Müller, *Ein Fund v. Goldgulden i. Mülh i. E.* — *Rätselhafte Pfennige mit Flügelhelm*. — *Unedierte Eschwege Prägungen*. — *Wit-*

telsberger Fund und Vierschildheller. — *Zwei Dreier des Landgrafen Ludwig III. v. Hess.-Marb.* — *Preis ausschreiben des Dürerfundes*. — *Neue Münzen und Medaillen*. — *Münzfunde*. — *Gelehrte Gesellschaften und Vereine*. — *Sammlungen*. — *Versteigerungen*. — *Personalnachrichten*. — *Berichtigung*. — *Literatur*. — *Anzeigen*.

Frankfurter Münzzeitung. 1. März 1908.

Paul Joseph, *Der Konstanzer Goldguldenfund von 1905*. — Dr Edward Schröder, *Notiz über Kupferabgüsse indo-persischer Goldmünzen*. — *Neue Münzen und Medaillen*. — *Münzfunde*. — *Kleine Mitteilungen*. — *Personal-Nachrichten*. — *Numismatische Gesellschaften*. — *Literatur*. — *Bevorstehende Versteigerungen*. — *Anzeigen*.

Proceedings of the Society of Biblical Archaeology. Vol. XXX, 38th Session.

E. J. Pilcher, *A coin of Gaza, and the vision of Ezekiel*.

Rassegna Numismatica. Gennaio 1908.

Necrologio: Adele Lenzi Morizzo. — La Direzione, *Per il 1908*. — Adrien Blanchet, *Essais monétaires grecs*. — Furio Lenzi, *A proposito della decuma libella*. — Furio Lenzi, *Il sigillo della comunità di Pereta* — *Rassegna bibliografica: Importanza della numismatica; Fabbrica di oggetti antichi; Una nuova moneta di Campobasso; Due varietà dei tornesi di Lepanto; Gli opuscoli, etc.*

Goldmünzen und Medaillen aller Länder aus dem Besitze eines Böhmisches Sammlers. Versteigerung am 18. u. 19. März 1908. Experts: Brüder Egger. Wien 493 Nos.

CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

Collectors will also kindly note that every care is taken when compiling the catalogues not to overrate the condition of the pieces but to faithfully represent them according to their merits.

All orders should be sent to our West-End House, 17 and 18, Piccadilly, London, W.

(For further particulars see first page of this Circular.)

ABBREVIATIONS

A. = Gold. — *Ar.* = Silver. — *E.* = Bronze & Potin. — *Mm.* = Mint-mark — *Mill.* = Millimeter. — *Gr.* = Grains troy. — *Obv.* = Obverse. — *Rz.* = Reverse. — *F. D. C.* = Fleur de coin. = Mint state. — *E. F.* = Extremely fine. — *V. F.* = Very fine. — *F.* = Fine. — *M.* = Mediocre. — *P.* = Poor. — *S.* = Scarce. — *R.* = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum*. — *B.* = Babelon, *Monnaies consulaires*. — *C.* = Cohen, *Monnaies impériales*, 2^e édition. — *M.* = Mionnet, *Monnaies grecques et romaines*. — *Ev.* = Evans, *Ancient British coins*. — *K.* = Kenyon, *Gold coins of England*. — *Hks.* = Hawkins, *Silver Coins of England*. — *Rud.* = Ruding, *Annals of the Coinage*. Ed. 1840. — *A.* = Atkins, *British Colonial coins*. — *T.* = Tancred, *Historical Record of War Medals*. — *M. I.* = *Medallic Illustrations of English History*, Franks and Grueber. — *Mad.* = Madai, *Münzcabinet*. — *S. R.* = Schulthess-Rechberg *Thaler-cabinet*. — *Rm.* = Reimann, *Sale Catalogue*. — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS

(Continued from col. 10470.)

CORINTHIA

CORINTH

- 51065 (Circ. B.C. 625-500). *Ar.* Stater. Obv. Pegasus bridled with curled wing, flying to l.; beneath, *q. Rz.* Quadripartite incuse square resembling the Maeander pattern, Swastika. Wt., 109 grs. *B. M. Cat.*, Pl. 1, 4. *Ex Warren Sale*. V. F. 5 " "
- 51066 *Ar.* Stater. Similar type. Wt., 131 grs. V. F. 3 " "
- 51067 *Ar.* Stater. Similar type. F. 1 5 "
- 51068 *Ar.* Stater. Similar type. F. " 17 6
- 51069 *Ar.* Stater. Obv. Similar to the preceding. *Rz.* Quadripartite incuse square with raised centres. Wt., 128 grs. *B. M. Cat.*, Pl. 1, 5. V. F. 2 " "
- 51070 (Archaic style. Circ. B.C. 500-431). *Ar.* Stater Obv. Pegasus bridled with curled wing, flying to l.; beneath, *q. Rz.* Head of Pallas to r.; hair *en queue*, wearing necklace and Corinthian helmet without crest: in incuse square. Wt., 133 grs. *B. M. Cat.*, Pl. 11, 3. F. 1 10 "
- 51071 *Ar.* Stater. Obv. Pegasus, as last, flying to r. *Rz.* As last (Pallas wears earring). Wt., 131 grs. *B. M. Cat.*, Pl. 11, 6. V. F. 2 " "
- 51072 *Ar.* Stater. Obv. As last. *Rz.* Head of Pallas to r., as before; behind, *q. Wt.*, 133 grs. *B. M. Cat.*, Pl. 11, 7. V. F. 2 " "
- 51073 *Ar.* Stater. Similar type. Wt., 133 grs. *Struck on large flan*. V. F. 1 15 "

- 51074 **AR.** Stater. Similar type. *Struck out of centre.* F. 1 10 "
- 51075 **AR.** Drachm. Obv. Pegasus bridled, with curled wing, flying to l.; beneath, **Φ**. **RL.** Incuse square within which head of Aphrodite to r. of archaic style, wearing necklace; hair indicated by dots, and turned up behind under taenia. Wt., 43 grs. *B. M. Cat.*, Pl. II, 8. V. F. 1 7 6
- 51076 (*Circ.* B.C. 400-338). **AR.** Stater. Obv. Pegasus with pointed wing flying to l.; beneath, **Φ**. **RL.** Head of Pallas to l., wearing over leather cap, Corinthian helmet without crest; behind, dove flying. Wt., 130 grs. *Not in B. M. Cat.* V. F. 2 10 "
- 51077 **AR.** Stater. Obv. Pegasus as last. **RL.** Head of Pallas to l.; behind, flower. Wt., 129 grs. *B. M. Cat.*, Pl. III, 6. V. F. 2 10 "
- 51078 **AR.** Stater. Obv. As last. **RL.** Head of Pallas to l., behind, rose. Wt.: 132 grs. *B. M. Cat.*, Pl. III, 7. V. F. 2 5 "
- 51079 **AR.** Stater. Obv. As last. **RL.** Head of Pallas to l.; above, dolphin; behind, cock to l. Wt., 131 grs. *B. M. Cat.*, Pl. IV, 5. V. F. 1 10 "
- 51080 **AR.** Stater. Obv. As last. **RL.** Head of Pallas to r.; to l., palmette; to r., dolphin. Wt., 131 grs. *B. M. Cat.*, Pl. IV, 8. V. F. 3 3 "
- 51081 **AR.** Stater. Obv. Pegasus, bridled, with curled wing walking to l.; beneath, **Φ**. **RL.** Head of Pallas to l.; above, dolphin; behind, palmette. Wt., 133 grs. *B. M. Cat.*, Pl. IV, 9, 10. R. V. F. 5 5 "
- 51082 **AR.** Stater. Obv. Pegasus, as last. **RL.** Head of Pallas to r.; in front, dolphin; behind, Poseidon standing to r. on basis, wielding trident and holding dolphin in extended left arm. Wt., 132 grs. *B. M. Cat.*, Pl. IV, 13. F. 2 " "
- 51083 **AR.** Stater. Obv. Pegasus with pointed wing, standing to r., with head lowered as if to drink; beneath, **Φ**. **RL.** Head of Pallas to l.; behind, Zeus naked standing to r. on basis. *B. M. Cat.*, no 169a. F. 2 " "
- 51084 **AR.** Drachm. Obv. Pegasus with pointed wing flying to l.; beneath, **Φ**. **RL.** Head of Aphrodite to l., wearing necklace; hair falling loose down neck; to r., palm. Wt., 38 grs. *B. M. Cat.*, Pl. V, II. V. F. " 8 6
- 51085 **AR.** Drachm. Similar type. Wt., 42 grs. V. F. " 10 6
- 51086 (*Circ.* B.C. 400-350). **AR.** Stater. Obv. Pegasus with pointed wing, flying to l., beneath, **Φ**. **RL.** Head of Pallas to r.; to r., **EYΘ**; to l., double bodied owl. Wt., 129 grs. *B. M. Cat.*, Pl. VII, 9, 10. V. F. 2 " "
- 51087 **AR.** Stater. Obv. Pegasus to r. **RL.** Head of Pallas to l.; above, dolphin; behind, **Σ**. Wt., 130 grs. *B. M. Cat.*, Pl. VIII, 6-7. V. F. 1 10 "
- 51088 **AR.** Hemidrachm. Obv. Forepart of Pegasus to l.; beneath, **Φ**. **RL.** Head of Aphrodite to r., wearing earring, hair rolled. Wt., 19 grs. *B. M. Cat.*, Pl. VIII, 10. *From the Delbeke collection.* V. F. 1 10 "
- 51089 (*Circ.* B.C. 350-338). **AR.** Drachm. Obv. Pegasus with pointed wing flying to l.; beneath, **Φ**. **RL.** Head of Aphrodite, wearing earring and necklace, hair in saccos; to l., **A**. Wt., 42 grs. *B. M. Cat.*, Pl. IX, 11. V. F. 1 5 "
- 51090 **AR.** Stater. Obv. Similar to last. **RL.** Head of Pallas to l. with Corinthian helmet as before; beneath, **AA**; to r., mask of Silenos. Wt. 132 grs. *B. M. Cat.*, Pl. IX, 19. V. F. 5 " "
- 51091 **AR.** Stater. Obv. As last. **RL.** Head of Pallas to l.; to l., **Γ**; to r., thyrsos bound with fillet. Wt., 131 grs. *B. M. Cat.*, Pl. X, 1. V. F. 1 7 6
- 51092 (*Circ.* B.C. 338). **AR.** Stater. Obv. As last. **RL.** Head of Pallas as before; to l., **Ι**; to r., Nike flying carrying fillet. Wt., 130 grs. *B. M. Cat.*, Pl. X, 20. V. F. 1 10 "
- 51093 **AR.** Stater. Similar type. *Struck on larger flan.* V. F. 1 10 "
- 51094 **AR.** Stater. Similar type. V. F. 1 " "
- 51095 **AR.** Stater. Obv. Pegasus to l. as before. **RL.** Head of Pallas to l.; to l., **Ι**; to r., cock to l. on club. Wt., 129 grs. *B. M. Cat.*, Pl. X, 21. V. F. 1 " "
- 51096 **AR.** Stater. Obv. As last. **RL.** Similar type; symbol, quiver and bow. Wt., 131 grs. *B. M. Cat.*, Pl. X, 23. V. F. " 17 6
- 51097 (*Circ.* B.C. 350-338). **AR.** Stater. Obv. As last. **RL.** Head of Pallas to r.; behind, **N** and kantharos. Wt., 131 grs. *B. M. Cat.*, Pl. XI, 6 var. V. F. 1 " "
- 51098 (*Circ.* B.C. 338-300). **AR.** Stater. Obv. As before. **RL.** Head of Pallas to l., wearing over leather cap, Corinthian helmet without crest, and bound with olive-wreath; in the field (**A P**); to r., boar to l. Wt., 126 grs. *B. M. Cat.*, Pl. XII, 1. Reverse *curiously double struck.* V. F. " 10 "
- 51099 **AR.** Stater. Similar type. In field, of **RL.** **A P**; symbol, aegis on which Gorgon-head. Wt., 132 grs. *B. M. Cat.*, Pl. XII, 4. *A beautiful coin.* E. F. 2 " "
- 51100 **AR.** Stater. Similar type and symbol. Wt., 131 grs. V. F. 1 " "
- 51101 **AR.** Stater. Similar type and letters; symbol, Palladium. Wt., 130 grs. *B. M. Cat.*, Pl. XII, 6. V. F. 1 10 "
- 51102 **AR.** Stater. Similar type and letters; symbol, eagle to l., looking back. Wt., 131 grs. *B. M. Cat.*, Pl. XII, 8. V. F. 1 7 6
- 51103 **AR.** Hemidrachm. Obv. Forepart of Pegasus to l.; beneath, **Φ**. **RL.** Head of Aphrodite to l., hair in sphendone; beneath, **A P**. Wt., 21 grs. V. F. " 6 6
- 51104 **AR.** Stater. Obv. Pegasus with pointed wing flying to l.; beneath, **Φ**. **RL.** Head of Pallas to l., wearing over leather;

- cap, Corinthian helmet without crest; behind, wreath. Wt., 131 grs. *B. M. Cat.*, Pl. XII, 18. V. F. 1 " "
- 51105 **AR.** Stater. Obv. As last. **RL.** Similar type, in field, **ΔΙ**; to r., Pallas to l., holding spear. Wt., 130 grs. *B. M. Cat.*, Pl. XII, 21. E. F. 1 10 "
- 51106 **AR.** Stater. Similar type and letters; symbol, Artemis running to l., holding long torch. Wt., 132 grs. *B. M. Cat.*, Pl. XII, 25. V. F. " 17 6
- 51107 **AR.** Stater. Similar type, uncertain letters and symbol. Wt., 131 grs. V. F. " 12 6
- 51108 (*Circ.* B.C. 300-243). **AR.** Drachm. Obv. Pegasus with pointed wing flying to l., beneath, **Φ**. **RL.** Head of Aphrodite to l., hair rolled and with ends falling down neck; in field, **K—E**. Wt., 35 grs. *B. M. Cat.*, Pl. XIII, 2 var. V. F. " 9 "
- 51109 **AR.** Drachm. Obv. As last. **RL.** Head of Aphrodite to l., hair in saccos, to r., **Δ**. Wt., 38 grs. *B. M. Cat.*, Pl. XIII, 10. F. " 3 6
- 51110 **AR.** Drachm. Obv. As last. **RL.** Head of Aphrodite to r., hair in saccos; to l., **Δ**. Wt., 42 grs. *A variety of the preceding coin.* F. " 10 "
- 51111 (*Circ.* B.C. 400-300). **AE.** Obv. Pegasus with pointed wing flying to l., beneath, **Φ**. **RL.** Trident upwards, to r., **Δ**. *B. M. Cat.*, Pl. XIV, 4 var. E. F. " 3 "
- 51112 (*Augustus*, B.C. 27—A.D. 14). **AE.** Obv. **CORIN**. Head of Aphrodite to r., wearing earring and necklace; her hair gathered back and tied behind, leaving loose ends. **RL.** **Q·CAECIL·NIGR·C·HEIO PAA II VIR.** Bellerophon wearing petasos, mounted on Pegasus prancing to r., striking a Chimæra, beneath him. *B. M. Cat.*, Pl. XV, 7. V. F. 1 7 6
- 51113 **AE.** Obv. **CORIN**. Head of Aphrodite to r., hair bound with crossed cord, and tied behind, leaving loose ends. **RL.** **Q·CAECIL·NIGR·II·VIR·C·HEIO PAA.** Pegasus flying to r. *B. M. Cat.*, Pl. XV, 8. V. F. 1 10 "
- 51114 (*Imperial Times*). **AE.** Obv. Head of Aphrodite to r., wearing earring and necklace, hair tied behind and leaving loose ends. **RL.** **COL·I·.....** Aphrodite standing holding mirror. *B. M. Cat.*, Pl. XXIII, 15 var. V. F. 1 10 "

COLONIES OF CORINTH

LOCRI EPIZEPHYRII

- 51115 (*Circ.* B.C. 350-268). **AR.** Stater. Obv. **AO**. Pegasus with pointed wing flying to l. **RL.** Head of Pallas to r., wearing over leather cap, Corinthian helmet without crest. Wt., 125 grs. *B. M. Cat.*, Pl. XXIV, 2. *Obv. oxydised.* F. 1 5 "

AMBRACIA

- 51116 (*Circ.* B.C. 432-342). **AR.** Stater. Obv. Pegasus with pointed wing flying to r., beneath, **A**. **RL.** Head of Pallas to l., wearing over leather cap, Corinthian helmet without crest; to r., owl. Wt., 130 grs. *B. M. Cat.*, Pl. XXVII, 11. V. F. 3 " "

LEUCAS

- 51117 (*Circ.* B.C. 330-250). **AR.** Stater. Obv. Pegasus flying to l., beneath, **A**. **RL.** Head of Pallas to l., wearing over leather cap, Corinthian helmet without crest; behind, **A** in wreath tied with several strings. Wt., 127 grs. *B. M. Cat.*, Pl. XXXVI, 14. F. 1 5 "

UNCERTAIN MINTS

- 51118 (*After* B.C. 338). **AR.** Hemidrachm. Obv. Pegasus with pointed wing flying to l.; beneath, **AY**. **RL.** Head of Aphrodite, wearing earring and necklace, hair bound with double cord, and tied in knot behind; to r., **Δ**. Wt., 25 grs. *B. M. Cat.*, Pl. XXXIX, 19. V. F. 1 " "

(To be continued.)

ROMAN CONSULAR

(Continued from col. 10471.)

CLOULIA

- 51119 *T. Cloulius* (B.C. 119). **AR.** Obv. Helmeted head of Roma to r.; beneath, ROMA; to l., wreath. **RL.** **T·CLOVLI.** Victory in biga to r.; under the horses, ear of corn. *B. 1.* V. F. " 2 6
- 51120 Another, similar. *Almost as good.* V. F. " 2 "

COELIA

- 51121 *C. Coilius Calvus* (B.C. 94). **AR.** Obv. Helmeted head of Roma to l. **RL.** **C·COIL·CALD.** Victory in biga to l.; in the field, **D**. *B. 2.* V. F. " 2 6

- 51122 *AR.* Obv. As last. *RL.* CALD. Victory in biga to l.; exergue, R. B. 3. » 1 6
 51123 *C. Coelius Calvus* (B.C. 54). *AR.* Obv. C.COEL.CALDVS. COS. Head of Consul to r.; behind, a tablet inscribed L.D. *RL.* CALDVS III VIR. Radiated head of Sol to r.; in front, round shield; behind oval shield on which a fulmen; above, S. B. 5. » 10 »
 51124 *AR.* Obv. C.COEL.CALDVS COS. Head of Consul to r.; in front, boars' head; behind, standard inscribed HIS. *RL.* Personage preparing lectisternium on which: L. CALDVS VII VIR EPV; on either side, a trophy; perpendicular legend, C. CALDVS IMP.A.X.; exergue, CALDVS III. VIR. B. 7. » 7 6
 51125 *AR.* Similar type. » 7 6
 51126 *AR.* Similar type; behind consul's head, spear head and military trumpet. B. 11. » 10 »

CONSIDIA

- 51127 *C. Considius Nonianus* (B.C. 60). *AR.* Obv. C.CONSIDI. NONIANI S.C. Diademed and laureated head of Venus Erycine to r. *RL.* Temple on the top of a mountain surrounded by a wall with door over which: ERVC. B. 1. S. » 7 6
 51128 *AR.* Similar type. » 7 »
 51129 *AR.* Obv. Laur. head of Apollo to r. *RL.* C.CONSIDIVS PAETVS. Curule chair on which a wreath. B. 3. » 3 6
 51130 *AR.* Obv. Laur. head of Apollo within laurel-wreath. *RL.* As last. B. 4. » 4 6
 51131 *AR.* Obv. Helmeted head of Pallas to r. *RL.* C.CONSIDI. Victory holding palm and crown in quadriga galloping to r. B. 5. » 4 »
 51132 *AR.* Obv. PAETI. Diademed and laur. head of Venus Erycine to l. *RL.* C.CONSIDI. Victory in quadriga to l. B. 7. » 2 »
 51133 *AR.* *Quin.* Obv. PAETI. Diademed and laur. head of Venus Erycine to r. *RL.* C.CONSIDI. Victory to r. carrying trophy. B. 8. » 2 6

COPONIA

- 51134 *Quintus Sicinius* (B.C. 49). *AR.* Obv. Q.SICINIUS III VIR. Diad. head of Apollo to r. *RL.* C.COPONIVS PR.S.C. Club of Hercules with lion's skin; to r., bow; to l., arrow. B. 1. » 6 »

CORDIA

- 51135 *Manius Cordius Rufus* (B.C. 49). *AR.* Obv. RVFVS III VIR. Conjoined heads of the Dioscuri to r., above, two stars. *RL.* NV.CORDIVS. Venus Verticordia standing, holding sceptre and scales; on her shoulder, Cupid. B. 1. » 3 6
 51136 *AR.* Similar type. » 2 »
 51137 *AR.* Obv. RVFVS S.C. Diademed head of Venus Verticordia to r. *RL.* NV. CORDIVS. Cupid on dolphin to r. B. 3. » 10 »
 51138 *AR.* Similar type. » 5 »
 51139 *AR.* Another. Similar. » 2 »

CORNELIA

- 51140 *P. Cornelius Lentulus Marcellinus* (B.C. 89). *AR.* Obv. P.E.S.C. Bust of Hercules to r. with the lion's skin; behind, K, club and oval shield. *RL.* LENT MAR.F. Goddess of Rome holding spear crowned by the Genius of the people; in the field, K. B. 26 (20 frs). S. » 17 6
 51141 *L. Cornelius Sylla Felix* (B.C. 88-81). *AR.* Obv. L.SVLLA. Diademed head of Venus to r.; in front, Cupid holding long palm. *RL.* IMPER.ITERVM. Praefericulum and lituus between two trophies. B. 28. » 9 »
 51142 *AR.* Obv. Diademed head of Venus to r. *RL.* Double cornucopiae; beneath, Q. B. 33. » 6 6
 51143 *AR.* Obv. SVLLA COS. Bare head of Sylla to r. *RL.* RVFVS COS Q POM.RVFI. Bare head of Pompeius Rufus to r. B. 48. » 12 6
 51144 *Cn. Cornelius Lentulus P. J. Marcellinus* (B.C. 74). *AR.* *Quin.* Obv. Laur. head of Jupiter to r. *RL.* CN.LENT. Victory to r., crowning trophy. B. 51. » 5 »
 51145 *AR.* Obv. G.P.R. Bust of the Genius of the Roman People to r., with sceptre on shoulder. *RL.* CN.LEN.Q.EX S.C. Globe between sceptre and laurel wreath on one side and rudder on the other. B. 54. » 2 6
 51146 *P. Cornelius Lentulus Spinther* (B.C. 74). *AR.* Obv. Q.S.C. Bare head of Hercules bearded to r. *RL.* P.LENT.P.F.L.N. Genius of the Roman People seated facing on, curule chair, holding sceptre and cornucopiae, and crowned by Victory. B. 58 R. » 2 10 »
 51147 *AR.* Similar type. » 1 »
 51148 *Faustus Cornelius Sylla* (B.C. 64). *AR.* Obv. FAVSTVS. Bust of Diana, to r., diademed and surmounted by crescent; behind, lituus. *RL.* FELIX. Sylla seated on estrade; before him, king Bocchus kneeling holding up olive-branch; behind him, Jugurtha kneeling, hands tied behind his back. B. 59. » 15 »
 51149 *AR.* Similar type. » 17 6

- 51150 *AR.* Obv. FEELIX. Diademed bust of Jugurtha to r. *RL.* FAVSTVS. Diana in biga galloping to r.; in the field, lunar crescent and three stars. B. 60. » 15 »
 51151 *AR.* Similar type. » 10 »
 51152 *AR.* Obv. FAVST (in monogram) S.C. Head of young Hercules in lion's skin. *RL.* Globe surrounded by four wreaths. B. 61. » 12 6
 51153 *AR.* Similar type, without the monogram of *Faustus* on obverse. B. 62. » 12 6
 51154 *AR.* Obv. S.C. Diademed and crowned head of Venus to r., with sceptre on shoulder. *RL.* Three trophies facing between lituus and praefericulum; ex., monogram of *Faustus*. B. 63. » 10 »
 51155 *AR.* Similar type. » 3 6
 51156 *L. Cornelius Lentulus Crus* (B.C. 49). *AR.* Obv. Triquetra in centre of which head of Medusa; legs separated by ears of corn. *RL.* LENT.MARC.COS. Jupiter nude standing to r., holding eagle and fulmen; in field, harpe. B. 64. *A beautiful specimen.* » 1 »
 51157 *AR.* Similar type. » 15 »

CURTIA

- 51158 *Quintus Curtius* (B.C. 114). *AR.* Obv. Q.CVRT. Helmeted head of Roma to r. *RL.* M.SILA ROMA. Jupiter in quadriga to r. B. 2. » 2 6
 (To be continued.)

BYZANTINE COINS

(Continued from col. 10472)

ARCADIUS (395-408)

- 51159 *A.* Obv. D.N.ARCADIVS P.F.AVG. Diademed bust to r. *RL.* VICTORIA AVGGG. Emperor holding labarum and Victory on globe, with one foot on body of prostrate captive; in the field, R-V; ex., COMOB. Sab. 18. » 1 2 6
 51160 *A.* Triens. Obv. As last. *RL.* VICTORIA AVGVSTORVM. Victory holding wreath and cross on globe advancing to r.; in the field, M.D.; ex. CON. Sab. 22. » 12 6
 51161 *AR.* Obv. As last. *RL.* VRBS ROMA. Roma Nicephora seated to l. on cuirass holding spear; ex., LVG.P.S. (Lyons). Sab. 25. » 3 6
 51162 *A.* Obv. D.N.ARCADIVS P.F.AVG. Diademed bust to r.; above, hand holding wreath. *RL.* GLORIA ROMANORVM. Emperor standing holding labarum and shield; at his feet, prostrate captive; ex. A SISC (Siscia). Sab. 29. » 3 »
 51163 *A.* Obv. Diad. bust to r. *RL.* SALVS REIPVBLICAE. Emperor and captive; in the field, ✠. Sab. 41. » 1 »
 51164 *A.* Obv. D.N.ARCADIVS P.F.AVG. Diad. bust to r. *RL.* VOT V in wreath. Sab. 47. » 2 »

THEODOSIUS II (408-450)

- 51165 *A.* Obv. D.N.THEODOSIVS P.F.AVG. Helmeted bust of Emperor facing with spear and shield. *RL.* CONCORDIA AVGGG.S. Constantinople seated to r. on prow of galley holding sceptre and Victory on globe; in the field, a star; ex., CONOB. Sab. 2. » 17 6
 51166 *A.* Obv. As last. *RL.* IMP. XXXXII COS XVII P.P. Roma seated to l. holding cross on globe; at her left, a shield., ex., COMOB. » 18 6
 51167 *A.* Obv. D.N.THEODOSIVS P.F.AVG. Diademed bust to r. *RL.* GLORIA ROMANORVM. Emperor standing, holding labarum and globe; ex., CONSA. » 8 6

EUDOXIA (421-450)

- 51168 *A.* Obv. AEL.EVDOCIA.AVG. Diademed bust to Empress to r.; above, hand holding wreath. *RL.* VOT.XX.MVLT. XXXI. Victory to l., holding long cross; in the field, a star; ex., CONOB. Sab. 1. RR. » 7 10 »
 51169 *A.* Triens. Obv. AEL.EVDOCIA AVG. Diademed bust to r. *RL.* Cross within wreath; ex. CONOB. Sab. 3. RR. » 3 »

MARCIANUS (450-457)

- 51170 *A.* Obv. D.N. MARCIANVS P.F. AVG. Helmeted bust of Emperor facing with spear and shield. *RL.* VICTORIA AVGGG. Victory to l. holding long cross; in the field, a star; ex., CONOB. Sab. 4. » 15 »
 51171 *A.* Similar, with AVGGG A. » 17 6
 51172 *A.* Similar, with AVGGG B. » 19 »
 51173 *A.* Similar, with AVGGG H. » 15 »
 51174 *A.* Similar, with AVGGG S. » 10 »

PULCHERIA (414-453)

- 51175 *A.* Triens. Obv. AEL.PVLCHERIA AVG. Diademed bust to r. *RL.* Long cross within wreath; ex., CONOB. Sab. 9. RR. » 3 3 »

LEO I (471-473)

- 51176 *AV*. Obv. D.N. LEO PERPET AVG. Helmeted bust of Emperor with spear and shield. *RV*. VICTORIA AVGGG B. Victory to l., holding long cross; in the field, a star; ex. CONOB. *Sab. 4.* V. F. 1 " "
- 51177 *AV*. Similar, with AVGGG I. V. F. " 18 "
- 51178 *AV*. Similar, with AVGGG Z. V. F. " 17 6

ZENO (474-491)

- 51179 *AV*. Obv. D.N. ZENO PERP. AVG. Helmeted bust of Emperor facing, holding spear and shield. *RV*. VICTORIA AVGGG B. Victory to l. holding long cross; in the field, star; ex., CONOB. *Sab. 2.* V. F. 1 " "
- 51180 *AV*. Similar, with AVGGG N. V. F. " 17 6
- 51181 *AV*. Triens. Obv. D.N. ZENO PERP. N C. Diademed bust to r. *RV*. Long cross within laurel-wreath; ex., CONOB. *Sab. 7.* E. F. 1 " "
- 51182 *AV*. Triens. Similar type. *Barbarous fabric.* V. F. " 12 6

BASILISCUS (476-477)

- 51183 *AR*. Obv. D.N. BASILISCVS P. AVG. Diademed bust to r. *RV*. R—V. Roma seated to l., holding spear. *Sab. 8.* E. F. " 15 "

ANASTASIUS I. (488-518)

- 51184 *AV*. Obv. D.N. ANASTASIVS P. P. AVG. Helmeted bust of Emperor facing, holding shield and spear. *RV*. VICTORIA AVGGG A. Victory to l., holding long cross; in the field, star; ex., CONOB. *Sab. 2.* V. F. " 14 "
- 51185 *AV*. Similar, with AVGGG I. *Clipped.* V. F. " 17 6
- 51186 *AV*. Triens. Obv. D.N. ANASTASIVS P. P. AVG. Diademed bust to r.; above, star. *RV*. VICTORIA AVGVSTORVM. Victory, head turned to l., holding wreath and orb, in the field, star; ex., CONOB. *Sab. 5.* V. F. " 10 "
- 51187 *AV*. Triens. Similar type. *Holed.* M. " 6 "
- 51188 *AR*. Obv. D.N. ANASTASIVS AVG. Diademed bust to r. *RV*. Star with six branches within wreath. *Sab. 11.* V. F. " 7 "
- 51189 *AE*. follis. Obv. D.N. ANASTASIVS P. P. AVG. Diademed bust to r. *RV*. Large M above which, cross; ex. CON. *Sab. 16.* V. F. " 3 "

JUSTINUS I (518-527)

- 51190 *AV*. Triens. Obv. D.N. IVSTINVS P. P. AVG. Diademed bust to r. *RV*. VICTORIA AVGVSTORVM. Victory holding wreath and cross on globe; in the field, star; ex., CONOB. *Sab. 4.* V. F. " 8 "
- 51191 *AR*. Siliqua. Obv. As last. *RV*. CN in wreath. V. F. " 5 "
- 51191* *AR*. Half Siliqua. Obv. ... TANVS (*sic*). Diad. bust to r. *RV*. Christian monogram within wreath. *Sab. 13.* R. V. F. " 4 6

JUSTINUS and JUSTINIANUS (527)

- 51192 *AV*. Obv. D.N. IVSTIN ET IVSTINIAN. P. F. AVG. The two Emperors seated facing, each holding orb; between them, cross; ex., CONOB. *RV*. VICTORIA AVGGG S. Victory standing, facing, holding long cross and orb; to r., star; ex., CONOB. *Sab. 1.* RR. *Ex Montagu Collection.* V. F. 7 10 "

JUSTINIANUS I (527-565)

- 51193 *AV*. Obv. D.N. IVSTINIANVS P. P. AVG. Helmeted bust of Emperor facing, holding orb. *RV*. VICTORIA AVGGG I. Victory standing holding long cross and orb, in the field, star; ex., CONOB. *Sab. 3.* F. D. C. " 18 "
- 51194 *AV*. Similar type; with AVGGG O. V. F. " 15 "
- 51195 *AV*. Similar type; with AVGGG Z. E. F. " 18 "
- 51196 *AV*. Triens. Obv. Same legend. Diademed bust to r. *RV*. VICTORIA AVGVSTORVM. Victory holding wreath and orb; ex., CONOB. *Sab. 5.* E. F. " 8 6
- 51197 *AR*. Siliqua. Obv. Helmeted bust to r. *RV*. K (Constantinople). *Sab. 24.* RR. V. F. 1 15 "
- 51198 *AE*. Follis. Obv. D.N. IVSTINIANVS P. P. AVG. The Emperor diademed, seated facing, holding sceptre and orb. *RV*. M between star and crescent; above, cross; beneath, I.; ex., + THELP. *Sab. 38.* V. F. " 5 "
- 51199 *AE*. Follis. Obv. Same legend. Diademed bust to r. *RV*. M and three crosses; ex., KART. *Sab. 27.* V. F. " 4 "
- 51200 *AE*. Follis. Obv. As last. *RV*. Within laurel-wreath, M, between star and cross; above star; beneath, ROMA. *Sab. 30.* S. V. F. " 4 "
- 51201 *AE*. Follis. Obv. Helmeted bust facing holding orb; in the field, a cross. *RV*. Large M; ANNO XXII; beneath, A; ex., KYZ. *Sab. 43 var.* V. F. " 2 6
- 51202 *AE*. Half follis. Obv. Diad. bust to r. *RV*. Monogram formed with the letters D. I. V. S. T. I. N. I. A. N. V. S.; beneath, K. S. *Sab. 48.* F. " 3 "
- 51203 *AE*. Decanumnia. Obv. As last. *RV*. Within wreath, I between two stars. *Sab. 109.* V. F. " 3 "

- 51204 *AE*. Nummus. Obv. As last. *RV*. Christian monogram within wreath. V. F. " 1 6

(To be continued.)

CONTINENTAL COINS

(Continued from col. 10473.)

ITALIAN SERIES

SABIONETTA

- 51205 *Vespasiano Gonzaga* (1540-1591). Billon. Sesino. Obv. Head to l. *RV*. St Nicholas. S. V. F. " 3 "

SALUZZO

- 51206 *Michaelantonio* (1504-1528). *AR*. Testone. Obv. MICHAEL : AN : M : SALVTIARVM. Crowned arms. *RV*. : SANCTVS : CONSTANTIVS. The Saint on horseback to r. V. F. " 5 "

SAVOY

- 51207 *Emmanuele Filiberto* (1553-1580). *AV*. Scudo d'oro of 1579. Obv. EM. FILIB. D. G. DVX. SABAVDI. Crowned shield of arms. *RV*. IN TE DOMINE CONFIDO 1579. Cross in the angles of which : F—E—R—T. V. F. 1 15 "
- 51208 *AR*. Mezzo Scudo of 1562. Obv. + EM. FILIB. D. G. DVX. SAB. P. PED. 1562. Bust to r. *RV*. Within wreath : INSTAR OMNIVM. S. V. F. 1 10 "
- 51209 *Carlo Emmanuele III.* (1730-1773). *AR*. Scudo of 1758. Obv. CAR. EM. D. G. REX. SAR. CYP. ET. IER. Bust to l.; beneath, 1758. *RV*. DVX. SABAVD. ET. MONTISFER. PRINC. PEDEM. &c. Crowned shield of arms. F. D. C. " 17 6
- 51210 *Vittorio Amedeo III.* (1773-1776). *AR*. Scudo of 1793. Similar type. F. D. C. " 15 "
- 51211 *Carlo Emmanuele IV.* (1796-1802). *AR*. Scudo of 1776. Similar type. F. D. C. " 7 6
- 51212 *Vittorio Emmanuele I.* (1802-1821). *AR*. Scudo of 1814. Similar type. F. D. C. " 7 6

SCIO

- 51213 Billon. $\frac{1}{4}$ Gigliato. Obv. CIVITAS SII. Cross. *RV*. CUNRADUS REX. Castle. RR. V. F. " 10 "

TERNI

- 51214 *Pius VI.* 8 Baiocchi. 1797. Obv. PIVS SEPTVS. P. M. A. XXIII. In centre : TERNI 1797. *RV*. OTTO | BAIOC | CHI. E. F. " 4 "

TRENTO

- 51215 *Federigo di W'angen* (1207-1218). *AR*. Denaro. Obv. EPS. TRIDENTI. Bust to l., holding up right hand. *RV*. + IMPERATOR. In centre : + F. F. D. C. " 8 "

TRIPOLI

- 51216 *Raymund II.* (1152-1187). *AR*. Denier. Obv. + RAMVNDVS. COMS. Cross and two pellets. *RV*. CIVITAS TRIPOLIS. Star and crescent. S., pl. iv, 4. V. F. " 4 "
- 51217 *AE*. Obv. + CIVITAS. Tower. *RV*. + TRIPOLIS. St Andrew's cross. S., pl. iv, 9. V. F. " 3 6
- 51218 *Raymund III.* (1187-1200). Billon. Denier. Obv. + RAMVN. DVS COMS. *RV*. + CIVITAS TRIPOLIS. Star of eight rays with annulet in each angle. S., pl. iv, 16. RR. V. F. " 12 6
- 51219 *Bohemund VI.* (1268-1274). *AR*. Gros. Obv. + BOEMVNDVS. COMES. Cross pattée within tressure. *RV*. CIVITAS : TRIPOLI. Star of eight rays within tressure. S., pl. iv, 19. RR. E. F. " 15 "
- 51220 *AR*. Gros. Similar type. V. F. " 12 6
- 51221 *Bohemund VII.* (1274-1287). *AR*. Gros. Obv. + SEPTIMVS. BOEMVNDVS : COMES. Cross pattée within tressure. *RV*. + CIVITAS TRIPOLIS : SVRIE. Turreted castle within tressure. S., pl. iv, 21. R. V. F. " 12 6
- 51222 *AR*. Gros. Similar type. R. V. F. " 10 "
- 51223 *AR*. Half Gros. Similar type. S., pl. iv, 22. RR. V. F. 1 " "
- 51224 Another, similar. RR. V. F. 1 5 "

VENICE

- 51225 *Jacopo Contarini* (1204-1280). *AR*. Matapan. Obv. I. A. 9 TARIN. DVX. S. M. VENETI. St Mark and the Doge supporting gonfanon between them. *RV*. IC XC. Christ seated, facing. *Papadopoli*, pl. vii, 9. V. F. " 3 6
- 51226 *Marino Faliero* (1354-1355). *AR*. Soldino. Obv. + MARIN. FALEDRO DVX. Half-length figure of the doge to l., holding gonfanon. *RV*. S. MARCVS. VENETI. Lion rampant to l. In the field, S. *Pap.*, pl. xi, 2. RR. V. F. 1 " "

- 51227 *R.* Soldino. Variety with *Q* in field of *R*. *Pap.*, pl. xi, 3. *RR.* E. F. 1 » »
 51228 Another, similar. *RR.* V. F. » 12 6
 51229 *Nicolo Trono* (1471-1473). *R.* Lira. Obv. NICOLAVS TRO-
 NVS DVX. Bust to l. *R*. SANCTVS MARCVS. The lion
 of St. Mark facing. *P.* no 8. V. F. » 8 »
 51230 Another of similar type. F. » 5 »
 51231 *Andrea Grilli* (1523-1529). *R.* Da quattro. Obv. ANDREAS
 GRITI S M VENET DVX. Doge kneeling in front of Saint,
 supporting gonfanon together. *R*. TIBI SOLI GLORIA.
 Standing figure of Christ. V. F. » 3 »
 51232 Another of similar type. V. F. » 2 6
 51233 *Nicolo da Ponte* (1578-1585). *R.* Soldo. Obv. NIC DE P
 DVX S M VE. The Doge kneeling in front of Saint.
R. LAVS TI BI SOLI. Christ standing. E. F. » 2 6
 51234 *Francesco Erizzo* (1641-1646). *R.* Bagattino. Obv. * FRA
 ERIC DVX. Cross. *R*. S. MAR. VEN. Facing head. F. D. C. » 2 »
 51235 *Aloysio Mocenigo III.* (1762-1779). *R.* Tallero of 1769.
 Obv. RESPUBLICA VENETA. Bust of Liberty to r.
R. ALOYSIO MOCENIGO DUCE. Lion of St Mark holding
 the book of the Gospel; ex., 1769. F. D. C. » 7 6
 51236 *Paolo Renier* (1779-1789). *R.* Tallero of 1786. Similar type. F. D. C. » 7 6
 51237 *Ludovico Manin* (1789-1797). Tallero of 1789. Similar type. V. F. » 4 6
 51238 *R.* Tallero of 1795. Similar type. V. F. » 5 »

VERONA

- 51239 *Republic* (Frederik II.) (1218-50). *R.* Grosso. Obv. Outer
 legend : + VE RO NA. Inner legend : CI VI CI VI. Cross.
R. Outer legend : + CI + VI + CI + VI. Inner legend :
 V RO N A. Cross. E. F. » 5 »
 51240 *R.* Grosso. A variety. E. F. » 4 6
 (To be continued.)

GERMAN SERIES

COLOGNE

- 51241 *Otto II* (973-983). *R.* Denier. Obv. ODDO REX. Cross within
 circle; in each angle a pellet. *R*. VI. | COLOTHV | S. F. » 5 »
 51242 *Joseph I* (1705-1711). *R.* Thaler of 1705. Obv. IOSEPHVS. I.
 D. G. ROM. IMPERATOR. S. A. Laureated bust to r.
R. SOLIS. ALES. ME. PROTECET. ALIS. View of city and
 Rhine over which eagle flying; ex., REICHS FVES 1705
 P. H. H. $\frac{2}{3}$ R. V. F. 2 » »

CONSTANCE

- 51243 *Franz Conrad.* Baron von Rodt (1750-1775). *R.* Thaler of 1761.
 Obv. FRAN : CON : TIT : S : MA : DE : POP : CARD : DE
 RODT : EPIS : CONST : S : R : I : PRIN. Bust to l., beneath,
 F. H. *R*. PRO ECCLESIA ET PRO PATRIA. 17-61.
 Crowned and draped shield of arms surmounted by Cardinal's
 hat over cross. *M.* 5414. E. F. 1 1 »

DIETRICHSTEIN

- 51244 *Sigismund Ludwig* († 1664). *R.* Thaler of 1641. Obv. +
 SIGISMUND LVDOVICVS. COMES. A. DIETRICHSTAIN.
 Bust to r., beneath, 1641. *R*. * LIBER. BARON. IN.
 HOLLENBVRG. Crowned double headed eagle; below, scroll
 inscribed : SVB. ALIS. PROTEGENTIBVS. TVIS. *Donch.*
 3292. E. F. 1 10 »
 51245 *Ferdinand* (1655-1698). *R.* Thaler of 1695. Obv. FERD : S :
 R : I : PRINCEPS : A DIETRICHSTEIN. Bust to r. *R*. IN
 NICOLSPURG ET DOMINUS IN TRASP. Crowned shield
 of arms, above, 1695. *Rm.* 5011. V. F. 1 15 »

EGGENBERG

- 51246 *Johann Anton* (1634-1649). *R.* Thaler of 1644. Obv. IOAN.
 ANT. D. G. DUX. CRUMLOV. SA. ROM. Bust to r.
R. IMP. PRINC. AB. ECCHENBERG. 1644. Crowned shield
 of arms. *R.* E. F. 2 » »
 51247 *Johann Christian* and *Johann Seifried* (1649-1710). *R.* Thaler of
 1658. Obv. IOANN. CHRIST. ET. IOAN. SEYF. S. R. IMP.
 PR. C. : GRADIS. Busts facing each other of the two Dukes.
R. DVC : CRVM : ET. PRINC. AB. EGGENBERG.
 FRATRES. Crowned shield of arms. *Rm.* 5019. V. F. » 12 6

EICHSTÄTT

- 51248 *Sede Vacante* (1790). *R.* Broad Double Thaler. Obv. CAPI-
 TULUM EVSTETTENSE REGNANS SEDE VACANTE.
 On scroll : 17. V. EINE FEINE MARK. 90. Throne under bal-
 daquin; above, two saints in clouds. *R*. EX UNO OMNIS
 NOSTRA. SALUS. Oak tree with fifteen small shields; in
 background, the Willibaldsburg. *Rm.* 2560. F. F. 2 » »

- 51249 *Joseph.* Count of Stubenberg (1790-1803, † 1824). *R.* Con-
 vention thaler of 1796. Obv. IOSEPHVS. D. G. EPISC.
 EVSTETTENSIS S. R. I. P. Bust to r., beneath, C. D.
R. VASCVLIS AVLAE &c. Crowned shield of arms,
 beneath, X. EINE FEINE MARCK. *Rm.* 2561. E. F. » 12 6
 51250 *R.* Convention gulden of 1796. Similar type. E. F. » 10 »

ESTERHAZY

- 51251 *Nicolaus* (1762-1790). *R.* Gulden of 1770. Obv. NICOL. S. R.
 I. PRINC. ESZTERHAZY DE GALANTHA. Bust to r.
R. U. S. C. ET R. A. M. CONS. INT. ET. GEN. C. M. AR.
 1770. Crowned shield of arms. *Rm.* 5027. F. D. C. 1 5 »

FRANCONIAN CIRCLE

- 51252 *R.* Gulden of 1693. Obv. Four crowned shields disposed in cru-
 ciform fashion; in angles, alternate $\frac{1}{2}$ F and $\frac{1}{2}$ C, in centre, 1693.
R. DES FRANCKISCHEN CRAISES $\frac{2}{3}$ STVCK; beneath,
 palm and laurel branches; G. F. N. *Rm.* 3971. V. F. » 3 6

FRANKFORT-ON-THE-MAIN

- 51253 *A.* Gulden. Obv. MONET' NO' FRA' CFORD'. St John
 standing. *R*. + SIGISMV' D' RO' NORVM. REX. Orb
 within tressure. *Rm.* 879 var. V. F. » 17 6
 51254 *A.* Ducat of 1639. Obv. NOMEN. DOMINI. TVRIS. FOR-
 TISSIMA. Shield of arms, 16-39. *R*. On ornamented
 square tablet : DVCATVS | NOVVS. | REIPVBL. |
 FRANCO | FVRT. F. 1 5 »
 51255 *A.* Ducat of 1647. Obv. NOMEN. DOMINI. TVRRIS. FOR-
 TISSIMA. Crowned eagle. *R*. On ornamented shield :
 DVCATVS | NOVVS | REIPVB | FRANCO | FVRT. E. F. 1 1 »
 51256 *R.* Double Thaler of 1841. Obv. FREIE STADT
 FRANKFURT. View of the city; ex., ZOLLMANN.
R. VEREINSMÜNZE VII EINE F. MARK. Within oak-
 wreath : $\frac{3}{4}$ | GULDEN | $\frac{1}{2}$ | THALER | 1841. E. F. » 6 »
 51257 *R.* Double gulden of 1848. Obv. CONSTITUIRENDE
 VERSAMMLUNG I. D. F. STADT. FRANKFURT 18 MAI
 1848. Double-headed eagle. *R*. ERWÄHLT ZUM
 REICHESVERWESER ÜBER DEUTSCHLAND D. 29 JUNI
 1848. In the field : ERZHERZOG | JOHANN | VON |
 OESTERREICH. F. D. C. » 5 »
 51258 *R.* Double gulden. Similar. E. F. » 4 »
 51259 *R.* Thaler of 1859. Obv. FREIE STADT FRANK FURT.
 Crowned eagle. *R*. EIN GEDENKTHALER ***** ZU
 SCHILLER'S HUNDERT JÄHRIGER GEBURTSFEIER
 ***** AM 10. NOV. 1859. F. D. C. » 5 »
 51260 *R.* Double thaler of 1861. Obv. FREIE STADT FRANKFURT.
 Bust of Liberty; on truncation : A. V. NORDHEIM. *R*. ZWEI
 VEREINSTHALER. XV EIN PFUND FEIN. 1861. Crowned
 eagle. F. D. C. » 5 »
 51261 *R.* Thaler of 1862. Similar type. F. D. C. » 3 6
 51262 *R.* Thaler of 1862. Obv. As no 51259. *R*. EIN GEDENK-
 THALER ZUM DEUTSCHEN SCHÜTZENFESTE. Stand-
 ing figure of the city holding wreath; in the field, JULI-
 1862. E. F. » 3 6

FULDA

- 51263 *Adolf.* Baron of Dalberg (1726-1737). *A.* Double pistole of
 1735. Obv. ADOLPHUS. D. G. S. R. I. PRIN. ET. A. FULD.
 Bust to r., beneath, F. O. *R*. CANDORE ET. AMORE.
 Four crowned monograms disposed in cruciform fashion; in
 centre, X; below, 17. 35. F. 1 10 »
 51264 *Sede Vacante* (1788). *R.* Conv. Thaler. Obv. MONETA CAPIT.
 CATHEDR : FULD : SEDE VACANTE. 1788. St. Boni-
 facius; ex., X. E. F. M. *R*. Crowned shield of arms within
 circle of shields; beneath, W. *Rm.* 2584. E. F. » 12 6
 51265 *Adalbert III.* von Harstall (1788-1802). *R.* Conv. gulden of
 1796. Obv. ADALBERTUS D. G. EPIS : ET ABB : FULD :
 S : R. I. PR. Crowned shield of arms. *R*. Within wreath :
 PRO DEO ET PATRIA; beneath, XX EINE F. MARCK
 1796. V. F. » 4 6
 51265* Thaler of 1796. Obv. Legend as last. Bust to r. *R*. X EINE
 FEINE MARCK. &c. Crowned shield of arms. E. F. » 10 »

FÜRSTENBERG

- 51266 *Joseph Wenzel* (1762-1783). *R.* Mining thaler of 1767. Obv.
 IOSEPHUS WENCESLAUS S. R. I. PR. DE FÜRSTEN-
 BERG. Bust to r., on truncation, A. RW. *R*. AD LEGEM
 CONVENTIONIS. View of the mining district of Alt-
 Wolfach. Ex., DIE GRUBS. WENCESLAUS | BEY
 WOLFFACH KAME IN | AUSBEUTH IM QUAR | TAL
 REMINISCERE | 1767. *Berst.* 305. *R.* E. F. 1 15 »
 51267 *Joseph Maria Benedict* (1783-1796). *R.* Mining thaler of 1790.
 Obv. IOS. M. B. FÜRST ZU FÜRSTENBERG L. I. D. B. U.
 Z. ST. H. Z. HAUSEN I. KINZ. THAL. Bust to l.; ex : X
 EINE FEINE MARK. *R*. MIT GOTTE DURCH KUNST U.
 ARBEIT. View of the mining district of Wildschatzbach;
 ex.: DIE GRUBE FRIED. CHRIST. GABS. ZUR AUSBEUT
 IM QUARTAL CRUCIS. 1790. *Berst.* 312. V. F. 1 » »

GURK

- 51268 *Franz*, Count von Salm-Reifferscheid († 1822). *AR*. Thaler of 1801. Obv. FRANC. D. G. EP. PRINC. GVRG. ANTIO. COM. DE SALM REIFFERSCH. Bust to r.; below, DONNER. *R*. IN TE DOMINE SPERAVI. 1801. Crowned and draped shield of arms. F. D. C. » 15 »

HALLE

- 51269 *Franz I.* *AR*. Half thaler of 1746. Obv. FRANCISCVS D. G. ROM. IMP. SEMP. AVG. Laureated bust to r., beneath, P. P. WERNER. *R*. MONETA NOVA REIPUBLICÆ HALÆ SUEVICÆ. Three shields of arms; in centre, C. G. L.; below, 1746. F. D. C. » 8 »

HAMBURG

- 51270 *AR*. Gros. Obv. + MONETA. NOVA. HAMBURGEN. Gate surmounted by three towers. *R*. + SIGNO. CRVCIS. SALVEMVR. Ornamented cross. V. F. » 3 »
 51271 *Carl VI.* *AR*. 16 Schillings of 1726. Obv. Crowned double-headed eagle. *R*. Shield of arms. V. F. » 2 »
 51272 *AR*. 32 Schillings of 1809. Obv. 17 EINE MARK FEIN. Helmeted shield of arms. *R*. 32 | SCHILLINGE | HAMBURGER | COURANT | 1809. V. F. » 6 6

DUTCH SERIES

BRABANT

- 51273 *Johanna and Wenceslaus* (1355-1383). *AR*. Ecu of St. Peter. Obv. WENCELAUS · Z · IOHANA · DEI · GRA · BRAB · DVCES. Half-length bust of St. Peter facing; in front, shield of arms. *R*. + XPC · VINCIT · XPC · REGNAT · XPC · IMPERAT. Cross fleurdelisée. E. F. » 1 10 »
 51274 *Mary of Burgundy* (1477-1482). *AR*. Double briquet. Obv. + MARIA · DEI · G · DVCISS · BG · & Z & LI (tower). Two lions seated facing; between them, tinder box and sparks. *R*. + SALVV · FAC · PPLM · TVV · DIIE · A & 1478. Shield of arms over cross fleurdelisée. V. F. » 5 »
 51275 *Charles V.* (1506-1556). *AR*. Real of Antwerp. Obv. KAROLVS · D · G · ROM · IMPE · Z · HISPA · REX (hand). Half-length figure of the Emperor to r. in armour. *R*. DA · MICHL · VIRTVT · CONTRA · HOSTES · TVOS. Crowned double-headed eagle surcharged with shield of arms. V. F. » 1 5 »
 51276 *Philip II.* (1556-1598). *AR*. Real. Obv. PHS · D · G · HISP · Z · REX · DVX · BRA. Crowned head to r. *R*. DOMINVS · MIHI · ADIVTOR (hand). Crowned shield of arms. E. F. » 2 » »
 51277 *AR*. Ducatoon. 1558. Obv. Bare bust to right. *R*. Crowned shield of arms. V. F. » 6 »
 51278 *AR*. Ducatoon 1576. Obv. Bust to left. *R*. Crowned shield of arms. V. F. » 7 6
 51279 *AR*. $\frac{1}{2}$ Ecu. 1571. Obv. Bust to r. *R*. Cross fleurdelisée surmounted by crown. V. F. » 2 6
 51280 *Albert and Elizabeth* (1599-1621). *AR*. Ducatoon 1618. Obv. ALBERTVS · ET · ELISABET · DEI · GRATIA · 16 (hand) 18. Conjoined busts to r. *R*. ARCHID · AVST · DVCES · BVRG · BRAB · Zc. Crowned shield of arms and supporters. V. F. » 6 6
 51281 *AR*. Ducatoon. Similar. V. F. » 5 6
 51282 *AR*. Half Ducatoon 1619. Similar type. V. F. » 3 »
 51283 *AR*. Real. Obv. Crowned shield of arms. *R*. Burgundian cross. V. F. » 1 6
 51284 *Philip IV* (1621-1665). *AR*. Ducatoon. 1622. Obv. PHIL · IIII · D · G · HISP · ET · INDIAR · REX. (hand). Cross fleurée in saltire under crown; in the field, 16-22. *R*. ARCHID · AVST · DVX · BVRG · BRAB · +c. Crowned shield of arms. F. » 5 »
 51285 *AR*. Ducatoon. 1656. Obv. PHIL · IIII · D · G · HISP · ET · INDIAR · REX. 16 (hand) 56. Bust to r. *R*. Legend as last. Crowned shield of arms and supporters. V. F. » 7 6
 51286 *Philip V.* (1700-1713). *AR*. Ducatoon. 1703. Obv. PHILIPPUS · V · D · G · HISPANIARUM · ET · INDIARVM · REX. Bust to r.; beneath, hand. *R*. ARCHID · AVST · DVX · BVRG · BRABAN · Zc. 1703. Crowned shield of arms and supporters. E. F. » 15 »
 51287 *AR*. Ducatoon. Similar. V. F. » 10 »
 51288 *Maria Theresa* (1746-1780). *AR*. Couronne. 1751. Obv. MAR · TH · D · G · R · IMP · G · HUN · BOH · R. Bust to r. *R*. ARCH · AUS · DUX · BURG · BRAB · C · FL · 1751. Crowned shield of arms; below, hand. F. D. C. » 12 6
 51289 *AR*. Half Couronne. 1751. Similar type. F. D. C. » 3 6
 51290 *AR*. $\frac{1}{2}$ Couronne. 1753. Obv. Lion rampant to l. *R*. Crowned shield of arms. E. F. » 2 6

FLANDERS

- 51291 *Louis de Mule* (1346-1384). *AR*. Gros. Obv. + MONETA · FLAND. Lion rampant to r. *R*. Inner legend : LVDOVIC · COMES. Cross dividing the legend. V. F. » 3 »

- 51292 *Philippe III. le Hardi* (1384-1404). *AR*. Noble. Obv. PHS · DEI · GRA · DVX · BVRG · COMES · Z · DNS · FLAND. The Count crowned holding sword and shield standing in ship. *R*. + IHD · AVTEM · TRANSIENS · PER · MEDIVM · ILLORVM · IBAT. Cross fleurée within tressure; a lion in each angle. V. F. » 4 » »
 51293 *AR*. Noble. Similar type. Edge broken. V. F. » 1 10 »
 51294 *Philippe le Bon* (1419-1467). *AR*. Gros. Obv. Field quartered with arms of Burgundy and Brabant. *R*. Cross in the angles of which 2 lions and 2 lys. V. F. » 3 6
 51295 *Charles le Téméraire* (1467-1477). *AR*. Florin. Obv. KAROLVS · DEI · GRA · CO · FLAND. Cross dividing the legend surcharged with shield of arms. *R*. SANCTVS · ANDREAS · St. Andrew. E. F. » 1 10 »
 51296 Another. Similar type. V. F. » 1 7 6
 51297 *Philippe le Beau and Maximilian* (1482-1494). *AR*. Gros. Obv. MO · ARCHIDVCV · AVST · BG · CO · FLA. Shield of arms. *R*. + SIT · NOMEN · DNI · BENEDICTVM. Cross fleurée. V. F. » 3 6
 51298 *Albert and Elizabeth* (1599-1621). *AR*. Ducatoon. 1618. Type as No 51280. Mint-mark, head (Brussels). V. F. » 6 6
 51299 *Philip IV.* (1621-1665). Double ducatoon 1630. Obv. : PHIL · IIII · D · G · HISP · ET · INDIAR · REX · 1630. Bust to r. *R*. ARCHID · AVST · DVX · BVRG · ET · CO · FL · +c. Crowned shield of arms and supporters. F. » 10 »
 51300 *Maria Theresa* (1740-1780). *AR*. Cross thaler. 1769. Obv. Burgundian cross with crown in each angle. *R*. Crowned double-headed eagle surcharged with shield of arms. E. F. » 4 6
 51301 *Joseph II.* (1765-1790). *AR*. Couronne. 1785. Obv. Laur. head to r. *R*. Burgundian cross in angles of which three crowns and the Golden Fleece. F. » 3 6
 51302 *AR*. Couronne. 1789. Similar type. F. D. C. » 5 6

FRIESLAND

- 51303 *AR*. 14 Stuivers. 1684. Obv. NISI · DOMINVS · NOBISCVM · 1684 (lion). Bust of warrior to r. between : 14—ST. *R*. (Flower). FLORENV · ARGENT · ORD · FRISIE. Crowned shield of arms. V. F. » 2 6

EASTFRIESLAND

- 51304 *Edzard II.* (1540-1599). *AR*. Thaler. Obv. MO · AR · EDZ · CR · IO · C · E · D · PHRI · ORI. Kneeling warrior in full armour to l. *R*. FERDI · ROMA · IMPER · SEM · AVGVST. Crowned double-headed eagle. E. F. » 2 » »

WESTFRIESLAND

- 51305 *AR*. Ducatoon. 1677. Obv. MO · NO · ARG · PRO · CONFOE · BEL · WEST · F. Warrior in full armour standing to r. holding shield of arms. *R*. CONCORDIA · RES · PARVAE · CRESCUNT · 1677. Crowned shield of arms. F. D. C. » 12 6
 51306 *AR*. Ducatoon. Similar type. V. F. » 5 »
 51307 *AR*. Dute. 1741. Obv. WEST FRISIA 1741. Two branches of olive intertwined with the legend *R*. Crowned shield of arms between two laurel-branches. F. D. C. » 2 »
 51308 *AR*. Half ducatoon. 1779. Obv. Horseman to r.; below, shield. *R*. Crowned shield of arms and supporters. F. » 3 »

GUELDERS

- 51309 *Philip II.* (1556-1598). *AR*. Double Real. Obv. PHS · D · G · HISPA · ANG · Z · REX · DVX · GEL. Crowned bust to r. *R*. DOMINVS · MIC · HI · ADIVTOR. Crowned shield of arms within collar of the Golden Fleece. E. F. » 2 » »
 51310 *AR*. Thaler. 1558. Obv. PHS · D · G · HISP · ANG · Z · REX · DVX · GEL · 1558. Bust to r. *R*. DOMINVS · MIC · HI · ADIVTOR. Crowned shield of arms. V. F. » 10 »
 51311 *AR*. Dute. 1756. Obv. · D · | GEL | RIÆ | · 1756; below, two laurel-branches. *R*. IN DEO SP. NOS. Crowned shield of arms. F. D. C. » 2 6

ZEELAND

- 51312 *AR*. Piedfort Dalder of 30 Stuivers. 1683. Obv. LUCTOR · ET · EMERGO (tower). Warrior in full armour; at his feet, crowned shield of Zeeland. *R*. MO · NO · ARG · ORDIN · ZEELANDIAE 1683. Seven small shields, and 30—ST. R. F. D. C. » 1 » »
 51313 *AR*. Double Ducatoon. 1748. Obv. MO · NO · ARG · PRO · CON · FOE · BELG · COM · ZEEL. (tower). Warrior in full armour standing to r. holding shield of arms. *R*. CONCORDIA · RES · PARVAE · CRESCUNT ***. Crowned shield of arms between 17—48. F. D. C. » 1 5 »
 51314 *AR*. Ducatoon. 1790. Obv. MON : NOV : ARG : PRO : CONFED : BELG : COM : ZEL. Horseman to r.; below, shield of Zeeland. *R*. CRESCUNT CONCORDIA RESPARVAE. Crowned shield of arms and supporters 1790. E. F. » 6 6
 51315 *AR*. Half ducatoon. 1790. Similar type. V. F. » 3 »

NUMISMATIC BOOKS

(Continued from col. 10481.)

SECOND HAND

- 51316 AMÉCOURT (M. le Vicomte de Ponton d'). Catalogue de sa collection de monnaies mérovingiennes. Paris, 1890. 16 "
- 51317 ACKERMAN. A Numismatic Manual. London, 1840. 420 pp. 17 plates. 5 "
- 51318 ANDREW. A Numismatic History of the reign of Henry I (1100-1135). (Numismatic Chronicle, 1901). *Half morocco binding*. 1 1 "
- 51319 APPEL. Register zu Lockner's Medaillen Sammlung. *Manuscript*. Large 8vo. Bound. " 5 "
- 51320 BABELON. Mélanges Numismatiques. I^{re}, II^e and III^e Séries. Paris, 1892, 1893, 1900. 3 Volumes large 8vo. *Half morocco binding*. (Vol. I. rare). 3 " "
- 51321 — Description historique et chronologique des monnaies de la République Romaine. Vols. I and II. Paris, 1885 and 1886. *Out of print*. *Half morocco binding*. 2 10 "
- 51322 BLAVIGNAG. Armorial Genevois. Genève, 1849. 368 pp. 46 plates. " 5 "
- 51323 BOLZENTHAL. Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit. 1429-1840. Berlin, 1840. *Boards*. " 15 "
- 51324 BOYNE. Tokens issued in the seventeenth Century in England, Wales and Ireland by Corporations, Merchants, Tradesmen, &c. London, 1858, 630 pp. 42 plates. " 7 6 "
- 51325 W. B. A Manual of Roman Coins from the earliest period to the extinction of the Empire. London, 1865. 79 pp. 21 plates. " 5 "
- 51326 BAHRELDT. Geschichte des älteren römischen Münzwesens bis circa 200 vor Christi. Wien, 1900. 209 pp. 4 plates. " 9 "
- 51327 CROWTHER. A Guide to English pattern coins in gold, silver, copper and pewter from Edward I to Victoria. 57 pp. " 3 "
- 51328 EVANS. The coins of the Ancient Britons. London, 1864. 416 pp. 17 plates. *Out of print*. 2 15 "
- 51329 The same work with supplement. 2 Vols. 3 3 "
- 51330 FONROBERT. Sammlung überseeischer Münzen und Medaillen. Priced catalogue bound in two volumes. *Rare*. 4 15 "
- 51331 FRANKS and GRUEBER. Medallion Illustrations of the History of Great Britain and Ireland to the death of George II. 2 Vols. London, 1885. 2 12 6 "
- 51332 GARDNER. The types of Greek coins. Cambridge 1883. Large 4^{to}. 15 autotype plates. *Out of print*. 1 " "
- 51333 GNECCHI. Guida numismatica universale contenente 3124 indirizzi. Milano, 1889. " 1 "
- 51334 GRUEBER. Roman medallions in the British Museum. London, 1874. 1 " "
- 51335 HAWKINS. The silver coins of England. First edition, 1841, 308 pp., 47 plates. 1 5 "
- 51336 — 2nd edition. London, 1887. *Nearly as new*. 1 12 6 "
- 51337 HAZLITT. The Coin Collector. London, 1896. " 4 6 "
- 51338 — The Coinage of the European Continent. London, 1893. " 10 "
- 51339 HEAD. On the chronological sequence of the coins of Syracuse. London, 1874. *Cloth binding*. *RR*. (A copy of this rare work was sold for £4.10.0). 2 " "
- 51340 The same work. *Half morocco binding*. 2 5 "
- 51341 HENFREY. Guide to the Study of English coins. London, 1870. 3 vols. bound in limp leather. *Interleaved*. " 10 "
- 51342 — Revised edition by C. F. Keary. M. A. London, 1885. " 3 6 "
- 51343 HUMPHREYS. The coinage of the British Empire. London, 1861. " 6 "
- 51344 — The coin collector's manual. London, 1883. 2 vols. " 8 "
- 51345 IMHOOF-BLUMER. Monnaies grecques. Amsterdam, 1883. 4^{to}. *Leather binding*. 1 7 6 "
- 51346 KEARY. Catalogue of English coins in the British Museum. Anglo saxon Series. London, 1887. 1 7 6 "
- Vol. II. *New*. 2 2 "
- 51347 — Guide to the Italian medals exhibited in the King's Library. Illustrated. London, 1881. " 1 6 "
- 51348 KENYON. The Gold coins of England. London. 1884. 217 pp. 23 plates. 1 1 "
- 51349 KING. The Gnostics and their remains. 466 pp. Woodcuts. London, 1887. " 18 "
- 51350 KREUSSLER. Dr Martin Luthers Andenken in Münzen. Leipzig, 1818. " 2 "
- 51351 LANE-POOLE. Coins and Medals, their place in History and Art. London, 1892. " 3 "
- 51352 LINDSAY. A view of the coinage of Ireland. Cork, 1839. 4^{to}. 143 pp. 14 plates. " 3 6 "
- 51353 LIVERPOOL (Charles 1st Earl of). A Treatise on the coins of the Realm. London, 1888. " 2 6 "
- 51354 MACDONALD. Catalogue of Greek Coins in the Hunterian Collection. Vol. I. Italy, Sicily, Macedon, Thrace and Thessaly. Glasgow, 1899. Published at £3.3.0. *As new*. 2 10 "
- 51355 MADDEN. Coins of the Jews. London, 1881. 4^{to}. 324 pages. Numerous Illustrations. 1 10 "
- 51356 Medallion History of Napoleon. A collection of all the medals, coins and jettons relating to his actions and reign from the year 1719 to 1815. 4^{to}. *Very rare*. 2 5 "
- 51357 MARSHALL. A view of the silver coin and coinage of Great Britain from 1662 to 1837. London, 1838. " 8 "
- 51358 MONTAGU. Collection de Monnaies d'or Romaines et Byzantines. Illustrated Catalogue with price-list. Paris, 1896. *Fine half morocco binding*. 1 5 "
- 51359 — Sale catalogue of English Coins and Medals with prices marked. Bound in two volumes. 2 10 "
- 51360 — The copper, tin and bronze coinage and patterns for coins of England. London, 1893. " 6 "
- 51361 MÜLLER. Numismatique de l'ancienne Afrique. 4^{to}. 3 vols. and supplement. *Boards*. 3 " "
- 51362 — The same work bound in one volume. *Half morocco*. 3 3 "
- 51363 Neueste Münzkunde. Abbildung und Beschreibung der jetzt coursirenden Gold- und Silber-Münzen. Leipzig, 1856. 2 vols. " 5 "
- 51364 POOLE. A descriptive catalogue of the Swiss coins in the South Kensington Museum. London, 1878. 1 5 "
- 51365 QUELEN (Vicomte E. de). Collection de monnaies romaines et byzantines. Illustrated catalogue. Paris, 1888. " 16 "
- 51366 RATHGEN. Die Konservierung von Alterthumsfunden. Berlin, 1898. 8vo. 142 pp. " 2 6 "
- 51367 RIDGEWAY. The origin of metallic currency and weight standards. Cambridge, 1892, 417 pp. " 15 "
- 51368 RÖHDE. Die Münzen des Kaisers Aurelianus, seiner Frau Severina und der Fürsten von Palmyra. Miskolcz, 1881. 429 pp. " 15 "
- 51369 RUDING. Annals of the Coinage of Britain and its dependencies. First edition. London, 1817. 4 vols. *Leather binding*. 1 10 "
- 51370 — Annals of the Coinage of Great Britain and its dependencies. Third edition. London, 1840. 3 vols. *Cloth binding*. 5 5 "
- 51371 ROLLIN & FEUARDENT. Catalogue d'une collection de médailles romaines en vente à l'amiable. Paris, 1863. 1 " "
- 51372 SIMON. Essay on Irish coins. Dublin, 1810. " 10 "
- 51373 SMITH. Encyclopaedia of Gold and Silver coins of the world. Philadelphia, 1886. 1 " "
- 51374 SMYTH. Descriptive catalogue of a Cabinet of Roman Imperial large-brass medals. Bedford, 1834. 4^{to}. 352 pp. " 15 "
- 51375 THORBURN. A Guide to the coins of Great Britain and Ireland. 2nd edition. " 3 "
- 51376 SVORONOS. Numismatique de la Crète ancienne. Première partie, texte. Mâcon, 1890. 4^{to}. 358 pp. 3 10 "
- 51377 SPINK & SON. Catalogue of Mr. Montagu's collection of coins from George I. to Victoria. London, 1890. " 7 6 "
- 51378 WELZL DE WELLENHEIM. Catalogue de sa grande collection de Monnaies et Médailles. Vol. I. Médailles antiques, grecques et romaines. Vienne, 1844. 1 " "
- 51379 WELCH. Medals struck by the Corporation of London to commemorate important municipal events 1831 to 1893. London, 1894. 4^{to}. 169 pp. " 10 6 "

ENGLISH GOLD COINS

(Continued from col. 10481.)

Henry IV.

NOBLES

Heavy coinage.

- 51380 **hærric' . di . ɣræ . ræx . æpɔl . z . frænɔ . d . hɪb . æ . ʔq**. Crowned figure of the King standing in ship; three ropes from stern, one from prow; lis and lion ornaments on side of ship, slipped trefoil below. **R. . ʔ . hɔ . ævteɔ . trænɔ . sɪæns . pær . mædiu . illorv . ɪbæʔ**. Floriated cross within tressure of arches; **h** in centre; slipped trefoil in second quarter. 118 $\frac{1}{2}$ grains. *This noble has all the characteristics of the light coinage except the weight*. *RR*. V. F. 15 " "

Light coinage.

- 51381 **hærric' . di . ɣræ . ræx . æpɔl . z . frænɔ . d . hɪb . æ . ʔq**. Ornaments—lion, two lis, lion, two lis, lion; slipped trefoil below. **R. . ʔ . hɔ . ævteɔ . trænɔ . sɪæns . pær . mædiu . illorv . ɪbæʔ**. **h** in centre, slipped trefoil in third quarter. 108 $\frac{1}{2}$ grains. *R*. E. F. 7 10 "
- 51382 **hærric' . di . ɣræ . ræx . æpɔl . z . frænɔ . d . s . hɪb . æ . ʔq**. Ornaments—lis, lion, two lis, lion; slipped trefoil below. **R. . ʔ . hɔ . ævteɔ . trænɔ . sɪæns . pær . mædiu . illorv . ɪbæʔ**. Slipped trefoil in second quarter. 106 $\frac{1}{2}$ grains. *R*. E. F. 7 10 "
- 51383 **hærric' . di . ɣræ . ræx . æpɔl . z . frænɔ . d . hɪb . æ . ʔq**. Ornaments—lion, lis, lion, lis, lion; annulet and slipped trefoil below.

R. ILLOV : Slipped trefoil in second quarter. 107 grains.

E. F. 12 10 "

- 51384 **hERRIO** * **DI** * **GR** * **RAX** * **ANGL** ***T**.
Ornaments — lion, two lis, lion, two lis; a lis instead of
slipped trefoil below. Two ropes instead of one from prow of
ship. A lis in second quarter of reverse. **h** in centre.
86 $\frac{1}{2}$ grains. V. F. 5 10 "

QUARTER NOBLES

Heavy coinage.

- 51385 * **hERRIOVS** : **DI** : **GR** : **ANGL** : **S** : **FRAN**.
Royal shield within tressure, French arms semé de lis;
a crescent above the shield. **R.** * **EXALTABITVR** :
IN : **GLORIA**. Floriated cross &c., pellet in centre.
Ken. 20. 29.2 grains. Ex. Brice, Montagu, and Murdoch
collections. RRR. E. F. 18 " "

Light coinage.

- 51386 * **hERRIO** : **DI** : **GR** : **RAX** : **ANGL**. Three lis
in French arms; lis above shield; slipped trefoil and annulet
at each side of shield. **R.** * **EXALTABITVR** : **IN** :
GLORIA : Lis in centre. 26 grains. RR. E. F. 8 " "

Henry V.

- 51387 **hERRIO** : **DI** : **GR** : **RAX** : **ANGL** : **S** :
FRAN : **DNS** : **HYB** * Mullet at the King's sword
arm. Ornaments on ship — lion, two lis, lion, two lis.
Three ropes from stern, two from prow. **R.** * **h** :
ANGL : **TR** : **SIENS** : **PAR** : **MEDIV** : **IL** :
LORV : **IBAT**. Quatrefoil over lion's head in second
quarter. R. V. F. 2 2 "
51388 — Same legends and types with the addition of an
annulet on the side of the ship. R. E. F. 3 " "
51389 — — — — — E. F. 2 10 "
51390 — — — — — V. F. 2 " "
51391 — — — — — V. F. 1 10 "
51392 — — With broken annulet above
sword hilt, and trefoil of pellets to right of shield. R. E. F. 4 10 "
51393 — — — — — E. F. 3 10 "
51394 — — Annulets unbroken; only one
rope from prow; pellet in first quarter of reverse. R. E. F. 4 10 "
51395 — — Trefoil in first quarter of reverse.
Unusually fine, but pierced. R. 1 15 "

QUARTER NOBLE

- 51396 **hERRIO** : **RAX** : **ANGL** : **S** : **FRAN**. Annulet at
each point of tressure except below the shield. Lis above,
mullet to right, broken annulet to left of shield.
R. * **EXALTABITVR** : **IN** : **GLORIA**. Lis in
centre of cross. Cracked. R. F. " 10 "

Henry VI

NOBLES

Annulet coinage.

(*"The Gold Coinage of Henry VI". F. A. Walters.*)

- 51397 **hERRIO** * **DI** : **GR** : **RAX** : **ANGL** : **S** : **FRAN** :
DNS : **HYB** (Trefoil stops). Annulet at the King's sword
arm. **R.** * **h** : **ANGL** : **TR** : **SIENS** : **PAR** :
MEDIV : **ILLORV** : **IBAT**. Cinquefoil after **h**;
annulet in one spandril, trefoils in others. F. D. C. 3 10 "
51398 — — — — — E. F. 2 10 "
51399 — — — — — E. F. 2 " "
51400 — — — — — V. F. 1 10 "
51401 — — Trefoil instead of lis after **hERRIO**. Large trefoil
instead of cinquefoil after **h**. R. V. F. 2 " "
51402 **Lis at stern of ship. York mint.** Legend ends
IIAT. R. V. F. 2 10 "
51403 **Flag at stern of ship. Calais mint.** — — R. E. F. 3 " "
51404 — — — — — V. F. 2 " "
51405 — — — — — V. F. 1 15 "

Rosette coinage.

- 51406 **hERRIO** **DI** **GR** **RAX** **ANGL** **S** **FRAN** **PS**
HYB. Mascle after **GR**; rosettes after each other word.
A lis at the King's sword arm. **R.** * **h** : **ANGL** : **TR** :
SIENS : **PAR** : **MEDIV** : **ILLORV** : **IBAT**.
Mascle after **PAR**, rosette after each other word except
IBAT. A lis above the lion's head in second quarter. R.
V. F. 3 " "

Pine-cone mascle coinage.

- 51407 **hERRIO** **DI** **GR** **RAX** **ANGL** **S** **FRAN** **DNS**
hIB. Cone after **hERRIO**, **DI**, **GR**; mascle after **RAX**.
R. * **h** : **ANGL** : **TR** : **SIENS** : **PAR** : **MEDIV** :
ILLORV : **IBAT**. Mascle after **PAR**, cone after each
other word except the last two. A lis above the lion's head in
second quarter. R. F. D. C. 5 10 "

HALF-NOBLES

Annulet coinage.

- 51408 **hERRIO** * **DI** : **GR** : **RAX** : **ANGL** **S** **FRAN**
(Trefoil stops). Annulet at the King's sword arm.
R. * **DOMINE** **RA** : **IN** : **FVRORE** : **TVO**.
ARCVAS : **MA**. Cinquefoil after **DOMINE**. Annulet
instead of trefoil in one spandril. E. F. 3 " "
51409 — — — — — V. F. 2 5 "

Rosette coinage.

- 51410 **Flag at stern. Calais mint.** **hERRIO** **DI** **GR**
RAX **ANGL** **S** **FRAN**. (Rosette stops). A lis at
the King's sword arm. **R.** * **DOMINE** **RA** : **IN** : **FV** :
ROR **TVO** **ARCVAS** **MA**. (Rosette stops). RRR. E. F. 8 10 "

QUARTER NOBLES

Annulet coinage.

- 51411 * **hERRIO** * **DI** : **GR** : **RAX** : **ANGL** (Trefoil
stops). Lis above shield. **R.** * **EXALTABITVR** : **IN** :
GLORIA. Cinquefoil after **EXALTABITVR**. E. F. 1 2 6
51412 — — — — — V. F. " 15 "
51413 — — — — — V. F. " 12 6

Rosette mascle coinage.

- 51414 * **hERRIO** : **DI** : **GR** : **RAX** : **ANGL**. Mascle after
RAX. **R.** * **EXALTABITVR** : **IN** : **GLORI**.
Mascle after **EXALTABITVR**. RR. F. D. C. 4 " "

1470-1471

Angels.

LONDON MINT

- 51415 Mm. (Obv.). Pierced cross. **hERRIOVS** **DI** **GR** **RAX**
ANGL **S** **FRAN**. The Archangel slaying the dragon.
R. **PAR** **ORVSE** **TVA** **SALVA** **NOS** **XPO**
REDE. Ship to right with mast in form of cross
surmounted by top-castle; shield of arms in front of mast;
h to left, lis to right. Trefoil stops in legends. R. F. D. C. 3 " "
51416 — No mint mark. **DEI**. **R.** **PAR** **ORVSE** :
TVA **SALVA** **NOS** **XPO** **REDE** **MTOR**. Saltire
stops in obverse legend, trefoils reverse. R. F. 1 15 "

BRISTOL MINT

- 51417 Mm. (R). Pierced cross. **hERRIOVS** **DEI** **GR** **RAX**
ANGL **S** **FRAN**. Trefoil stops. **R.** **PAR** **ORVSE** :
TVA **SALVA** **NOS** **XPO** **REDE** **T**. **B** in the
waves. Trefoil after **XPO**, below **h**, and below the lis. RR. E. F. 12 10 "
51418 — **hERRIOV** **DI** **GR** **RAX** **ANGL** **S**
FRAN **DNS**. Trefoil stops. **R.** **PAR** **ORVSE** **TVA**
SALVA **NOS** **XPO** **REDE** **MT**. Trefoil stops.
h to left of mast as before, but no lis. **B** in the waves. RR.
E. F. 15 " "

(To be continued.)

ENGLISH SILVER COINS

CROWNS

(Continued from col. 10482).

Commonwealth.

- 51419 1651. Mm. Sun. THE COMMONWEALTH OF
ENGLAND. Shield, bearing the cross of St. George within
wreath of palm and laurel. **R.** GOD WITH VS 1651. Two
shields, one with St. George's cross and the other Ireland's
harp, surmounted by the mark of value V. R. E. F. 6 10 "
51420 — — — — — V. F. 4 15 "
51421 1652. — — — — — E. F. 6 10 "
51422 1653. — — — — — F. D. C. 6 10 "
51423 — — — — — E. F. 5 5 "

51424	—	—	E. F.	4	10	»
51425	—	—	V. F.	3	10	»
51426	1654.	—	E. F.	5	»	»
51427	1656.	—	F. D. C.	6	»	»
51428	—	—	E. F.	5	»	»
51429	—	Larger 6. R.	F. D. C.	7	»	»
51430	—	—	E. F.	5	10	»

Cromwell.

51431	1658.	OLIVAR · D · G · RP · ANG · SCO · HIB · &c · PRO. Laureate bust to left. R. PAX · QVÆRITVR · BELLO · 1658. Crowned shield of arms. Flaw scarcely perceptible. R.	F. D. C.	8	10	»
51432	—	—	E. F.	6	10	»
51433	—	Distinct flaw.	F. D. C.	6	10	»
51434	—	—	E. F.	5	10	»
51435	Tanner's crown.	—	F. D. C.	14	»	»
51436	The "Dutch" crown.	—	F. D. C.	8	10	»
51437	—	—	V. F.	5	»	»

(To be continued.)

HALFCROWNS

(Continued from col. 10487.)

Commonwealth.

51438	1649.	Same type as the crown. R.	V. F.	1	10	»
51439	1651.	— R.	V. F.	1	10	»
51440	1652.	— R.	F. D. C.	4	10	»
51441	—	—	E. F.	3	»	»
51442	—	—	E. F.	»	15	»
51443	1653.	— A choice piece. R.	E. F.	2	10	»
51444	—	—	E. F.	2	»	»
51445	—	—	V. F.	1	10	»
51446	—	—	V. F.	1	»	»
51447	—	—	V. F.	»	15	»
51448	1654.	— R.	V. F.	1	5	»
51449	—	—	F.	1	»	»
51450	1656.	— Perfect. R.		10	10	»
51451	—	—	E. F.	2	5	»
51452	—	—	V. F.	1	15	»
51453	—	—	V. F.	1	»	»
51454	—	—	F.	»	12	6

Cromwell.

51455	1656.	Same type as the crown. The rare date.	F. D. C.	8	10	»
51456	—	—	F.	2	5	»
51457	1658.	— R.	F. D. C.	3	»	»
51458	—	—	E. F.	2	»	»
51459	—	—	V. F.	1	10	»

(To be continued.)

SHILLINGS

(Continued from col. 10489.)

Commonwealth.

51460	1649.	Same type as the crown and halfcrown. S.	V. F.	»	7	6
51461	—	—	F.	»	5	»
51462	1651.	— S.	E. F.	1	5	»
51463	—	—	V. F.	1	»	»
51464	—	—	V. F.	»	15	»
51465	—	—	V. F.	»	10	»
51466	1652.	— S.	F. D. C.	2	»	»
51467	—	—	V. F.	1	»	»
51468	—	—	V. F.	»	12	6
51469	—	—	V. F.	»	8	»
51470	1653.	— S.	V. F.	»	15	»
51471	—	—	F.	»	7	6
51472	1654.	— S.	F.	»	7	6
51473	1656.	— S.	V. F.	»	15	»
51474	—	—	V. F.	»	10	»
51475	1658.	— R.	F.	»	12	6
51476	—	—	F.	»	8	6
51477	1660.	— R.	E. F.	2	»	»
51478	—	—	F.	1	»	»
51479	—	—	F.	»	7	6

Cromwell.

51480	1658.	Same type as the crown and halfcrown. R.	F. D. C.	1	15	»
51481	—	—	E. F.	1	10	»

(To be continued.)

SIXPENCES

(Continued from col. 10490.)

Commonwealth.

51482	1649.	Same type as the larger pieces. R.	V. F.	»	7	6
51483	1652.	— R.	E. F.	1	»	»
51484	—	—	V. F.	»	10	»
51485	1656.	— R.	E. F.	1	10	»
51486	1658.	— R.	E. F.	1	7	6
51487	—	—	V. F.	1	»	»
51488	1660.	— R.	E. F.	1	10	»
51489	—	—	M.	»	5	»

(To be continued.)

GROATS

(Continued from col. 10492.)

Edward IV.

Heavy coinage.

LONDON MINT

51490	Mm. Cross. R. Cinquefoil pierced. EDVVARD' DI' GRA' REX ANGL' & FRANC. Crowned bust facing within tressure; lis on neck, pellet each side of head R. POSVI & DIVITVS LONDON. R.	V. F.	»	15	»
51491	Mm. Rose. Annulet each side of neck. Mascle after DIVITVS. R.	E. F.	1	5	»
51492	Mm. Rose. Quatrefoil each side of neck. Mascle after DIVITVS. R.	E. F.	1	»	»
51493	—	V. F.	»	15	»
51494	Mm. Rose. R. Cinquefoil pierced. Quatrefoil each side of neck. DIVITVS LON · DON · R.	E. F.	»	17	6
51495	Mm. Cinquefoil pierced. Crescent on bust, quatrefoil each side of neck. DIVITVS LONDON. R.	E. F.	1	2	6
51496	—	V. F.	»	12	6

Light coinage.

LONDON MINT

51497	Mm. Rose. EDVVARD' DI' GRA' REX ANGL' & FRANC. Quatrefoil each side of neck. R. POSVI & DIVITVS LONDON. R.	V. F.	»	2	»
51498	Mm. Rose. EDVVARD' DI' GRA' REX ANGL' & FRANC. Annulet each side of neck. Mascle after DIVITVS. R.	V. F.	»	5	»
51499	—	V. F.	»	3	»
51500	Mm. Sun. Quatrefoil each side of neck.	V. F.	»	2	6
51501	—	F.	»	1	6
51502	— Lis after DIVITVS.	V. F.	»	4	»
51503	—	V. F.	»	3	»
51504	Mm. Sun. R. Crown. Quatrefoil each side of neck.	V. F.	»	2	»
51505	Mm. Crown. R. Sun. Quatrefoil each side of neck and on breast.	E. F.	»	5	»
51506	—	E. F.	»	3	»
51507	Mm. Crown. Quatrefoil each side of neck.	E. F.	»	3	»
51508	—	V. F.	»	2	»
51509	Mm. Annulet. All arches fleured.	V. F.	»	3	»
51510	— Arches above crown not fleured.	V. F.	»	3	»
51511	Mm. Annulet enclosing pellet. A rose each side of neck.	V. F.	»	5	»
51512	Mm. Cross fitchée, R. Sun. All arches fleured. Trefoil each side of neck.	V. F.	»	3	»
51513	— Arches above crown not fleured.	V. F.	»	3	»
51514	— MENV for MENV.	V. F.	»	5	»
51515	— No trefoils.	E. F.	»	5	»
51516	—	V. F.	»	3	»
51517	Mm. Cross fitchée pierced, R. Sun. All arches fleured.	V. F.	»	5	»
51518	— Arches above crown not fleured.	V. F.	»	5	»
51519	Mm. Cross pierced.	V. F.	»	2	6
51520	Mm. Cross pierced, pellet to left.	V. F.	»	2	6
51521	— Rose after DIVITVS.	V. F.	»	5	»
51522	Mm. Cross pierced, pellet to right.	V. F.	»	2	»
51523	Mm. Cross pierced, pellet to right on obverse, to left on reverse.	V. F.	»	2	6
51524	— Rose after DENV.	V. F.	»	3	»
51525	— Rose after POSVI and DIVITVS.	E. F.	»	5	»
51526	Mm. Cross pierced, pellet (on obverse only) to right.	V. F.	»	3	»
51527	Mm. Cross pierced, between two pellets on obverse. B for R in legend. BAX ANGL' & FRANC.	V. F.	»	5	»
51528	Mm. Cinquefoil. Rose on breast and after POSVI.	E. F.	»	5	»
51529	—	E. F.	»	3	»

51530	—	Rose on breast, after POSVI, and	E. F. » 5 »
51531	—	—	V. F. » 3 »
51532	—	Rose on breast and DEVN.	E. F. » 4 »
51533	—	—	E. F. » 3 »

BRISTOL MINT

51534	Mm. Sun. B on the King's breast. Quatrefoil each side of neck.	V. F. » 7 6
51535	VILLÆ BRISTOVV.	M. » 2 »
51536	Mm. (Obv. only) Sun. VILLÆ BRISTOLL.	F. » 5 »
51537	Mm. Crown. VILLÆ BRISTOLL.	F. » 5 »
51538	VILLÆ BRISTOLL.	E. F. » 10 »
51539	—	V. F. » 7 6
51540	—	F. » 3 »
51541	VILÆ LÆ BRISTOLL.	V. F. » 7 6
51542	VILÆ LÆ BRISTOLL.	V. F. » 7 6
51543	—	F. » 3 »
51544	VILLÆ BRISTOVV.	F. » 4 »
51545	Trefoil after VIL and LÆ.	V. F. » 6 »
51546	—	F. » 4 »
51547	VILLÆ BRISTOVV.	V. F. » 6 »
51548	—	V. F. » 5 »

COVENTRY MINT

51549	Mm. Sun. Q on the King's breast. CIVITAS COVENTRIÆ.	V. F. 1 » »
51550	R. —	V. F. » 15 »
51551	—	F. » 7 6
51552	—	F. » 5 »

NORWICH MINT

51553	Mm. Sun. R on breast. CIVITAS NORWIC. R.	V. F. » 12 6
51554	—	V. F. » 8 6
51555	—	F. » 5 »
51556	—	M. » 3 »
51557	CIVITAS NORWIC.	V. F. » 12 6
51558	—	F. » 5 »
51559	—	F. » 4 »

YORK MINT

51560	Mm. Lis. Q on the King's breast CIVITAS EBORACI.	E. F. » 10 »
51561	—	E. F. » 8 »
51562	—	V. F. » 6 »
51563	—	F. » 4 »
51564	Trefoil after CIVITAS.	V. F. » 7 6
51565	Without Q on breast.	E. F. » 12 6
51566	—	E. F. » 10 »
51567	—	V. F. » 7 6
51568	Mm. Lis upon crown, R. Lis. Q on breast. R.	V. F. » 7 6
51569	Mm. Lis, R. Crown. — R.	V. F. » 7 6
51570	—	F. » 4 »
51571	Mm. Lis, R. Sun. — R.	V. F. » 7 6
51572	—	Same but without Q on breast. R. V. F. » 7 6
51573	Trefoil instead of usual quatrefoil each side of neck. Q on breast. R.	V. F. » 6 »
51574	—	F. » 3 »
51575	Mm. Sun. Quatrefoils. Q on breast. E. F.	» 10 »
51576	—	F. » 5 »

Mixed Dies.

COVENTRY-LONDON

51577	Mm. Rose, R. Sun. Q on breast. R. CIVITAS LONDON.	V. F. » 15 »
51578	R. —	V. F. » 12 6

YORK-LONDON

51579	Mm. ? Q on breast. No quatrefoils. R. CIVITAS LONDON. Trefoil after CIVI and before LON. R.	E. F. » 18 »
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(To be continued.)

HALF-GROATS

(Continued from col. 10493.)

Edward IV.

Light coinage.

LONDON MINT

51580	Mm. Rose. Quatrefoil each side of neck. CIVITAS LONDON. R.	F. » 5 »
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51581	Mm. Crown. —	R. V. F. » 10 »
51582	Mm. Cross fitchée. No quatrefoils.	R. V. F. 1 5 »

BRISTOL MINT

51583	Mm. Sun. Quatrefoils. EDVVARD DI GRÆ RÆX * ANGLÆ * FRÆ. R. POSVI &c. VILLÆ BRISTOVV. RRR. E. F. 7 » »
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CANTERBURY MINT

51584	Mm. Rose. Q on breast. CIVITAS CANTOR.	V. F. » 8 »
51585	—	V. F. » 6 »
51586	—	V. F. » 5 »
51587	Mm. Rose. Q on breast and in centre of reverse.	V. F. » 4 »
51588	Mm. Rose. Q on breast, rose in centre of reverse.	E. F. » 10 »
51589	—	V. F. » 5 »
51590	Mm. (Obv. only) Crown. Trefoil each side of neck.	V. F. » 6 »
51591	—	F. » 4 »
51592	Mm. (Obv. only). Archbishop's pall. A knot (the badge of Archbishop Bouchier) on the breast.	R. V. F. » 10 »
51593	Mm. ? Same type.	R. V. F. » 5 »

YORK MINT

51594	Mm. Lis. CIVITAS EBORACI. R. Pierced.	F. » 3 »
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(To be continued.)

MISCELLANEOUS ENGLISH COINS

(Continued from col. 10496.)

Recent purchases.

GOLD

51595	Edward IV. Angel. Mm. Pierced cross and pellet. EDVVARD DI GRÆ RÆX * ANGLÆ * FRÆ. St. Michael spearing the dragon. R. PÆR DRAGON TYN SALVA NOS XPI RÆDEMPT. Ship with Q and a rose at sides of niast.	V. F. 1 2 6
51596	Henry VII. Angel. Second issue. Mm. Pheon. HARRIOT DI GRÆ RÆX * ANGLÆ * Z * FR. Usual type.	E. F. 1 » »
51597	Elizabeth. Half Sovereign. Mm. Coronet.	V. F. 1 7 6
51598	James I. Half Laurel. Mm. (Obv.) Trefoil slipped.	V. F. » 15 »
51599	Commonwealth Unite, 1653. THE COMMONWEALTH OF ENGLAND. GOD WITH VS 1653.	V. F. 2 5 »
51600	James II. Guinea, 1686. Usual type. R.	F. D. C. 2 10 »
51601	— 1688. Elephant and castle. R.	V. F. 1 15 »
51602	William III. Five Guineas, 1701. S.	E. F. 6 » »
51603	Queen Anne. Guinea, 1712. R.	E. F. 2 5 »
51604	George III. "Spade" Guinea, 1789.	E. F. 2 5 »
51605	— 1793.	F. D. C. 2 7 6
51606	— 1798.	F. D. C. 2 7 6
51607	— "Military" Guinea, 1813. Brilliant.	F. D. C. 2 » »
51608	— Double Sovereign, 1820. GEORGIUS III D : G : BRITANNIARUM REX F : D : Laureate bust to right, 1820. R. St. George and the dragon. Inscribed edge. RR.	F. D. C. 12 10 »
51609	Victoria. Proof Double Sovereign, 1887.	F. D. C. 3 » »
51610	— Proof Sovereign, 1887.	F. D. C. 1 4 »
51611	— Proof Half Sovereign, 1887.	F. D. C. » 12 6
51612	— Proof Double Sovereign, 1893.	F. D. C. 3 » »
51613	— Proof Sovereign, 1893.	F. D. C. 1 4 »
51614	— Proof Half-Sovereign, 1893.	F. D. C. » 12 6

SILVER

ANGLO-SAXON PENNIES

51615	St. Eadmund of East Anglia. Memorial coinage. * SCEADMVMRIT. In centre A. R. * NBIIVTDIV-SEI. Cross pattée. S.	F. D. C. 1 » »
51616	Eadweard the Elder. * EADVEARD REX. Bust to left. R. DVDIE HON across the field in two lines	

divided by a pellet between two crosses pattées; three pellets above and below. *An extremely fine coin from the Cuerdale find and the Shepherd and Montagu collections. RR.* F. D. C. 15 » »



- 51617 **Aethelstan.** ✠ AEDLTAN REI ✠. Cross pattée. R. Straight line across the field; above, church between two annulets; below, GILJY9. RR. E. F. 15 » »



- 51618 **Aethelred II. London.** *Hild.*, type C. ✠ GODPINE MTO LVN. E. F. » 5 »
 51619 — *Hild.*, type D. ✠ EADPOLD MTO LVND. V. F. » 4 »
 51620 — ✠ LEOFNO-D MTO LVND. Same type. V. F. » 3 6
 51621 — ✠ LEOFRYD MTO LVND. Same type. F. D. C. » 5 »
 51622 — **Lydford.** Same type. ✠ GODA MTO LYD'A. R. F. D. C. 1 10 »
 51623 — **Maldon.** *Hild.*, type C. ✠ LEOFPINE MTO MELD. R. F. D. C. 1 10 »
 51624 — **Norwich.** Same type. ✠ FOLCARD MTO NORD. S. V. F. » 10 »
 51625 **Canute. Bath.** *Hild.*, type E. ✠ ALFPALD ON BALD. S. V. F. » 9 »
 51626 — **Chester.** ✠ ELFPINE ON LEH. Same type. S. E. F. » 12 6
 51627 — **Norwich.** *Hild.*, type E. ✠ HATEMAN M NOR. R. V. F. » 15 »
 51628 — **Worcester.** *Hild.*, type G. ✠ GOD: ON PINRAIE. R. E. F. 1 » »
 51629 — **York.** *Hild.*, type H. ✠ BEORN ON EOFR. M. » 2 6
 51630 **Harold I. Canterbury.** *Hild.* type A. ✠ AELFRED ON EE. R. F. 1 2 6
 51631 — **Southampton.** *Hild.*, type B. ✠ AELFPINE O: HAM. R. V. F. 2 » »
 51632 **Edward the Confessor. Cambridge.** *Hild.*, type G. ✠ PVLFPINE ON GANTE. S. E. F. » 12 6
 51633 — **Chester.** *Hild.*, type F, var. b. ✠ COLBRAND ON LEIC. S. V. F. » 8 6
 51634 — **Chichester.** *Hild.*, type G. ✠ ELFPINE ON CICEIT. S. V. F. » 12 6
 51635 — **Hastings.** *Hild.*, type F. ✠ DVINNE ON HÆOSTIE. V. F. » 6 »
 51636 — **London.** *Hild.*, type B. ✠ AELERIC ON LVN. V. F. » 5 »
 51637 — ✠ AELPI ON LVND: E. F. » 7 6
 51638 — ✠ PVLFPINE ON LV. E. F. » 6 6
 51639 — **Lincoln.** *Hild.*, type E. ✠ VLF ON LINCOLNE. F. » 5 »
 51640 — ✠ GODRIC ON LIN. V. F. » 5 »
 51641 — **Thetford.** ✠ AELSIE ON DEODFO. V. F. » 9 »
 Same type. » 9 »
 51642 — ✠ LEOFRIC ON DEO. *Finely toned.* F. D. C. » 12 6
 51643 — **Norwich.** Same type. ✠ DVREVERD ON NOR. R. E. F. » 12 6
 51644 — **Watchet.** *Hild.*, type D. ✠ LEOFPINE ON PE. RR. V. F. 2 » »
 51645 — **Winchester.** *Hild.*, type G. ✠ BRIHTMER ON PINCE. V. F. » 4 »
 51646 — *Hild.*, type E. ✠ GODPINE ON PIN. V. F. » 4 »
 51647 — *Hild.*, type F. ✠ GODPIN: ON PICE: E. F. » 5 »

- 51648 — **Southampton.** *Hild.*, type F. ✠ LEOFRIC ON HAMTV. R. V. F. » 10 »
- 51649 **William I. Bath.** *Hks.*, 242. ✠ IEC LMIE ON BILD. R. E. F. 1 2 »
 51650 — **Bristol.** *Hks.*, 241. ✠ BRIHTFORD ON BRIC. E. F. » 15 »
 51651 — **Canterbury.** *Hks.*, 241. ✠ PINEDI ON CNTLI. E. F. » 10 »
 51652 — **Chichester.** *Hks.*, 241. ✠ BRVMN ON CICE. E. F. » 10 »
 51653 — Same type. ✠ SPRIECLINE ON CI. V. F. » 8 »
 51654 — **Exeter.** *Hks.*, 241. ✠ LIFFINE ON IEXEI. V. F. » 10 »
 51655 — **Hastings.** *Hks.*, 241. ✠ DVNIC ON HSTANE. V. F. » 7 6
 51656 — **Lincoln.** *Hks.*, 241. ✠ VLF ON LINCOLNE. V. F. » 10 »
 51657 — **Norwich.** *Hks.*, 241. ✠ HOPOR NOR-OP. V. F. » 12 »
 51658 — **Salisbury.** *Hks.*, 242. ✠ ESRN ON SERBIR. E. F. » 12 »
 51659 — **Sandwich.** *Hks.*, 241. ✠ GODPINE ON SAN. F. » 15 »
 51660 — **Southwark.** *Hks.*, 241. ✠ LIFFORD ON SV-DE. V. F. » 7 6
 51661 — *Hks.*, 242. ✠ IELDOF ON SV-D. V. F. » 7 »
 51662 — **Thetford.** *Hks.*, 241. ✠ IELFPINE ON DTFR. E. F. » 9 »
 51663 — **Winchester.** *Hks.*, 241. ✠ IESTAN ON PINCE. V. F. » 4 »
 51664 — ✠ SPRIECLINE ON PIN. V. F. » 4 »
- 51665 **Edward III. Groat, 1351-1360.** ✠ EDVVARD D'OR REX ANGL' & Z FRANC' D'HYB. Crowned bust facing within tressure. R. ✠ POSVI &c. CIVITAS LONDON. F. D. C. » 15 »
 51666 — CIVITAS EBORACI. V. F. » 5 »
 51667 **1360-1369.** ✠ EDVVARD DEI OR REX ANGL' DRS HYB. S. AQT. R. POSVI &c. CIVITAS LONDON. E. F. » 12 »
 51668 — **Penny.** Mm. Crown. EDVVARDVS REX ANGLI. Crowned bust facing. R. CIVITAS LONDON. R. V. F. » 10 »
 51669 — Another. Mm. Cross pattée. EDVVARD ANGL' R DRS HYB. R. CIVITAS LONDON. R. E. F. » 12 »
- 51670 **Edward the Black Prince. Hardi d'argent of Rochelle.** ED PO DRS REX ANGLI. Half-length figure of the Prince, facing, beneath canopy. R. AQTARID PRNOPS. R. Cross, leopard and lis in alternate angles. S. E. F. » 5 »
- 51671 **Henry VI. Groat.** Pine-cone pellet coinage. Mm. (Obv.). Cross patonce. HENRI DEI GRAT REX ANGLI S. FRANC. Crowned bust facing within tressure; cone on breast, pellet each side of crown. R. POSVI &c. CIVITAS LONDON. S. E. F. » 8 »
- 51672 **Edward IV. Groat.** Heavy coinage. Mm. Cross. Lis on breast. EDVVARD DEI GRAT REX ANGLI S. FRANC. R. V. F. » 5 »
- 51673 — Mm. Rose. R. Cinquefoil. Quatrefoil each side of neck. R. E. F. 1 1 »
 51674 — V. F. » 10 »
 51675 — **Penny.** EDVVARD DEI GRAT REX ANGLI. R. CIVITAS LONDON. R. V. F. » 12 »
- 51676 **Richard III. Groat.** Mm. Rose and sun united. RICHARD DEI GRAT REX ANGLI S. FRANC. R. V. F. » 12 »
 51677 — M. » 5 »
 51678 — Mm. Rose, R. Rose and sun united. V. F. 1 5 »
 Unpublished var. R. » 1 5 »
- 51679 — **Durham penny.** S (Bishop Sherwood) on the King's breast. R. V. F. 1 10 »
- 51680 **Henry VII. Groat.** First issue. Open crown. Mm. Lis and rose. R. E. F. 1 » »
- 51681 **Perkin Warbeck. Groat.** Mm. Lion passant guardant. DOMINUS SALVVM FAV REGEM. Crowned shield between lis and rose crowned, all within tressure. R. MARI TAVKAL PHARES I. R. 2. 2. Lis and lion, crown and rose. RRR. F. 12 » »
- 51682 **Henry VIII. Tournay Groat.** Mm. 6 crowned.

51683	Edward VI. Crown. 1551. Mm. Y. EDVVARD' VI. D' : G' : AGL' : FRARQ' : Z : HIBER' : REX. The King on horseback to right, date below. R. V. F. 1 10 "
51684	— Halfcrown. Mm. Y. EDVVARD' VI. D' : G' : AGL' : FRARQ' : Z : HIBER' : REX. RR. V. F. 3 10 "
51685	— Another. Mm. Tun. EDVVARD' VI. D' : G' : AGL' : FRARQ' : Z : HIBER' : REX. Rare type. V. F. 4 " "
51686	— Testoon. 1549. Mm. Rose, R. SWAN. EDVVARD' VI. D' : G' : AGL' : FRARQ' : Z : HIBER' : REX. Crowned bust in profile to right. R. TIMOR : DOMINI : FONS : VITÆ MDXLIX. Oval shield between E and R. R. V. F. " 10 "
51687	— Mm. Grapple. Same date. R. V. F. " 12 6 "
51688	— Mm. (R.) Rose. Same date. Legends transposed. V. F. " 10 "
51689	— Mm. Y. Same date. Legends correctly placed. V. F. " 7 6 "
51690	— Mm. Swan. 1550. Fine portrait. R. E. F. 2 " "
51691	— Shilling. Mm. Tun. Crowned bust facing, rose to left, value to right. EDVVARD' VI. D' : G' : AGL' : FRARQ' : Z : HIBER' : REX. E. F. " 7 6 "
51692	— Sixpence. Mm. Tun. Same type. Unusually good portrait. R. F. D. C. 1 15 "
51693	— Mm. Y. — F. " 5 "
51694	— Threepence. Mm. Tun. Same type. RR. V. F. 1 5 "
51695	Mary. Groat. MARIA' D' : G' : AGL' : FRARQ' : Z : HIBER' : REX. Crowned bust in profile to left. R. E. F. " 10 "
51696	— — — V. F. " 4 "
51697	Philip and Mary. Groat. Mm. Lis. PHILIP. Z. MARIA. D. G. REX. Z. REGINA. Similar type. R. F. " 5 "
51698	— Shilling. 1554. PHILIP. ET. MARIA. D. G. REX. ET. REGINA. ANGL. Busts of Philip and Mary face to face, crown and date above. R. POSVIMVS. DEVM. ADIVTOREM. NOSTRVM. Oval garnished shield surmounted by crown and mark of value. R. E. F. 2 5 "
51699	— Without date. PHILIP. ET. MARIA. D. G. R. ANG. FR. NEAP. PR. HISP. RR. E. F. 4 " "
51700	— Sixpence. 1554. Same type as the shilling. PHILIP. ET. MARIA. D. G. R. ANG. FR. NEAP. PR. HISP. R. V. F. 1 10 "
51701	— 1557. PHILIP. Z. MARIA. D. G. REX. Z. REGINA. R. V. F. 1 " "
51702	Elizabeth. Halfcrown. Mm. 1. ELIZABETH. D. G. ANG. FRA. ET. HIBER. REGINA. Crowned bust in profile to left, with sceptre. R. E. F. 2 10 "
51703	— Threepence. 1565. Mm. Rose. V. F. " 3 "
51704	— Penny. Mm. Cross crosslet. F. " 3 "
51705	— Portcullis Halfpenny. Mm. Key. Portcullis. R. Cross moline, three pellets in each angle. R. V. F. " 10 "
51706	James I. Crown. Second issue. Mm. Trefoil slipped. IACOBVS. D : G : MAG : BRI : FRAN : ET HIB : REX. The King on horseback to right; a crowned rose on the housings of the horse; ground line and grass. R. QVÆ DEVS &c. Plume over shield. R. V. F. 3 " "
51707	— Shilling. Mm. Rose. V. F. " 10 "
51708	— Sixpence. 1605. Mm. Rose. V. F. " 8 6 "
51709	— Sixpence. 1607. Mm. Coronet. E. F. " 8 6 "
51710	— Half-Groat. Mm. Thistle. Crowned bust to right. R. Shield of arms. R. V. F. " 5 "
51711	Charles I. Ten-shilling piece. Oxford Mint. 1642. Mm. (Obv.) Plume, (R.) : : : CAROLVS : D : G : MAGN : BRIT : FRAN : ET : HIB : REX. The King on horseback to left; plume behind; ground covered with arms. R. EXVRGAT &c. Declaration RELIG : PROT : LEG ANG : LIBER : PAR. Three plumes and value above, date below. R. E. F. 5 " "
51712	— Same obverse. R. No mm. Shrewsbury plumes. R. F. 1 10 "
51713	Tower Crown. Hks. 2 a. Mm. Harp. R. V. F. 2 10 "
51714	— Hks. 3 b. Mm. Portcullis. Plume over shield. R. E. F. 2 10 "
51715	— Exeter crown. Mm. Rose. Hks. 478. R. E. F. 2 " "
51716	— 1645. Mm. Castle. Hks. 480. R. V. F. 1 5 "
51717	— Shrewsbury-Oxford Crown. No mm. Shrewsbury plume behind the King. CAROLVS : D : G : MAG : BRIT : FRAN : ET : HIBER : REX. R. EXVRGAT &c. Declaration RELIG : PROT : LEG ANG : LIBER : PAR. Three Oxford plumes and value above, date below. R. E. F. 5 " "
51718	— Rawlin's Oxford Crown. Stuart's chasing. F. D. C. 2 " "
51719	— Tower shilling. Hks., type 1. Mm. Lis. R. E. F. 1 " "
51720	— Ormonde Halfcrown. The letters C R under a crown. R. S D RR. V. F. 2 " "
51721	— Ormonde Shilling. R. E. F. 1 " "

51722	— Ormonde Sixpence. R. V. F. " 7 6 "
51723	— Ormonde Groat. R. V. F. " 5 "
51724	Commonwealth. Crown. 1654. R. V. F. 2 10 "
51725	— 1656. — R. F. D. C. 7 " "
51726	— Shilling. 1653. R. V. F. " 7 6 "
51727	Charles II. Halfcrown. Third issue. Numerals and inner circle. Mm. Crown. CAROLVS. II. D. G. MAG. BR. FR. ET. HIB. REX. R. E. F. 2 10 "
51728	— Shilling. Same issue. R. V. F. " 15 "
51729	— Crown. 1662. Without rose under bust, but with date on edge. RR. F. 1 5 "
51730	— 1671. — S. F. D. C. 1 5 "
51731	— 1672. — S. V. F. " 10 "
51732	— 1677. — R. E. F. 1 15 "
51733	— 1679. — S. V. F. " 12 6 "
51734	— 1681. — R. V. F. 1 " "
51735	— Halfcrown. 1670. V. F. " 7 6 "
51736	— 1673. — E. F. " 15 "
51737	— 1677. — F. F. " 15 "
51738	— 1681. — E. F. 1 5 "
51739	— 1683. — V. F. " 10 "
51740	— Shilling. 1663. — F. D. C. 1 " "
51741	— — — V. F. " 5 "
51742	— 1668. — F. D. C. 1 " "
51743	— 1675. — F. F. " 7 6 "
51744	— 1677. — V. F. " 7 6 "
51745	— Sixpence. 1674. — F. D. C. " 12 6 "
51746	— 1677. — E. F. " 8 6 "
51747	— 1681. — E. F. " 10 "
51748	— 1682. — V. F. " 12 6 "
51749	— 1684. — F. D. C. " 12 6 "
51750	James II. Crown. 1687. Usual type. R. E. F. 1 " "
51751	— Proof "Gun Money" Shilling June 1690. Brilliant. RR. 3 10 "



51752	William and Mary. Halfcrown. 1689. Busts conjoined. R. Crowned shield. E. F. " 12 6 "
51753	— Halfcrown. 1693. Busts conjoined. R. Four crowned shields arranged in form of cross; W M monogram in each angle. S. E. F. " 12 6 "
51754	William III. Halfcrown. 1698. F. D. C. " 7 6 "
51755	— — — E. F. " 6 "
51756	— shilling. 1697. E. F. " 5 "
51757	— Bristol shilling. 1696. V. F. " 4 "
51758	Anne. Crown. 1706. Roses and plumes. R. E. F. 1 15 "
51759	— Crown. 1708. — V. F. " 12 6 "
51760	— Halfcrown. 1707. — F. D. C. " 10 "
51761	George I. Halfcrown. 1720. Roses and plumes. R. E. F. " 17 6 "
51762	— Shilling. 1723. SS. C. F. D. C. " 3 "
51763	George II. Halfcrown. 1746. LIMA. F. D. C. " 6 "
51764	George III. Shilling. 1787. Without the usual dot over head. S. E. F. " 5 "
51765	Victoria. Gothic Crown. 1847. Inscribed edge. S. E. F. " 12 6 "
51766	— Halfcrown. 1878. — F. D. C. " 5 "
51767	— Florin. 1849. — F. D. C. " 3 6 "
51768	— 1852. — E. F. " 3 "
51769	— 1871. — E. F. " 3 "
51770	— 1879. — E. F. " 4 "

Proofs.

51771	1887. Crown. — F. D. C. " 7 6 "
51772	— Four-shilling piece. — F. D. C. " 6 "
51773	— Halfcrown. — F. D. C. " 5 "
51774	— Florin. — F. D. C. " 4 "
51775	— Sixpence. — F. D. C. " 3 "
51776	— Threepence. — F. D. C. " 1 "
51777	1893. Crown. — F. D. C. " 7 6 "
51778	— Halfcrown. — F. D. C. " 5 "
51779	— Florin. — F. D. C. " 4 "
51780	— Shilling. — F. D. C. " 2 "
51781	— Sixpence. — F. D. C. " 1 "
51782	— Threepence. — F. D. C. " 1 "

(To be continued.)

ENGLISH COMMEMORATIVE MEDALS

(Continued from col. 10498.)

CHARLES II

- 51783 **R. Royalist Badge.** Bust of Charles II to right. No legend. Plain reverse. Cf. *Med. Illus.*, I, $\frac{422}{32}$. Size .8 by .65. R. V. F. 1 5 »
- 51784 — **R.** Bust between the crowned letters C and R. **R.** Phoenix amid flames. *Med. Illus.*, I, $\frac{423}{10}$. Size .75 by .65. R. M. » 15 »
- 51785 — **R.** Crowned bust to right. Ornamented border. *Med. Illus.*, I, $\frac{424}{10}$. Same reverse. Size 1.2 by 1.1. R. E. F. 5 » »
- 51786 — **R.** Same obverse. **R.** Crowned shield between C and R. Incuse. *Med. Illus.*, I, $\frac{425}{10}$. R. F. 1 5 »
- 51787 — **R.** Crowned bust facing. Beaded border. No reverse. *Med. Illus.*, I, $\frac{426}{10}$. Size .65. R. E. F. 1 » »
- 51788 — **R.** Laureate bust to right. Corded border. *Med. Illus.*, I, $\frac{427}{10}$. Size .65. R. E. F. » 15 »
- 51789 **R. Charles I and Charles II.** *Peter Van Abele.* CAROLVS·D·I. Bust of Charles I three quarters to right. **R.** CAROLVS·D·II. Bust of Charles II full face. Field on both sides decorated with tracery of flowers. *Med. Illus.*, I, $\frac{428}{10}$. Size 2.65. R. E. F. 7 10 »
- 51790 **R. Restoration. 1660.** Bust to right between the letters C and R. **R.** TANDEM REVIRESCET. Three crowns on the branches of a leafless oak. *Med. Illus.*, I, $\frac{429}{10}$. Var. Size .85 by .75. R. V. F. 1 10 »
- 51791 — **R.** Double cypher of C R. **R.** Crown and rising sun. *Med. Illus.*, I, $\frac{430}{10}$. Size 1.1. R. V. F. 1 5 »
- 51792 — **A. G. Bower.** CAROLVS·II·D·G·MAG·BRI·FRAN·ET·HIB·REX. Laureate bust to right. **R.** INVIDIA MAIOR, Britannia piercing Envy with her spear. *Med. Illus.*, I, $\frac{431}{10}$. Size 1.4. Unique in gold. E. F. 20 » »
- 51793 — **R. G. Bower.** CAROLVS·II·DEI·GRATIA·MAG·BRI·FRA·ET·HIB·REX. Bust of Charles II to left, wearing collar and George of the Garter. **R.** Jupiter hurling thunderbolts at the prostrate giants. *Med. Illus.*, I, $\frac{432}{10}$. Size 2.5. R. E. F. 6 10 »
- 51794 — *Pewter.* Same obverse but without legend. Plain reverse. E. F. » 10 »
- 51795 — **R.** CVM DVPLICATVR ONVS REDIT MOYSES. The Israelites making bricks for the Egyptians; Moses approaching. A dove with olive branch. **R.** Inscription IN·ETER·MEMOR·CAROLI·II·&c. *Med. Illus.*, I, $\frac{433}{10}$. Size 1.45. An extremely rare medal. The B. M. specimen was thought to be unique. E. F. 10 10 »
- 51796 — *Æ.* *Med. Illus.*, I, $\frac{434}{10}$ (Var.). R. E. F. » 10 »
- 51797 **R. Arrival of Charles II at Dover. 1660.** *John Roettier.* CAROLVS·II·D·G·MAG·BRI·FRAN·ET·HIB·REX. DEUM PROVIDENTIA ATQ MISERICORDIA VIVO. ANNO RESERATÆ SALUTIS 1660 DIE 29 MAI. Bust to right, enclosed by laurel. **R.** SI DEUS EST CUSTOS QVIS MEUS HOSTIS ERIT. A ship approaching the English coast, where three warriors, bearing the sceptre, sword, and three crowns, await its arrival. *Med. Illus.*, I, $\frac{435}{10}$. Size 2.25. R. E. F. 3 10 »
- 51798 **R. General Monk.** Bust to right. **R.** Inscription GEORGIVS MONKE &c. Cf. *Med. Illus.*, I, $\frac{436}{10}$. Size 1.4. *Stuart's chasing.* E. F. 1 10 »
- 51799 **R. Coronation. 1661.** *T. Simon.* CAROLVS·II·D·G·ANG·SCO·FR·ET·HI·REX. Crowned bust to right. **R.** EVERSIO MISSVS SVCCVRRERE SECLO XXIII APR 1661. Peace crowning the King. *Med. Illus.*, I, $\frac{437}{10}$. Size 1.15. F. D. C. 1 » »
- 51800 — **R.** CAROLVS·II·D·G·MAG·BRI·FRA·ET·HI·REX. CORONATVS. Crowned bust to left, lace cravat, ermine robes, collar and George of the Garter. **R.** DINI CVSTODIAM XXIII APRIL 1661. Charles II as a shepherd, crook in hand, mantle floating behind him; three flocks of sheep feeding around him. Edge inscribed CORONATO PASTORE OVAT OVILE. *Med. Illus.*, I, $\frac{438}{10}$. Size 1.3. R. E. F. 4 » »
- 51801 — **R.** The letter R (*Thomas Rawlins*) below the bust. The George of the Garter omitted. *Med. Illus.*, I, $\frac{439}{10}$. Size 1.3. RR. E. F. 10 » »
- 51802 **R. Marriage of Charles II and Catherine of Braganza.** *G. Bower.* Busts of the King and Queen. **R.** MAIESTAS ET AMOR. Jupiter, Venus, and Cupid. *Med. Illus.*, I, $\frac{440}{10}$. Size 1.05. R. V. F. 1 » »
- 51803 — **R. Badge.** PACE TRIUMPHANS. Crowned bust to left between the crowned letters C and R. **R.** FVTVRISPES. Crowned bust of the Queen to left; in front, a crown. *Med. Illus.*, I, $\frac{441}{10}$. Size 1.2 by 1.05. R. V. F. 1 5 »
- 51804 — *Another, with loop and ring.* E. F. » 15 »
- 51805 **R. Ships burnt in the Medway; Proclamation of Peace. 1667.** *Peter Van Abele.* The burning of English ships near Chatham. Dutch inscription below. **R.** Seated figure of Peace, &c. *Med. Illus.*, I, $\frac{442}{10}$. Size 2.8. RR. E. F. 12 10 »
- 51807 **A. Peace of Breda. 1667.** *John Roettier.* CAROLVS·SECVNDVS·DEI·GRATIA·MAG·BRI·FRAN·ET·HIB·REX. Laureate bust to right, no drapery. **R.** FAVENTE DEO. Britannia seated on the sea shore; warships in the offing. Inscribed edge. *Med. Illus.*, I, $\frac{443}{10}$. Size 2.2. R. V. F. 25 » »
- 51808 **R.** — — — — — E. F. 2 5 »
- 51809 **R.** — — — — — E. F. 1 15 »
- 51810 **R.** CAROLVS·SECVNDVS·DEI·GRATIA·MAG·BRI·FRAN·ET·HIB·REX. Laureate bust to right, fringed mantle. Reverse as before. *Med. Illus.*, I, $\frac{444}{10}$. R. V. F. 1 10 »
- 51811 **R. Peace of Breda. 1667.** SIC FINES NOSTROS LEGES TVTAMVR ET VNDAS. A lion sporting amongst arms and cannon on the sea shore; sea covered with ships. **R.** Inscription DEO AVSPICE ASSERTIS &c. *Med. Illus.*, I, $\frac{445}{10}$. Size 2.75. R. E. F. 4 10 »
- 51812 **A. Alliance of England and Holland. 1667.** *Christopher Adolfszoon.* An English and a Dutch ship sailing alongside one another. **R.** Shields of Great Britain and Holland, &c. *Med. Illus.*, I, $\frac{446}{10}$. Size 1.75. Unique in gold. E. F. 18 10 »
- 51813 **R. Duchess of Richmond.** Bust to left. Plain reverse. *Med. Illus.*, I, $\frac{447}{10}$. Size 1.75. RR. V. F. 5 10 »
- 51814 **A. Charles XI of Sweden. Knight of the Garter. 1669.** CONCORDIA REGVM. The Garter passed through the crowns of England and Sweden. 1669. **R.** SALUS POPULORVM. St. George and the dragon. *Med. Illus.*, I, $\frac{448}{10}$. Size 1.65. Unique. E. F. 15 » »
- 51815 **R. Liberty of Conscience. 1672.** *Philip Roettier.* OPTIMO PRINCIPI CAROLO·II·D·G·M·BRI·FRAN·ET·HIB·REGI. Bust to right. **R.** FIDEI DEFENSORI RELIGIONIS REFORMATÆ PROTECTORI. Seated figure of Liberty with sword, cornucopia, and bible. Plain edge. *Med. Illus.*, I, $\frac{449}{10}$. Size 2.3. R. E. F. 2 5 »
- 51816 **R.** — — — — — V. F. 1 15 »
- 51817 **R. Charles II.** Legend as preceding, but bust laureate, and draped differently. No reverse. Size 2.3. Unpublished. E. F. 3 » »
- 51818 **Æ. Duchess of Portsmouth. 1673.** *G. Bower.* LVCIÆ DVCISSÆ PORTSMOVTHENSIS. **R.** OMNIA VINCIT. Cupid seated on a globe. *Med. Illus.*, I, $\frac{450}{10}$. Size 1.1. R. E. F. 1 » »
- 51819 — *Æ.* *John Roettier.* Bust to right. No legend. Plain reverse. *Med. Illus.*, I, $\frac{451}{10}$. Size 2.3. R. E. F. 2 » »
- 51820 *Pewter.* **Christ's Hospital. 1673.** *John Roettier.* CAROLVS·SECVNDVS·D·G·MAG·BRI·FRAN·ET·HIB·REX. Bust to right, richly figured armour, mantle. **R.** INSTITVTOR AVGVSTVS 1673. A Bluecoat boy; female figures representing Arithmetic, Astronomy, Mathematics. *Med. Illus.*, I, $\frac{452}{10}$. Size 2.8. R. E. F. 1 5 »
- 51821 **R. Christ's Hospital Badge.** AVSPICIO CAROL SECVNDI REGIS. 1673. A Bluecoat boy; female figures representing Arithmetic &c. *Med. Illus.*, I, $\frac{453}{10}$. Size 3.2. V. F. 1 » »
- 51822 **R. Marriage of Princess Mary and William III of Orange.** GVILH·III·D·G·PRIN·AVR·HOL·ET·WES·GV. Bust in armour to right. **R.** MARIA·D·G·AVR·PRIN·NAT·DE·IORC. Bust of Mary to left. *Med. Illus.*, I, $\frac{454}{10}$. Size 1.65. R. E. F. » 15 »
- 51823 **R. Sir Edmundbury Godfrey.** *Milton.* MORIENDO RESTITVIT REM·E·GODFREY. Bust to right; two hands strangling him with his cravat. **R.** TANTVM·RELIGIO·POTVIT. Green strangling Godfrey in the presence of the Pope, who blesses the murderer. Edge inscribed. *Med. Illus.*, I, $\frac{455}{10}$. Size 1.5. E. F. » 15 »
- 51824 **R.** — — — — — V. F. » 12 6
- 51825 **R.** Similar obverse. **R.** ECCLESIA PERVERSA TENET FACIEM DIABOLI. The Pope's head and the Devil's joined. Edge inscribed. *Med. Illus.*, I, $\frac{456}{10}$. R. E. F. 1 5 »
- 51826 **R. The Popish Plot, 1678.** O WHY SO FICKLE. A Janus head, composed of a Jesuit's face in cap and monk's in cowl. **R.** BIRDS OF A FEATHER FLOCK TOGETHER. A cluster of seven faces. *Med. Illus.*, I, $\frac{457}{10}$. Size 1.35. V. F. » 12 6
- 51827 **Titus Oates. The Popish Plot, 1678.** DISCOVERED BY MEE. Bust of Oates. **R.** THE POPISSH PLOTT. Charles II. walking in St. James's Park; a man with a gun lying in wait behind a tree. *Med. Illus.*, I, $\frac{458}{10}$. Size .75. RR. V. F. 1 5 »
- 51828 **R. Sir Samuel Morland Bart, 1681.** *John Roettier.* CAROLO·II·REGI·INSTITVTORI·AVG. Laureate bust of Charles II to right. **R.** Inscription IN ADVERSIS SYMMO VITAE &c. Inscribed edge. *Med. Illus.*, I, $\frac{459}{10}$. Size 1.3. R. V. F. 1 10 »
- 51829 — **R.** *George Bower.* **R.** Laureate bust to left. No legend. **R.** CAROLO·II·MAG·BRI·FRAN·ET·HIB·NIAE·REGI. Inscription SAMVEL MORLANDVS·EQUES &c. *Med. Illus.*, I, $\frac{460}{10}$. Size 1.35. R. V. F. 2 » »
- 51830 **R. Earl of Shaftesbury, 1681.** *George Bower.* ANTONIO COMITI DESHAFTESBURY. Bust to right. **R.** LETAMVR. View of London; the sun bursting from behind a cloud. *Med. Illus.*, I, $\frac{461}{10}$. Size 1.6. E. F. 1 » »
- 51831 **R. Ambassadors of Morocco and Bantam, 1682.** *George Bower.* HAMET BEN HAMET BEN HADDV OTTOR 1682. Bust of the Moorish Ambassador.

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(96).	Mathew Bonney. 1665.	$\frac{1}{2}$ d.	F.	»	1	6
(98).	Thomas Burges.	$\frac{1}{6}$ d.	V. F.	»	2	»
(101).	Thomas Carter. 1667.	—	E. F.	»	4	6
(103).	Francis Clarke. 1658.	—	F.	»	1	6
(105).	Richard Cock.	—	F.	»	2	»
(108).	John Coveney. 1657.	—	V. F.	»	2	6
(110).	John Debert. 1666.	—	V. F.	»	2	»
(111).	— 1667.	—	F.	»	2	»
(114).	William Ferris. 1665.	—	V. F.	»	2	»
(115).	Andr. Formantel. 1662.	—	F.	»	1	6
(116).	—	—	F.	»	1	6
(118).	William Hartley.	—	E. F.	»	4	6
(121).	Thomas Kilderbee. 1666.	—	V. F.	»	3	»
(123).	Henry Lambe. 1655.	—	F.	»	1	6
(125).	—	—	V. F.	»	2	6
(125).	John Lambe. 1656.	—	F.	»	1	6
(127).	Tho Lambe. 1654.	—	V. F.	»	2	»
(128).	Abra Langley. 1667.	—	V. F.	»	2	»
(129).	Martin Langley.	—	V. F.	»	2	6
(130).	John Lawrence. 1662.	—	V. F.	»	3	»
(131).	Nathaniell Lawrence.	—	F.	»	1	6
(132).	Tho Lumkin.	—	F.	»	2	»
(133).	John Milbanck. 1655.	—	F.	»	1	6
(134).	Jacob Miller. 1662.	—	F.	»	1	6
(135).	William Moore.	—	F.	»	1	6
(136).	—	—	V. F.	»	2	»
(137).	Elias Moortier.	—	V. F.	»	2	6
(138).	—	—	V. F.	»	2	6
(139).	Thomas Peeke.	—	F.	»	1	6
(140).	Peter Pelle. 1669.	—	V. F.	»	2	6
(141).	John Princett.	—	F.	»	1	3
(142).	John Rayner.	—	F.	»	1	6
—	—	—	V. F.	»	3	»
(143).	Thomas Renolds.	—	F.	»	1	3
—	—	—	V. F.	»	2	»
(143 ^a).	— (a variety).	—	F.	»	2	»
(144).	Richard Rich. 1656.	—	F.	»	1	6
(145).	Jacob Ringer. 1670.	$\frac{1}{2}$ d.	V. F.	»	5	6
(146).	Alex Satterthwaite. 1668.	—	F.	»	3	»
—	—	—	E. F.	»	7	6
(147).	John Scolden. 1670.	$\frac{1}{4}$ d.	V. F.	»	2	»
(148).	John Sewell. 1653.	—	V. F.	»	3	»
(150).	Nathaniel Strickson. 1658.	—	F.	»	1	6
—	—	—	V. F.	»	3	»
(152).	Daniell Stud.	$\frac{1}{2}$ d.	V. F.	»	5	6
—	—	—	F.	»	2	»
(153).	G. T. 1668.	—	F.	»	2	6
(154).	I. T. 1668.	—	F.	»	2	6
(156).	James Tayspell.	$\frac{1}{4}$ d.	M.	»	1	»
(158).	Abraham Voll. 1668.	—	F.	»	1	6
—	—	—	V. F.	»	2	6
(159).	— (a variety).	—	F.	»	2	6
(160).	Jacob Vol.	—	F.	»	1	6
(161).	Jonas Whale.	—	F.	»	1	6
—	—	—	V. F.	»	3	»
(164).	Joseph Gleson. 1664.	—	F.	»	1	6
(166).	Thomas Burges. 1669.	$\frac{1}{2}$ d.	V. F.	»	4	6
(167).	Edward Keatchener.	$\frac{1}{2}$ d.	V. F.	»	2	6
(169).	Francis Furrill. 1667.	$\frac{1}{4}$ d.	V. F.	»	7	6
(179).	Wil Greene.	—	F.	»	2	»
(184 ^a).	Benjamin Orwell. 1667	—				

DURHAM

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51936	Dedham.
51937	Dunmow.
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51939	Epping.
51940	Finchingfield.
51941	Gt. Chesterford.
51942	Halstead.
51943	—
51944	Harwich.
51945	—
51946	Hedingham.
51947	—
51948	—
51949	—
51950	—
51951	Leigh.
51952	Much Clifton.
51953	Newport Pond.

51954 **Plaistow.**
51955 —
51956 **Quendon.**
51957 —
51958 **Romford.**

51959 —

51960 **Saffron Wald**

	within a diamond.	$\frac{1}{2}$ d.	M.	»	7	6
(188).	John Finch.	—	F.	»	4	6
(193).	Nathaniell Wade.	$\frac{1}{8}$ d.	F.	»	2	6
(199).	John Rolfe. 1666.	—	F.	»	2	6
(201).	John Vandewall. 1652.	—	F.	»	2	6
(203 ^b).	THOMAS HVIES.					
	1657. <i>Unpublished.</i>	—	V. F.	»	10	»
(206).	Clement Pask.	—	F.	»	2	6
(207).	John Unwin.	—	E. F.	»	4	6
(208).	Robert Walford.	—	F.	»	2	6
(209).	William Cant. 1667.	—	F.	»	2	»
(223).	George King. 1668.	$\frac{1}{2}$ d.	M.	»	1	3
(241).	Will Anger. 1654.	$\frac{1}{8}$ d.	F.	»	2	»
(243).	Francis Hucherson.					
	1669.	$\frac{1}{2}$ d.	F.	»	2	»
(249).	John Corie. 1657.	$\frac{1}{4}$ d.	F.	»	2	6
(251).	John Phillips. 1670.	$\frac{1}{2}$ d.	V. F.	»	5	6
(255).	H. E. B. 1669.	—	F.	»	1	6
	—	—	V. F.	»	3	6
(264 ^a).	Leonard Mills. 1669.					
	<i>Unpublished.</i>	$\frac{1}{8}$ d.	V. F.	»	10	»
(269).	Thomas Steevens.					
	1651.	—	V. F.	»	4	6
(274).	Samuell Leader. 1653.	—	V. F.	»	2	6

51961	—	(276). Ann Mathews. 1656.	—	V. F.	» 3 6	52029	—	(67). Edward Tayler.	$\frac{1}{4}$ d.	E. F.	» 4 6
51962	—	(281). Edward Tompson.	—	V. F.	» 2 6	52030	Clifton.	(69). John Samm. 1664.	—	V. F.	» 4 6
51963	—	(282). William Wildman.	—	V. F.	» 2 »	52031	Cuckolds Brook.	(70 ^a). Tho. Pill (an unpublished reading on the reverse).	—	M.	» 3 »
51964	—	(283). — 1667.	—	V. F.	» 2 6	52032	Dursley.	(71). William Partridge.	—	V. F.	» 2 6
51965	Springfield.	(291). Jasper Eve. 1669.	$\frac{1}{4}$ d.	V. F.	» 3 »	52033	—	(72). Samvell Simons. 1667.	—	V. F.	» 3 6
51966	Stisted.	(300). James Bonum. 1666.	$\frac{1}{4}$ d.	F.	» 2 »	52034	—	—	—	F.	» 2 »
51967	Stock.	(304). Edward Somes. 1667.	$\frac{1}{4}$ d.	F.	» 5 6	52035	—	(74). Obediah Webb.	—	V. F.	» 2 »
51968	Takeley.	(310). Samvell Tayler. 1667.	—	V. F.	» 7 6	52036	Gloucester.	(77). City Token. 1657.	—	E. F.	» 5 »
51969	Thaxted.	(316). Joseph Smith. 1652.	$\frac{1}{4}$ d.	M.	» 1 3	52037	—	(79). —	—	F.	» 1 6
51970	Waltham.	(335). John Poole. 1667.	—	F.	» 1 6	52038	—	(80). — 1667.	—	V. F.	» 3 6
		(pierced).	$\frac{1}{2}$ d.	F.	» 1 6	52039	—	—	—	F.	» 2 »
51971	West Ham.	(338). Gabriel Brewer. 1668.	—	M.	» 2 »	52040	—	(81). — 1669.	—	V. F.	» 3 »
51972	—	(342). Thomas Simes. 1668.	—	E. F.	» 17 »	52041	—	(83). I. A. C. 1654.	—	V. F.	» 3 »
		(Octagonal).	—	F.	» 2 6	52042	—	(84). Richard Chandler.	—	F.	» 2 »
51973	Wivenhoe.	(344). John Parker.	$\frac{1}{4}$ d.	F.	» 2 6	52043	—	(86). Richard Cokes. 1652.	—	V. F.	» 2 6
51974	Witham.	(347). John Freeburne. 1667.	—	E. F.	» 3 »	52044	—	(88). Thomas Cooke.	—	F.	» 2 »
51975	—	(350). John Jackson. 1669.	$\frac{1}{2}$ d.	V. F.	» 5 6	52045	—	(89). Joh Donne.	—	F.	» 2 »
51976	—	(351). George Robinson.	—	E. F.	» 2 6	52046	—	(91 ^a). John Hobson. 1652.	—	V. F.	» 3 6
51977	—	(352). Richard Swinborne.	$\frac{1}{2}$ d.	F.	» 2 »			(MERCER).	—	F.	» 3 6
		1668.	$\frac{1}{2}$ d.	F.	» 2 »			(91 ^b). — (MARCER).	—	F.	» 3 6
								(92). Henry Knowles.	—	F. D. C.	» 4 6
								—	—	F.	» 2 6
								94). Nicholas Lane. 1656.	—	F.	» 2 6
								(95). Giles Lye.	—	F.	» 2 »
								(99). W. I. P. 1654.	—	F.	» 2 »
								(100). Walter Taunton. 1651.	—	V. F.	» 3 »
								(101). W. A. W. 1650.	—	V. F.	» 2 6
								(104). T. L. 1669.	$\frac{1}{2}$ d.	F.	» 3 »
								(105). T. C.	$\frac{1}{4}$ d.	M.	» 1 »
								(106). —	—	V. F.	» 3 »
								(110). Nathaniell Young.	—	V. F.	» 4 6
								1668.	—	V. F.	» 4 6
								(112). John Maslin. 1669.	—	V. F.	» 10 »
								(Octagonal).	$\frac{1}{4}$ d.	V. F.	» 10 »
								(113). Ralph Langley. 1669.	$\frac{1}{4}$ d.	V. F.	» 7 6
								(Octagonal).	$\frac{1}{4}$ d.	V. F.	» 3 6
								(116). William Hosce. 1651.	$\frac{1}{4}$ d.	E. F.	» 3 6
								(122). Thomas Waterford.	—	V. F.	» 2 6
								1667.	—	V. F.	» 4 6
								(124). Tho Garraway.	—	F.	» 4 6
								(126). Edward Morse.	$\frac{1}{2}$ d.	V. F.	» 7 6
								(129). Walter Rudg. 1667.	—	F.	» 3 »
								(130). Thomas Wallyn.	—	V. F.	» 4 6
								1667.	—	V. F.	» 4 6
								(132 ^a). Rowland Freeman	$\frac{1}{4}$ d.	F.	» 3 6
								(reading INN).	—	F.	» 3 6
								(132 ^b). —	—	F.	» 3 6
								(reading HIN).	—	F.	» 3 6
								(133). Thomas Master. 1653.	—	V. F.	» 4 6
								(134). William Nelme. 1667.	$\frac{1}{2}$ d.	V. F.	» 7 6
								(135 ^a). James Jelferes. Unpublished.	$\frac{1}{4}$ d.	M.	» 5 »
								1667.	—	V. F.	» 4 »
								(136). Stephen Willcocks.	$\frac{1}{4}$ d.	V. F.	» 4 »
								1667.	$\frac{1}{4}$ d.	E. F.	» 4 6
								(137). Stephen Wilcocks.	$\frac{1}{4}$ d.	F.	» 3 »
								(139). Richard Butler. 70.	$\frac{1}{4}$ d.	V. F.	» 3 »
								(140). Thomas Page.	$\frac{1}{4}$ d.	V. F.	» 3 »
								(141). —	—	V. F.	» 3 »
								(143). William Souch.	—	F.	» 2 »
								(144). William Stone. 1669.	$\frac{1}{4}$ d.	V. F.	» 10 »
								(Octagonal).	—	F.	» 3 »
								(pierced).	—	F.	» 3 »
								(144 ^a). William Stone. 1669.	—	F.	» 7 6
								Unpublished.	—	F.	» 7 6
								(146). Rob Simons. 1667.	$\frac{1}{4}$ d.	V. F.	» 4 6
								(147). Giles Smith. 1664.	—	V. F.	» 3 »
								(152). Edward Cagworth.	$\frac{1}{2}$ d.	F.	» 5 6
								1669.	—	V. F.	» 3 6
								(155). Thomas Gibbs.	$\frac{1}{4}$ d.	V. F.	» 3 6
								1658.	—	V. F.	» 4 »
								(157). William Mince. 1656.	—	V. F.	» 4 »
								(160). William Hopton.	—	F.	» 3 »
								(160 ^a). Similar but having five crosses crosslet fitchée. Unpublished.	—	V. F.	» 3 6
								(161). Another variety.	—	V. F.	» 3 »
								(163). Town piece. 1669.	—	V. F.	» 2 »
								(166). Obadiah Arrowsmith.	—	V. F.	» 2 »
								(167). John Stephens. 1664.	—	V. F.	» 3 »
								(169). Antipas Swinerton.	—	V. F.	» 2 6
								(170). Samvell Teakle.	—	F.	» 2 »
								(171). Lawrence Ambrey.	—	V. F.	» 2 6
								(172). Christopher Atkinson.	$\frac{1}{4}$ d.	V. F.	» 3 »
								1667.	$\frac{1}{4}$ d.	F.	» 2 »
								(173). Elinor Atkinson.	—	F.	» 2 »
								(174). Thomas Atkinson.	$\frac{1}{2}$ d.	V. F.	» 2 »
								1667. (pierced).	—	V. F.	» 2 »

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52098	—	(175). Thomas Brian. 1667.	—	V. F.	»	3	6	
52099	—	(176). Samvell Canner.	$\frac{1}{4}$ d.	F.	»	1	6	
52100	—	(177). William Haidon.	—	V. F.	»	3	»	
52101	—	(178). William Hale. 1662.	$\frac{1}{2}$ d.	V. F.	»	3	6	
52102	—	—	—	M.	»	2	»	
52103	—	(179). William Hatton. 63.	$\frac{1}{4}$ d.	V. F.	»	4	6	
52104	—	—	—	F.	»	2	»	
52105	—	(180). Philip Heyward. 1668.	$\frac{1}{2}$ d.	V. F.	»	3	6	
52106	—	(182). Sam Holland.	—	F.	»	2	»	
52107	—	(186). Thomas Jeynes. 1669.	—	F.	»	3	»	
52108	—	—	—	V. F.	»	7	6	
52109	—	(187). Samvell Jeenes.	$\frac{1}{4}$ d.	V. F.	»	3	6	
52110	—	(188). Francis Jefferis. 1652.	—	V. F.	»	3	»	
52111	—	(189). Daniell Kemble. 1666.	$\frac{1}{2}$ d.	V. F.	»	4	6	
52112	—	(190). Edward Laight. 1668.	—	V. F.	»	3	»	
52113	—	(191). Nicholas Mearson.	1659.	$\frac{1}{4}$ d.	V. F.	»	2	6
52114	—	(193). Samvel Mosse. 1653.	—	V. F.	»	2	6	
52115	—	(195). Sam Moss and Tho Clarke. 1664.	$\frac{1}{4}$ d.	V. F.	»	4	6	
52116	—	(196). John Culef.	$\frac{1}{4}$ d.	V. F.	»	4	6	
52117	—	—	—	F.	»	2	»	
52118	—	(197). Thomas Palmer.	—	V. F.	»	4	6	
52119	—	—	—	F.	»	2	»	
52120	—	(198). John Peirce. 1654.	—	F.	»	2	»	
52121	—	(200). Joseph Sheene. 1663.	—	F.	»	3	»	
52122	—	(201). Samvell Smyth. 1666.	$\frac{1}{2}$ d.	F. D. C.	»	7	6	
52123	—	—	—	V. F.	»	4	6	
52124	—	(204). E. W. 1666.	—	E. F.	»	3	6	
52125	—	(205). Percevall Wright.	—	F. D. C.	»	7	6	
52126	Thornbury.	(206). Town piece. 1670.	$\frac{1}{4}$ d.	V. F.	»	3	»	
52127	—	—	—	F.	»	1	6	
52128	Wickwar.	(207). George Hoart. 1669.	—	F.	»	2	6	
52129	—	—	—	V. F.	»	4	6	
52130	Winchcombe.	(208). Cle Darks. 1672.	$\frac{1}{2}$ d.	E. F.	»	7	6	
52131	—	(209). Davide Harvy.	—	V. F.	»	4	6	
52132	—	(211). William Joanes.	$\frac{1}{4}$ d.	F.	»	2	6	
52133	—	(212). William Jones.	—	V. F.	»	3	»	
52134	—	(213). Nicholas Pearson. 1670. Octagonal. (pierced).	$\frac{1}{4}$ d.	M.	»	1	6	
52135	—	(214). George Skinner. 1663.	$\frac{1}{2}$ d.	V. F.	»	3	»	
52136	—	—	—	F.	»	1	6	
52137	—	(215). — 1657.	—	V. F.	»	3	»	
52138	—	(217). George Skinner. 1657.	—	V. F.	»	2	»	
52139	Woodchester.	(220). Andrew Rogers. 1670.	$\frac{1}{2}$ d.	V. F.	»	4	6	
52140	—	(221). Daniell Yeates.	$\frac{1}{4}$ d.	V. F.	»	3	»	
52141	Wootton-under- edge.	(222). Town piece. 1669.	$\frac{1}{2}$ d.	V. F.	»	7	6	
52142	—	—	—	F.	»	2	6	
52143	—	(225). I. M. S.	$\frac{1}{4}$ d.	V. F.	»	3	6	
52144	—	—	—	F.	»	2	»	
52145	—	(226). Daniell Stodard. 1667.	$\frac{1}{2}$ d.	V. F.	»	4	6	
52146	—	—	—	F.	»	2	6	

(To be continued.)

VARIA

COINAGE MOTTO RESTORED.

The Coinage Committee of the House of Representatives recommended unanimously to-day the restoration of the motto "In God We Trust" on coins.

The motto was first used during the Civil War, but was omitted from the model for new gold coins, designed by the late Mr. St. Gaudens, at the instance of President Roosevelt. Ministers of religion have led the campaign for its restoration.

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*

Nous lisons dans "Le Musée" (livraison de février), p. 65, la note suivante sous le titre de :

UNE MYSTIFICATION.

Un journal parisien ayant eu le malheur de publier une note, — fruit probable d'une mystification — d'après laquelle le Cabinet des Médailles aurait acheté d'un serbe, nommé Petrovitch (tous les Slaves s'appellent Petrovitch !) une pièce de 20 francs de Napoléon, pour la somme toute ronde de 150.000 francs, tous les journaux d'Europe — du *Phare de Quimper* à l'*Impartial de Nijni-Novogorod* —

reproduisirent la nouvelle, et aussitôt s'abattit sur le Cabinet des Médailles de Paris une avalanche de lettres où des Serbes, des Roumains, des Bulgares, des Russes, des Turcs, des Hongrois, des Allemands, des Suisses, des Italiens, des Belges, des Hollandais, voire des Français (nés malins), proposaient de vendre pour le même prix et même un peu moins cher, des napoléons d'or, d'argent ou de bronze. Un Suisse, dit-on, proposa même de vendre à la France, toujours pour la même somme, une pièce de dix centimes de 1864. Le budget du département des Médailles de la Bibliothèque Nationale eût donc été du coup engagé pour cinq années au moins ! Les lettres, assure-t-on, affluent encore, et ce n'est point étonnant, puisque les monnaies d'or de Napoléon I^{er} ont toujours cours et qu'il en existe des millions. Mais les gens qu'on détrompe sont incrédules ou furieux. Ce petit fait permet de mesurer la puissance des journaux : hélas ! il permet d'en mesurer aussi la véracité et l'esprit scientifique.

*
**

Nous ajouterons que nous avons reçu également et recevons encore de nombreuses offres de pièces de 20 francs de 1806 de tous les pays, et même de l'Amérique, au prix de 150.000 fr. ou un peu moins... !, et c'est pour détromper ceux de nos abonnés qui ont été induits en erreur que nous avons jugé utile de reproduire la note du *Musée* dans la *Numismatic Circular*.

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One of the most successful books of the winter season is without doubt Mr. John Lane's "Napoleon and the Invasion of England : The story of the Great Terror". H. F. B. Wheeler and A. M. Broadley. Not only is it deeply interesting to the general reader and absolutely essential to the Napoleonic student, but it contains a chapter wholly devoted to the medalllic history of the period, elaborately illustrated from specimens either from the collection of Messrs. Spink or that of Mr. Broadley. The illustrations in which the book abounds are exceptionally rare, and in a measure tell the story of the period with which it deals.

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Ruggiero Leoncavallo.
Jules Massenet.
Charles Gounod.
Frédéric Chopin.
Theodore Leschetizky.
Ignaz Brüll.
Robert Fuchs.
Peter Tschaikowsky.
Anton Rubinstein.
Giuseppe Verdi.
Sir Arthur Sullivan.
C. Camille Saint-Saëns.
Alexander Glazounow.
Richard Strauss.
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AN INTRODUCTION

BY E. VAN DER STRAETEN.

Mr. Percival M. F. Hedley's work has long been recognized across the Channel, and a nearer acquaintance with this versatile artist's career and his method of working may perhaps be not altogether out of place. He is one of those English artists who have made their reputation abroad, and to whose strenuous exertions and the excellence of their work is due the high esteem in which British Art is held on the Continent to-day.

Mr. Hedley is the grandson of Joseph H. Hedley, the late British Vice-Consul in Cairo, himself a landscape painter of no mean order, and whose brother, William, is mainly known for his construction of "Puffing Billy," the first locomotive ever built in England. His father, Professor Florance H. Hedley, of the Consular Academy in Vienna, distinguished himself likewise in the arts of painting and modelling, while his relatives on his mother's side were all noted sculptors, painters and architects. Small wonder, then, that the artistic element soon became manifest in young Percival, who, in fact, began modelling at the early age of four. He was apprenticed to the famous sculptor, Joseph Beyer, in whose studio he worked for four years. During the last year he entered the Academy of Fine Arts in Vienna, and passed the *three years' course* in one year under Prof. Hellmer for sculpture, and Prof. Niemann for architecture, and also attended the lectures on anatomy by Profs. Toldt and Dalla Rosa at the University, and lectures on pathology and demonstrations in surgery at the Hospital by the famous Prof. Billroth, the intimate friend of Johannes Brahms. Comparative zootomy under Bruehl and archaeology under Benndorff formed likewise part of his studies at the University, and last, not least, the theory of music under Anton Bruckner, and musical history under Prof. Hanslick.

While still with his master he assisted in the sculpture of groups and statues for the new House of Parliament, the Town Hall, the Burgtheatre, the Art Galleries, the Natural History Museums, in short, almost all the monumental buildings which have sprung up in the Austrian Capital during the past three decades, and which give Vienna that distinctly artistic and modern appearance for which she is known and admired.

At the comparatively early age of eighteen he set up his own studio, and one of his first patrons was the Archduchess Marie Therese, sister-in-law of the Emperor Francis Joseph. He made a hit with the life-size bust of that Princess, which brought him many commissions from the Imperial house and members of the aristocracy. Subsequently the Archduchess sat for him on different occasions.

About 1890 Mr. Hedley started on his first prolonged journey through Italy, and on his return to Vienna was commissioned to create a number of busts of composers for the International Music Exhibition, and it was then and there that he first commenced his "Famous Musicians," a task to which he has ever since, through more than fifteen years, devoted most of his attention. It is an interesting fact that—if we dispense with those hideous German china busts which are a disgrace and an insult to refined taste—there is, with one or two notable exceptions, scarcely a plastic representation of any of our foremost composers and musicians.

It is interesting to note that almost all of his latest creations, as for instance some of the Elgar portraits, the plaques of Dr. Richter, Mme Clara Butt, Arthur Nikisch, &c., were impressions fixed upon the mind and entirely reproduced from internal reflection. He very rarely requires "sittings," and even if he does ask his subjects to his studio he seldom works in their presence, merely contenting himself with a chat over a cup of tea, in order to study their character and peculiarities.

It is this power of observation, and the unusual faculty of retaining the characteristics and details of the features, combined with the complete mastery over all technical difficulties, which lies at the bottom of his extraordinary success.

At Vienna, and in the course of his travels, Mr. Hedley made the personal acquaintance of almost every contemporary musician of note, and most of them were added "in effigy" to his gallery. Many of these acquaintances ripened into warm friendships. For twelve years, in fact, up to the master's sad end, he remained in close touch with Brahms, and the portraits he did during this time are justly considered the best likenesses of the great composer.

In 1893 we find the artist again in Italy, this time as a painter. After his return, he took up his abode in Vienna, where, with the exception of a short sojourn in Munich, he remained until 1897, when he left that city—to start on a tramp through Europe for the purpose of painting a large number of landscapes, commissioned by a Fine Art Company in Austria. This pilgrimage was extended over a period of about two years, and ended, after another stay in his beloved Rome, in his finally settling in England, to devote his time and energy to his country.

Since his return to England he has contributed to the Royal Academy, and most of the Provincial Art Galleries. His splendid bronze bust of Sir Edward Elgar was shown at the Royal Academy, and his plaque in silver of Mme. Clara Butt—the very first specimen executed in this new style—has been acquired by the King.

These plaques in oxidized silver constitute the latest achievement of the artist. He depicts his subject thoroughly after his own heart and his plaques show a variety of attitudes hitherto rarely seen in plastic art. There is no stiffness, no constraint, no posing. Although entirely free from conventionalism Hedley can hardly be styled a modern artist as "modernity" is understood nowadays, and though his portraits are essentially impressions, he is not an Impressionist; in fact, he belongs to no special creed; he is an artist, free and natural, with a characteristic style which is all his own.

To repeat a recent remark of a well-known sculptor, "Hedley's plaques are veritable paintings" and indeed they give more the impression of pictures than sculptures.

PUBLICATIONS :

Madame Clara Butt; full length, profile to left. Size : C. The popular singer represented in her characteristic attitude, with hands folded at back. Signed : "Clara Butt-Rumford."

OP : DCXLIII :

Inscription : PERCIVAL HEDLEY

FEC : LONDON 1906 :

In right hand corner artist's signature : P. Hy. Edition : 1907.

"The King purchased the first copy of Mr. Hedley's portrait in oxidized silver of Madame Clara Butt." — *Daily Graphic*.

"Percival M. F. Hedley's plaque in oxidized silver, representative of Madame Clara Butt, exemplifies his adroitness in obtaining relief by varying the colour of the metal." — *Morning Post*.

Arthur Nikisch, full length; 3/4 profile to left. Size : B. signed by the eminent conductor "Arthur Nikisch."

OP : DCLXXXIII

Inscription : PERCIVAL HEDLEY :

Artist's signature : P. Hy.

FEC : LONDON : 1907.

"... a recently completed plaque of Nikisch, who seems directing a phantom orchestra with the exuberant, but always graceful gestures, now tolerably familiar to most of us." — *Musical Standard*.

Sir Edward Elgar : Life-size Bust. OP : DCXXVII : Size G.

"A bust of Sir Edward Elgar in bronze which was an interesting feature at the Royal Academy is a striking characterisation of the great English composer and shows that the Artist has happily grasped his subject." — *Musical America*.

Sir Edward Elgar, head, to left. Size A.

Inscription : PERCIVAL HEDLEY : FEC : LONDON : MDCCCCVIII :
EDWARD ELGAR. OP : DCXII : Sig : P. Hy.

"Sir Alexander Mackenzie, Sir Arthur Sullivan, Dr. Hans Richter and Sir Edward Elgar are speaking likenesses." — *Northern Whig*.

Sir Edward Elgar : "Medal struck in commemoration of the Elgar Festival at Covent Garden, 1901. Silver 3/6, bronze 2/6.

"The Portrait, done from Life, is excellent." — *Daily News*.

N. B. ; A reproduction of above medal appeared in the N. C. of August 1904, col. 7798.

Wilhelm Backhaus : Over life-size Bust. OP : DCXVIII : G.

"The large bust of Wilhelm Backhaus has power." — *Globe*.

The bust brings into strong relief the features which are so similar to those of the famous Beethoven mask.

Richard Wagner : OP : LXXXVI : Size F.

"Hedley erfasst den Meister in seiner Erscheinung etwa um 1860, also zur Zeit seines zweiten Pariser Aufenthaltes. Heldenhafte Entschlossenheit, bereit das Aeusserste zu wagen, sticht aus dem Antlitz hervor, einen Zug von Weltschmerz und enttäuschem Vertrauen verdrängend." — Dr. Joss in the *Oesterreichische Musik u. Theaterzeitung*.

Richard Wagner : OP : LXXXVII : (1880) : Size : F.

Franz Schubert. Statuette. OP : LXXXI : Size H.

"... and here, too, is the exquisite statuette of Schubert in the woods listening to the tinkling waters of the spring which suggested to him the second number of the song cycle of *Die schöne Müllerin*." — *Daily Graphic*.

Johannes Brahms : Life-size Bust. OP : CCCC. Size G.

"Mr. Hedley is fully competent to work on a large scale as is proved by his ably modelled busts of The Archduchess Marie Therese, Sir Edward Elgar, and Brahms." — *Morning Post*.

Johannes Brahms : OP. LVIII : About 1890. F.

Johannes Brahms : OP : CXXXXVI. 1897. F.

"Prominence is given to several busts of Brahms, with whom Mr. Hedley had the good fortune to be on terms of intimacy for some time previous to his death ten years ago. Mr. Hedley was with the great master to the end; this fact lends a pathetic interest to the small bust of Brahms executed two days before his death, showing, as it does, the noble features ravaged and worn by illness."

Antonin Dvořák : OP : CXXX : AD NAT. FEC. F.

"A forceful characterisation."

Anton Bruckner : OP : LXXV : AD NAT. FEC. F.

"There are likewise two noteworthy busts of that somewhat enigmatical composer, Anton Bruckner, under whom Mr. Hedley studied music in Vienna." — *Musical Standard*.

"... das volle Wesen des Meisters erfasst, indem es unter dem Schleier der Gutmutigkeit und Innigkeit einen weltklugen Blick durchschimmern lässt; und Welterfahrung ist der Grundzug in Bruckner's künstlerischem Schaffen, da er die Geburt des Gedankens und dessen geistvolle Durchführung weit über die mathematische Klugelei in der Musik erhebt." — *Musikalische Rundschau*.

Edward Grieg : OP. CXXVI. AD NAT. FEC. F.

"Die ganze Bestimmtheit und Festigkeit welche das Wesen und die Kunst Griegs charakterisieren ist in dem Werke zur Geltung gebracht." — *Politik, Prag*.

RECENTS PUBLICATIONS & NEW EDITIONS :



Miss Lily Elsie as "Sonia" in "The Merry Widow"; head, profile to left. Size A.
Inscription in border : LILY ELSIE : THE MERRY WIDOW : "I LOVE YOU SO".

OP : DCLXXXX I : LONDON : 1908 : Artist's sign : P. Hedley '08.

"A charming representation of the popular actress, full of intense feeling and refinement."

Dr Hans Richter, full length, profile to left; size : B. signed by the famous conductor : "Hans Richter."

OP : DCLXXXXVI :

Inscription : PERCIVAL HEDLEY : Artist's signature : P. Hy.
FEC : LONDON : 1908 :

"A plaque showing Dr. Richter, reproduces admirably the quiet sense of mastery and dignified security that distinguish the Doctor's conducting." — *M. Standard*.

Emma Destinn in "Madama Butterfly"; head, en face. Size : A.

Inscription in border : PERCIVAL HEDLEY : FEC : LONDON : MDCCCCVIII :

OP : DCLXXXXIII : EMMA DESTINN. Artist's sign. P. Hy.

Theodor Leschetizki : head, profile to right. Size : A. Inscription, as above, and name in full.

OP : DCLXXXXII : Signed P. Hy.

Ignaz Paderewsky : head profile to right. Size : A.

Inscription as above, and name in full.

OP : DCLXXXXIX : Usual signature.

Dr Alexander Glazounow : head, profile to left. Size A.

OP : DCLXXXV : Usual inscription and signature.

Anton Rubinstein : head, profile to left. Size : A.

OP : DCCI : Usual inscription and signature.

Peter S. Tschalkowsky : head, profile to right. Size : A.

OP : DCLXXXIV : Usual inscription and signature.

Sven Scholander : head, en face. Size : A.

OP : DCLXXXVIII : Usual inscription and signature.

Frédéric Chopin : head to left. Size : A.

OP : DCLXXXV. Usual inscription and signature.

Mischa Elman : head to right. Size : A.

OP : DCCXI : Usual inscription and signature.

FORTHCOMING ISSUES :

Madame Tetrassini, full length en face. D.

" " head, profile to left. A.

Evie Greene as "Merveilleuse" full length en face. D.

Lily Langtry in "Mrs Dering's Divorce" 3/4 profile. D.

Felix Weingartner, head en face. A.

Efrem Zimbalist — A.

Mark Hambourg profile to right. A.

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(*The Egyptian Gazette*.)

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Uns unbekannte Herren Sammler werden um Aufgabe genügender Referenzen ersucht.

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COMMON GREEK COINS.

(Continued from col. 10517.)

PANDOSIA

Very little is known of this Greek colony from Croton, founded in one of the older Oenotrian cities, but we are led to take an interest in its history on account of the great beauty of its coins which afford evidence of the culture and wealth of its citizens.

Although these coins are too rare to be possessed by collectors with small means, they are too beautiful, and their types too interesting, to be utterly neglected by students of the coinage and art of Southern Italy.

Three Greek cities bore the name Pandosia; that in Bruttium, from which the coins were issued, another in Lucania, which does not appear to have possessed a mint, and the third in the district of Thesprotia in Epirus, the ruins of which remain on the height called Kastri. There is no doubt as to which of these cities our coins belong; they come from the old Bruttian city among the mountains, about five miles to the south-west of Consentia. The city once stood on the banks of the Acheron, a tributary of the Crathis, about seven miles from the Mediterranean sea, and sixteen miles north of Terina. The exact site, which is not yet identified, is thought to have been about five miles west of the Via Popilia which ran through Consentia from north to south.

Strabo tells us in the first chapter of Book VI "a little above (Consentia) is Pandosia, which is strongly fortified, The position has three summits, and the river Acheron flows by it,

They say that Pandosia was formerly the residence of the Oenotrian kings".

The Acheron, now called Mucone, flows into the Crathis, and may have been once identified with it, for the god of that river is represented on some of the coins with the legend ΚΡΑΘΙΣ the older form of ΚΡΑΘΙΣ.

The statement of Eusebius, that it was founded in the same year as Metapontum, may refer to its Oenotrian origin, but the date given by him, 774 B.C., seems certainly inadmissible.

Like Terina it seems to have been colonized by Greeks from Croton, for its earliest coins, issued about 450 B.C., shew its alliance with that city; they bear ὄψο, and a tripod on the Obverse, and ΠΑΝΔΟ, and a bull in an incuse square on the Reverse. Scylax and Scymnus Chius both call it a Greek city. The one historical event which made the city memorable was the death there of Alexander of Epirus in 326 B.C. Strabo says "This prince was led astray by the oracle of Dodona, which commanded him to avoid Acheron and Pandosia, for places with names like these being pointed out in Thesprotia, caused him to lose his life here.

He was also mistaken in another oracle :

O Pandosia, thou three topped hill
Hereafter many people thou shall kill

for he thought that it foreshadowed the destruction of his enemies, and not of his own people".

The story of his death is told with detail by Livy (lib. VIII, 24).

No doubt the Pandosians joined the league of Greek cities formed in 393 B.C. against the Lucanians. Perhaps some of the citizens were with the Thurian army defeated near Laus in 390 B.C.

The later history of the city cannot be traced by reference to the coinage, for no money seems to have been issued after that year. The city probably was held for some time by the Lucanians, and perhaps by the Bruttians. In 204 B.C. it was taken by the Romans (Livy XXIX, 36), and as it was compared with the "ignobiles aliæ civitates", it probably was then still a place of some importance. Strabo seems to imply that it still existed in his time, but after that no trace of the city can be found.

Dr. Barclay V. Head describes a stater of Pandosia as "one of the most exquisite productions of any Greek mint" and as at present these coins are all that remain of the city whose very site is unknown, we have in them another example of the idea expressed by Théophile Gautier :

" Tout passe, l'Art robuste
Seul a l'éternité,
Le buste survit à la cité ".

The types represent four mythological personages, the nymph of the city Pandosia, the river god Crathis, the goddess Hera Lakinia, and the god Pan.

The art schools of Pandosia must have been among the best in Magna Græcia if the artists who wrought in the mint were educated in their own city. We know however the artists visited and wrought in other cities so frequently that we cannot tell how far the beauty of these coins of Pandosia was due to the art of their own schools.

THE NYMPH OF PANDOSIA

On the didrachms of this city we find a beautiful female head turned to the right and surrounded with a wreath and with the name Pandosia which has been interpreted as that of the tutelary νύμφη or nymph of the city.

The head on coins of Terina was regarded in a similar manner, and the artistic treatment of the subject in Pandosia was so similar that it is very probable some of the artists of Terina influenced, or perhaps visited, the mint engravers of Pandosia.

The wreath around the head has been thought by some to indicate that the nymph partook of the character of Nike, and as we had a nymph called Terina Nike so these may have been a Pandosian Nike. The name of the city may have been adopted by the prominence given by the early settlers to the cult of the god Pan which was so common in the homes of their ancestors, and Pan was a leader of nymphs, but as no nymph of this name appears in Greek literature, the head seems all the more likely to be that of Nike.

The composition of the name Pandosia is similar to that of the later name Theodosius, and the giving to a city the name of a deity was not uncommon among the Greeks; we have, for instance, Heracleia, Poseidonia, Panormus in Sicily, Apollonia in Lycia, Aphrodisias in Asia Minor on the Menander.

THE RIVER GOD CRATHIS

This river rises among the mountains near Consentia and flows towards the north for about 40 miles until it falls into the Sinus Tarentinus near Thurium and the old site of Sybaris. It is thought the bull, on the coins of these two cities, was meant to represent the power of this stream. On the bronze coins of Consentia a young river-god is represented which some have regarded as the god of the Crathis but others as that of the stream called Carcines. If Strabo had not told us Pandosia was built on the banks of the Acheron we should have looked for its site on those of the Crathis because the coins bear the name of that river on their type representing the river-god. The personification of the river-god in human form rather than in the older bull form, points to the higher development of art in Pandosia in the middle of the 5th century B.C. when art was in a transitional stage and archaic forms and treatments were passing away.

Euripides in the *Troades* 226-230 wrote of "the Crathis the most beautiful, watering the neighbouring lands, brightening with yellow glow the hair, and feeding sacred founts". Ovid refers to the same strange idea on *Metam.*, XV, 315.

Crathis et huic Sybaris nostris conterminus arvis
Electro similes faciunt et auro que capillos.

Strabo, Pliny (XXXI, 2-10) and Timæus all tell the same strange story of the effects of this river on the colour of the hair.

In the fifth Idyll of Theocritus we find this river mentioned in a passage which also refers to the god Pan. "Lacon : Nay verily, so help me Pan of the sea shore it was not Lacon son of Calaethis that filched the coat of skin. If I lie, sirrah, may I leap frenzied down this rock into the Crathis".

Herodotus in Bk I 145 tells us this river in Italy takes its name from the river in Greece, next Aegyra and Aege.

Strabo, VIII, 386, explains the meaning of the name and the derivation from the Achæan river.

"Close to the Achæan Aigæ flows the river Crathis augmented

by two rivers and deriving its name from the mixture of their streams. To this circumstance the river Crathis in Italy derives its name."

At such a distance from its mouth and at such an elevation as that of the sites of Consentia and Pandosia the river can have been of no use for the carriage of merchandise, but the valley of the river may have been one of the great outlets for the communication of the citizens with the outer world, and the Crathis therefore a very familiar river. The force and beauty of a river were appreciated by the ancients and often looked on as something superhuman and worthy of some kind of cult.

HERA LACINIA

In Volume I of the *Cults of the Greek States* by L. R. Farnell (cap. VII, p. 178) we may find the fullest and most interesting account of the Greek cult of Hera.

Mr. Farnell says "we may regard the cult as a primeval heritage of the Greek peoples or at least of the Achæan and Ionic tribes, for its early and deep influence over these is attested by the antiquity and peculiar sanctity of the Argive and Samian worship, Hera was the tutelary deity of Argos".

The marriage of Hera with Zeus is a myth formed from the springtide union of heaven and earth. Zeus shrouding himself in clouds descends upon the earth in showers, producing flowers. Samos which was so intimately connected with some of these Greek cities of S. Italy was especially given up to this cult of Hera. St. Augustine mentions her in *De Civit. Dei*, VI, 7 as "the mistress of the island".

In the *Bullet. de Corr. Hellén.*, 2, p. 180, an inscription is recorded found near a temple of Hera, in which she is called the founder (ἀρχηγέτω); at that time Hera was evidently regarded in Samos as the deity worshipped by the earliest Greek settlers in the island.

Although the influence of Samos in S. Italy was very great it is probable that the Achæan influence in regard to the cult of Hera was greater. Pindar described the Argives as "the manly folk of Hera" (*Nem.*, X, 36).

The idea that Hera was an earth-goddess may have been suggested by the old myth of the marriage of Heaven and Earth in the spring, it is found in the writing of Empedocles and in modern times has been supported by Welcker.

The adoption of this cult in Pandosia was probably owing to the influence of the early colonists from Croton, who had worshipped in the famous temple near that city. The headland was named Naus (ναῦς) in allusion to the building which crowned its height, and was a well known landmark for the sailors. In our own day it is still named from the ruins still existing Capo delle Colonne. Virgil (*Aen.*, III, 552) in relating the voyage of Aeneas refers to it "Attolit se diva Lacinia contra". Some legends relate that Heracles, others that Lacinus, founded it when visited by Heracles, another legend told by Servius in his notes on this passage of Vergil attributes its foundation to Lacinus the robber killed there by Heracles, the temple being built in expiation of the deed.

There is another legend relating that Thetis gave the site to Hera before the Trojan war, and it is interesting as shewing the antiquity of the custom of gathering large numbers of people on this spot.

Around this temple the Greek Colonists held their great annual assembly, at which a procession took place in honour of Hera, and splendid gifts were offered. The festival became a favourite occasion for the citizens of the neighbouring cities to display their wealth. Athenæus in XII, 541, § 58, says: Alkisthenes of Sybaris appeared in a gorgeous robe ἐν τῇ πανηγύρεϊ τῆς Ἥρας unto which all the Italians went.

The temple was adorned with painting by Zeuxis, one of which was a picture of Helen, for which five of the most beautiful maids of Croton sat as models (Pliny, XXXV, ix). This famous sanctuary was spared by Pyrrhus and Hannibal, but was at length profaned by the Roman Censor Q. Fulvius Flaccus in 173 B.C., and again by Sex. Pompey in 36 B.C.

The date of the appearance of the head of Hera as a coin type

in S. Italy corresponds to that of the association of the Greek cities to repel the attacks of Dionysius the Syracusan and of the Lucanians.

The Achæan Greeks apparently sought the shelter of the protection of their ancestral deity. On the banks of the river Silarus a temple was dedicated to Hera Areia.

Lycophron calls her the armed goddess (ἐπλευμια) an epithet which we also find applied to her husband Zeus. At her festival the youths hurled their lances at a shield and the women offered costly robes. We have in the Greek Anthology a little poem by Nossis, the poetess of Locri, written about 310 B.C. recording such an offering (VI Anathematica, 265): "O highly honoured Hera, who often leaving heaven dost look down upon the Lacinian shrine fragrant with incense, receive this fine linen garment woven by Theuphila and her beauteous daughter Nossis. In Plato's Phædrus, in a passage discussing the influence of various cults that of Hera is thus described "But those who are followers of Hera seek a royal love".

The head of Hera on these coins of S. Italy is always represented nearly full face, whereas on the coins of Peloponesus her head is in profile. We find the head of Hera on the coins of Croton, Poseidonia, Hyria, Neapolis, Phiselia and Venusia.

A good illustration of a coin of Pandosia, bearing the head of Hera, is given on page 318 of Mr. L. Forrer's work "Notes sur les signatures des graveurs sur les monnaies grecques". This coin bears in the field the letter Φ considered by some numismatists to be an artist's signature. Furtwangler has pointed out that it cannot be that of Phrygillos of Thurium because the style is quite different to his.

(To be continued.)

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto Unpublished Artists.)

One hundred-and-sixteenth Article.

(Continued from col. 10540.)

LOUDART, NICOLAS (Belg.). Issuer of a Jeton in the eighteenth century (J. Th. de Raadt, *Quelques observations sur Nicolas Loudart et son jeton, étude héraldico-historique*, Bull. Cer. archéol. Malines, I, 1889, 34-44).

LOUDINÉ, EUGÈNE ANDRÉ (French). Sculptor, Medallist, and Coin-engraver, born at Paris. 1. January 1810, died there, 12. April 1889. He was a pupil of Galle, Petitot, and Ingres. In 1831, he obtained the Prix de Rome for Medal-engraving, the subject being Oedipus explaining the enigma of the Sphinx; 1837, a Medal of the 2nd class; 1839 and 1843, Medals of the 1st class; 1848 and 1855, Medals of the 2nd class; 16. August 1857, he was made a Knight of the Legion of Honour.

He married a grand-daughter of André Galle, the medallist.

Loudiné, says Dr Weber, was one of the first medallists to make struck medals (by the help of the reducing machine) in the modern French style, having something of the "soft" appearance of a cast medal.

The following is a list of the artist's productions in their order of exhibit at the Paris Salons from 1837 to 1882, taken from Chavignerie and Auvray's Dictionary: 1837. Statue of a man, plaster; — Frame of medals; — 1839. Bust of M^{me} Loudiné, marble; — Commemorative medal of the Amnesty, with bust of Louis-Philippe I., and R^e. Royal Clemency arresting the course of Justice; — Portrait-medal of Cambacères (executed in commission for the Mint); — 1841. Bust of Galle; — Bust of Thomas; — 1842. B. Virgin and Child, group in marble; — General Espagne, marble statue; — Portrait of M. P. L. B***, bust in plaster; — 1843.

Charity, marble group; — Bust of Lacave-Laplagne, Finance Minister; — Bust of Raymond Lacave-Laplagne; — Frame of Portrait-medallions and Medals, among which the portraits of André Galle and Horace Vernet; — 1845. B. Virgin and Child; — Marble bust of M. L. L***; — Bust of M. L. de P***; — Frame of Medallions and Medals, including: Two Memorial medals of H. R. H. the Duke of Orleans; — Commemorative medal of the Column of Boulogne; — Memorial medal of Rear Admiral Dumont-d'Urville; — Memorial medal of General Boinot; — Lacave-Laplagne, Finance minister; — André Galle, medallist; — Prize Medal with head of Ceres (ordered by the "Comité des Monnaies"); — Medallion representing Vulcan with his attributes, &c.; — 1848. Queen Bertha, mother of Charlemagne, marble statue for the Luxembourg Gardens; — Psyche, marble statue in Perpignan Museum; — Frame of Medallions and Medals, including: Medal of the Society of Architects; — Portrait-medal of Berthollet; — Horace Vernet; — Marshal Bugeaud, &c.; — 1850. Two medallions: Law and Security; — Medallion in plaster, representing "Justice", for an official paper stamp; — Model and Medal in bronze, representing the French Republic (in commission for the Mint); — Establishment of the French Republic in 1848 (obtained the First Prize at the competition of 1848); — Bronze Medal of the Society of Architects; — Five Franc piece, 1848 (a specimen, 1851, *illustrated*); — Twenty Franc piece, 1848 (head and reverse which won to the artist

— Ave Maria, bas-relief in marble; — Marble bust of M^{lle} L. W***; — Medals: Marseilles Cathedral; — Medal of the Compagnie universelle (Marine Insurance); — Jeton de présence of the Algerian Commission; — Commemorative medal of the Accession of Napoleon III.; — Jeton of the Commission of Fine Arts of the



Napoleon I.'s Mausoleum at the Invalides.



French Five Franc piece, 1851, by E. A. Oudiné.

the second Prize in the 1848 competition); — Ten Centime piece, 1848; — Model in bronze, and current Five Franc piece; — Two Francs; — One Franc; — Fifty Centimes; — Twenty Centimes; — 1852, Commemorative medal of the Inauguration of the Tomb of the Emperor Napoleon I. (*illustrated*); — Bas-relief in stone for the façade of the Church of Gennevilliers; — 1853. Marble bust of M. de B***; — Commemorative medal of the Coup d'État of 2. December 1851; obv. Bust of the President; R. Louis Napoleon Bonaparte led by Wisdom crushing the hydra of Anarchy, and grateful France presenting him with a civic crown; — 1855. Sleeping Psyche, marble statue in Havre Museum; — Marble bust of Lacave-Laplagne; — Marble bust of M. de Boissieux; — Marble bust of André Galle; — Apotheosis of Napoleon I., medal after Ingres; — Various Medals and Coins; — 1857. Marble bust of E. O***; — Marble bust of M^{lle} J. O***; — Medals: Apotheosis of Napoleon I.; — Battle of Inkermann, with bust of Napoleon III. on obv.; — Apotheosis of Napoleon I.; R. Justice and Abundance supporting the arms of Paris; — The Tomb of Napoleon I. at the Invalides; R. Portraits of Napoleon I. and III. — Inauguration of the Southern Railway from Paris to Spain; — The Seminary of Rennes; — Medal of the Life Saving Society; — Central Company of Marine Insurance; — Medal of the Agricultural Society of Cognac; — 1859. Virgin and Child group in marble; — Bethsabée, marble statue for the Court of the Louvre;

1. A curious joke was made at the time over Oudiné's 5 Franc piece by describing the type thus:

R. LIBERTÉ Point
ÉGALITÉ Point
FRATERNITÉ Point
Obv. DETRESSE (des tresses) Partout
OUDINÉ (où diner)
A LA BELLE ÉTOILE.

Hôtel-de-ville; — Portrait-medallions in bronze: M^{lle} M. Oudiné; — M. A. J***; — M. E. C***; — M. T. P. V***; — Jeton of the Universal Marine Insurance Company; — 1861. Portrait-medallion in marble of Napoleon III.; — Portrait-medallion in marble of M. Gatteaux, medallist; — Portrait-medallion in plaster of A. A. Eugène Junr; — Medals: Commemorative medal of the Emperor and Empress of the French's Visit to Rheims; — Inauguration of Marseilles Stock Exchange; — Medal of the Municipal Body of Paris; — Medal of Honour of the Ministry of Agriculture and Colonies; — H. I. H. Prince Napoleon; — N. Gatteaux; — A. A. Eugène Oudiné, Junr; — H. Delafontaine; — 1863. Medals: Commemorative medal of the Annexation of Savoy and Nice to France; — Preliminaries of the Peace of Villafranca; — H. I. H. Prince Napoleon; — 1864. Suburban Railways of Strassburg; — 1865. Gladiator, marble statue; — Bust of M. G. L. L***; — 1866. Marble bust of Hippolyte Flandrin, painter; — Bust of Pillaut; — 1869. Bust of D^r Fizeau; — Medals: Portrait-medallion of Napoleon III.; — Commemorative medal of the Restoration of Notre Dame, Paris; — Apotheosis of Napoleon I.; — Commemorative medal of the Discovery of Photography; — Napoleon III.; — Prince Napoleon; — Prince Murat; — 1868. B. Virgin and Child, group in marble for the Church of St. Ambroise; — True Happiness, group in marble; — 1869. Portrait of a Child, bust; — Medals: J. D. Ingres; — General Poncelet; — M. Mathieu, member of the Institute; — Gatteaux, statuary; — 1870. Commemorative medal of the Apotheosis of Napoleon I.; — Medals: The Amnesty of 15. August 1869; — Portrait of M. Ybry; — Centenary of Napoleon I's birth (in commission for the Mint); — 1872. Portrait-medal of Mignet; — 1873. B. Virgin and Child, statue in stone for the Church of St. Eustace; — Benevolence (medal executed in commission for the Mint); — 1874. D^r J. A. Chaptal; — Temperance Society Medal; — Thiers; — 1875. Cherubini, silver medal; — M^{lle} M. Vauthier; — A. Thiers, silver medal; — Marble bust of Dupin aîné; — Portrait-medallion of M^{lle} M. Oudiné; — 1876. Young Lady at her toilet, marble statue; — Portrait-medallions: H. Flandrin; — Ingres; — Ambroise Thomas; — Charles Lefebvre, painter; — Oudiné, medallist; — P. Flandrin; — Marie Vauthier; — E. Oudiné, architect; — V. Froussard; — Jeanne Vauthier; — Medal on the Progress of Human knowledge; — Commemorative medal of the Passage of Venus on the Sun's disc; — Commemorative medal of the Services rendered by Aeronauts during the siege of Paris (R. *illustrated*); — André Vauthier; — Georges Vauthier; — Charles Lefebvre; — Paul Brame;

— 1877. Portrait-medallions : M^{me} Vauthier, née Oudiné; — M^{lle} M. Bernier; — M^{lle} L. Bernier; — M^{lle} V. Rudet: — Hénard, architect; — J. B. Say; — Minerva distributing Prizes, medal; — M^{lle} Jenny G^{***}; — 1878. Bust of Oudiné, bronze; — Commemorative medal of the Universal Exhibition of 1878; — Prize Medal, with Minerva; — A. Thiers (in commission for the Mint); — The French Republic (for the Mint); — Portrait-medallion of M^{lle} Marie Oudiné; — 1879. Commemorative medal of the Universal Exhibition of 1878; — 1882. Horace Vernet; — Bust of M^{me} E. Oudiné; — Models and Proofs of Coins of Argentina (A. 5 Pesos; — A. 2 and



Siege of Paris, 1870-1871.

1 Centavos; — Portrait-medallion of Berthe Vauthier; — The French Republic; — Medal of the Savings Bank of Montauban; — J. Victor Poncelet; — Agricultural Prize Medal with bust of Olivier de Serres; — and others, undated: Medal of the Hôpital civil, Briançon, 1876; — Ambulance of the 3rd Arrondissement; — Commissions d'Hygiène publique; — Count D^r C. L. Berthollet, Arcueil; — D^{rs} B., A. L., and A. de Jussieu, Paris; — Twelve Portrait-medallions at the Bibliothèque Nationale, Paris, representing illustrious Poets of antiquity; — C. Pleyel, composer, 1861.



Half Peso of Argentina, 1883, by Oudiné.

“ Pour l'importance, il n'est pas d'action comparable à celle qu'exerça Oudiné durant quarante années », says M. Roger Marx. “ Tous les essais de ses devanciers, il les reprend, les poursuit, les résume. D'un art asservi à la reproduction, il a fait un art libre, neuf par l'obligation imposée au graveur de ne jamais confier à l'acier que la conception de son cerveau. D'autres, Depaulis, J. E. Gatteaux, rivalisent à faire montre de talent; lui, bien avant que s'ouvre l'atelier officiel où professa Farochon, entreprend d'assurer l'avenir, de créer des élèves, et à son école se forment Ponscarne, Chaplain, Tasset. Qu'Oudiné ait été influencé tour à tour par la tradition classique, par l'antiquité, le style néo-grec, par Ingres, nul n'en voudra disconvenir; mais en toute occasion se prouvent la culture d'un esprit ouvert porté à la synthèse et le goût de l'artiste attentif au choix des formes. Malgré les années, l'intelligence était demeurée en éveil, et quand la mort arriva, elle trouva Oudiné en pleine évolution, ayant accepté la donnée moderne et concourant à l'éclat de cette restauration qu'avaient préparée les travaux de sa jeunesse et de son enseignement.”

BIBLIOGRAPHY. — H. Flandrin, *Notice sur Oudiné, sculpteur en Médailles*, Paris, 1888. — Chavignerie et Auvray, *op. cit.* — *Grand Dictionnaire Larousse*. —

Nouveau Larousse illustré. — Étienne Bricon, E. A. Oudiné, *Grande Encyclopédie*. — R. Marx, *Médailleurs français*, 1887. — Ibid., *Médailleurs modernes en France et à l'étranger*. — Dr F. P. Weber, *Medals & Medallions*, &c. — *Blätter für Münzfreunde*, 1887, p. 1323. — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*. — A. Rosa, *Monetario Americano*, 1892. — Dewamin, *Cent ans de Numismatique française*, 1889. — Dr J. H. de Dompierre de Chaupepié, *op. cit.*

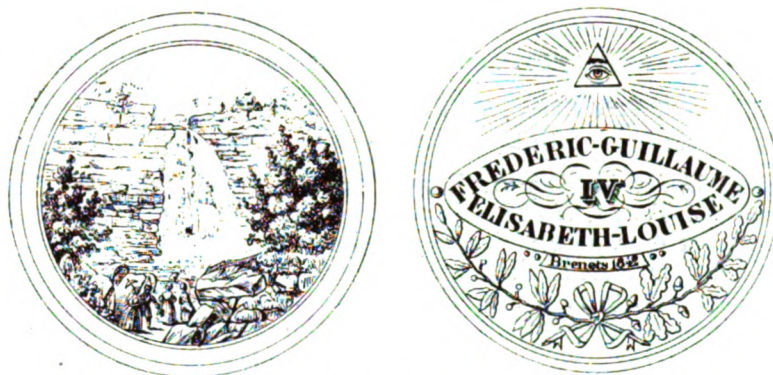
OURAIOS (ΥΡΑΙΩΣ). Grecized form of signature of the British Gem-engraver, **WRAY** (q. v.), of Salisbury, who died in 1770.

OURY, LOUIS (French). Contemporary Sculptor, born at Montauban; pupil of Chapu, and Aubé. At the Salon of 1897 he exhibited a portrait-medallion of himself, and a commemorative medal of the Cycle show, Paris, 1897.

OUTKINE (Russ.). Sculptor and Medallist of the second quarter of the nineteenth century. By him is a Portrait-medal of John Andrewitch Kryloff, Russian fabulist, dated 1838.

OUVET, ALBERT JULES (French). Contemporary Sculptor, born at Chartres; pupil of Morice. He has executed Portrait-medallions in wax, one of which I saw at the Salon of 1890.

OUVRAT (French). Engraver, born at Gex, was apprenticed at Geneva, and worked for Charles Philippe Quartier-dit-Main, Master-engraver at Le Locle (Switzerland). By him is a medal (illustrated), commemorating the Visit of King Frederick William IV. of Prussia to the Fall of the Doubs, near Les Brenets,



Presentation Medal to Frederick William IV., King of Prussia, 1842.

in 1842. This medal in gold of the weight of 24 Louis was presented by the inhabitants of Les Brenets to the King.

Ouvrat designed and engraved the scenery represented on the medal. Little is known of this Engraver, who is supposed to have returned to France.

BIBLIOGRAPHY. — Information kindly supplied by M. Arnold Robert. — *Relation du séjour de LL. MM. le Roi et la Reine de Prusse dans leur principauté de Neuchâtel et Valangin*, 1882.

OXE. Vide **OCHS** *supra*.

OYE (Dutch). This signature occurs on a Silver Wedding medal of Theodore Vosmaar and Maria Everswinkel, 1749.

OZAGNI, JACOPO (Ital.). Mint-engraver at Turin, 1625-1630.

OZANA, KARL (Aust.). Contemporary Medallist, of Vienna; pupil of Prof. Stephan Schwartz and Claudius Marioton. At the Salon of 1892 he exhibited a silver medal, in *repoussé* work, representing Flora and Zephyrus.

OZI (Germ.). Moneyer at Ratisbon, *circa* 925-955.

P

P. Vide **JOHANN PEUTINGER**. Mint-master at Augsburg, 1420-1429.

P. Vide **DOMENICO POGGINI**. Goldsmith, and Medallist at Florence, *circa* 1560-1570.

*

P. Vide **GIOVANNI POGGINI**. Goldsmith, and Medallist, died in 1580.

P. Vide **FRANCESCO DE PRATO**. Goldsmith, Painter, and Medallist at Cremona; died in 1562.

P. Vide **PADOVANO**. Surname of Leone Leoni, Milanese Medallist, 1531-1606.

P. Vide **PFEIFFER**. Mint-master at Brenz (Württemberg), 1622-23.

P. Vide **P. PFEIFER**. Mint-master at Baden, 1623-1630.

P. Vide **PERTINET**. Mint-master at Chambéry, 1640.

P. Vide **PIELER**. Medallist at Dresden, 1650-1680.

P. Vide **P. P. PECKSTEIN**. Mint-master at Erbach, 1675.

P. Vide **C. C. PRIBUS**. Medallist at Dresden, 1764-1787.

P. Vide **B. PERGER**. Medallist and Coin-engraver at Naples, 1765-1798.

P within a circle, above which double cross. Vide **PAOLO LODOVICO SINIBALDI**. Papal Mint-master at Ancona, 1512.

P. Vide **Γ**. Engraver's signature on (?) coins of Terina (B.C. 440-400).

P. Vide **BARTHOLOMAUS PRUCKNER**. Medallist at Munich, 1839-1844.

P. Vide **JAKOB PEUTINGER**. Mint-master at Augsburg, 1425.

P. Vide **PETER PAUL PECKSTEIN**. Mint-master at Breuberg, 1675.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1896.

Γ (Greek). Possibly an Engraver's signature, which occurs on coins of Terina, *circ.* B.C. 420-400. **Γ** may have been a pupil of the artist **Φ**, whose period of activity ranges between *circ.* B.C. 425-420. Dr Kurt Regling, the latest writer on the Terinaian coins, distinguishes three manners in this engraver's style, and describes no less than forty-two varieties of didrachms and drachms, including the imitations of **Γ**'s types, which bear the **Γ**.

Γ represents the nymph without chiton, with the upper part of the body perfectly bare, and in the representation of the nude he shows himself a great master.

The following specimens are in the British Museum.

1. **Α**. Stater. Obv. **TEPINAION**. Female head to r., wearing sphendone, hair in korymbos.

Ρ. Winged Nike, seated to l. on square cippus, her knees covered with peplon; she touches with her r. hand the top of a caduceus which is placed in front of her; her l. hand is resting on one of the corners of the cippus; in the field, to r., **Γ**.

Weight: 123 grs. — B. M. Cat., *Italy*, p. 389, n° 19.

2. **Α**. Stater. Obv. Similar; head to l.; sphendone unadorned; border of dots.

Ρ. Similar; Nike holds caduceus by the middle, handle forwards.

Weight: 120.4 grs. — B. M. Cat., *op. cit.*, n° 21.

3. **Α**. Stater. Obv. Similar; head to r.

Ρ. Nike, winged to l., wearing long chiton, over which peplon, in stooping posture, her r. foot upon a rock, and r. arm resting on her knee; she holds caduceus by the middle, handle downwards, her l. behind her back; in field, to l. **Γ**.

Weight: 119.4 grs. — B. M. Cat., *op. cit.*, n° 22. Garrucci, *op. cit.*, Pl. CXVII, n° 7.

4. **Α**. Stater. Obv. **TEPINAION**. Female head to l., wearing sphendone and necklace; behind, **Γ**.

Ρ. Nike, winged, wearing only peplon over knees, seated to l.



Stater of Terina (B.C. 440-400).
(in the artist's second manner, according to Dr Regling).

on square cippus, holding in r. staff, surmounted by poppy-head, handle forwards; in field, to l. **Γ**.

Weight: 121.7 grs. — B. M. Cat., *op. cit.*, n° 25.

5. **Α**. Stater. Obv. Similar.

Ρ. Nike, winged, seated to l., on square cippus; she holds wreath in r.; on the back of her hand a dove with spread wings; left resting on cippus.

Weight: 116.7 grs. — B. M. Cat., *op. cit.*, n° 29.

Car. N. I. V. T. CLXXVIII, 22 **Ρ**.

6. **Α**. $\frac{1}{6}$ Stater. Obv. Female head to r., wearing sphendone; behind, **Γ**.

Ρ. **TEPI**. Nike, winged, seated to l., on square cippus, holding in r. staff surmounted by poppy-head, handle forwards; behind, **Γ**.

Weight: 17 grs. — B. M. Cat., *op. cit.*, n° 35.

7. **Α**. $\frac{1}{6}$ Stater. Obv. Same type, to l. **Ρ**. Similar, but Nike holds wreath.

Dr Regling goes into all the minute characteristics of style in the works known by this engraver.

Some of the coins of Terina by **Γ** belong to the finest productions of Greek monetary art. It is however well to notice that the Engraver **Γ** only copied the style and reproduced the types of his contemporary, the artist **Φ**.

"A côté des œuvres de Phrygillos", writes Dr Sambon in *Le Musée*, 1907, p. 334, "on trouve une série nombreuse de monnaies signées de l'initiale **Γ**, dissimulée souvent dans un coin du cippe sur lequel est assise la nymphe ou sous un pli de son himation. Cet artiste semble apporter, au milieu de la gracieuse manière des artistes italiotes, quelque chose de la pratique plus sculpturale des graveurs de la Grèce, et j'ai proposé de comparer ses dessins à ceux des monnaies contemporaines d'Elis. Nous lui devons deux admirables compositions: une figurine de nymphe penchée en avant, le bras droit tenant un caducée et appuyé sur le genou droit qui repose sur un rocher, le bras gauche replié derrière (*illustrated*; Regling, pl. II, 60); puis une figurine délicate debout, accoudée



Didrachm of Terina, by **Γ**.

à une colonne, qui fait penser aux plus belles statuettes de Tanagra (*illustrated*; Regling, pl. II, ii).



Ρ. of Didrachm of Terina, by **Γ**.

Mr J. R. Mc Clean in *Num. Chron.*, 1907, contributed an article, "On the true meaning of **Φ** on the Coinage of Magna Graecia", suggesting that this letter, as also the letters **Π**, **Α**, and others, are to be regarded as numerals connected with the relative values of the gold and silver coins which were in circulation at that time and in the same district.

BIBLIOGRAPHY. — Regling, *Terina*, 1906. — L. Forrer, *Les signatures de graveurs sur les monnaies grecques*. Bruxelles, 1906.

Γ (Greek). Possibly an Engraver's (?) signature on Tarentine coins of the second half of the fifth century B.C. M. M. P. Vlasto has been first to notice this signature **Γ** on a Tarentine stater of the collection in the Naples Museum (Fiorelli's Catalogue, n° 1822).

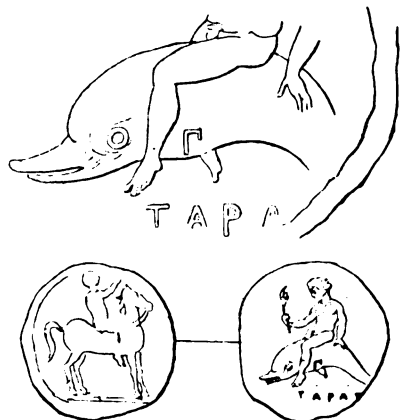
TARENTUM

(*Circ.* 450-430 B.C.)

Α. Stater. Obv. Horseman to r., his body thrown backwards, and holding wreath with which he is about to crown horse's head.

℞. Taras seated on dolphin to l., holding in extended r. hand, acrostolium; left arm resting on dolphin's back; beneath. **TAPAΣ**; on dolphin's fin, a microscopic **Γ** (*vide* enlargement).

Fiorelli, *op. cit.*, n° 1822 (Santangelo Collection) cfr, Obv. Evans, *Horsemen &c.*, pl. III, 3 which is of more archaic style.



The signature **Γ** occurs also on Tarentine Diobols. M. Vlasto owns a specimen signed **Γ** in front of Athena's chin, which is a real master-piece and worthy of comparison with the finest Thurian tetradrachms of the best period.

BIBLIOGRAPHY. — L. Forrer, *op. cit.*

P. (*Germ.*). Possibly a Medallist's signature, on two small Portrait-medals, dated 1526, which in treatment bear great analogy to the work of Hagenauer. The medals are those of Magdalena Roemer, *née* Welser, and Peter Gleichperger. The letter **P** appears incuse in exergue.

BIBLIOGRAPHY. — A. Erman, *Deutsche Medailleure*, Berlin, 1884.

P. (*Swiss*). Engraver's signature on a Quarter Thaler of Berne, dated 1680.

P. Medallist's signature on a Portrait-medal of Bernardino Carvajal, Spanish cardinal, 1493-1522. This medal was probably executed about 1517.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 122.

A. P. *Vide* **ANTON POTT**. Mint-master at Münster, Paderborn, and Cleves; died in 1742.

A. P. *Vide* **ANTON PARTENSTEIN**. Mint-master at Warsaw, 1772-1774.

A. P. or **A. PP.** *Vide* **ANDRONICO PERPENTI**. Coin-engraver at Fermo, 1797-1799.

AMP. *Vide* **ANNA MARIA BRAUN née PFRÜNDT**. Modeller in wax, born at Lyons in 1642, died at Frankfurt-on-M. Doppelmayr mentions amongst her numerous productions in wax, "all sorts of medals" (allerhand Medaillen). Her works previous to her marriage are said to be signed **AMP.** and after, **AMB.** Dr B. Pick describes a Portrait-medal of Duke Frederick I. of Saxe-Gotha and Altenburg, signed **AMB.** and he further attributes to this artist an oval medal of Heinrich von Römhild, brother of Frederick, and ℞. his consort Marie Elizabeth.

BIBLIOGRAPHY. — Erman, *op. cit.* — B. Pick, *Die Schaumünzen Friedrichs I. von Sachsen-Gotha und Altenburg*, 1904.

A. P. F. (*Ital.*). These initials occur on a Portrait-medal of Pietro Vettori the Elder, dated 1489. According to Milanese, they may represent the signature of the Engraver, **ANTONIO DEL POLLAIUOLO**, or of the Florentine goldsmith, **ANDREA DI LIONARDO DI PAOLO PIERI**, surnamed **IL RICCIO**, 1442-1517.

BIBLIOGRAPHY. — A. Heiss, *Florence et les Florentins*, I, p. 45. — Armand, *op. cit.*

B. P. *Vide* **BARTOLOMEO PROVAGLI**. Mint-engraver and Medallist at Bologna, 1655-† 1674.

B. P. *Vide* **ULRICH BRUPPACHER**. Mint-master and Engraver at Lucerne, 1714-1746.

B. P. *Vide* **BERNHARD PERGER**. Mint-engraver at Naples, 1769-1798.

B. P. *Vide* **BENEDETTO PISTRUCCI**. Gem and Coin-engraver, and Medallist at London; born at Rome, 29. May 1784, and died there, 16. September 1855.

BP. *Vide* **BRENET**. Medallist at Paris, early part of the nineteenth century.

C. P. *Vide* **CHRISTIAN PFAHLER**. Mint-master at Schleswig, 1668-1672 and 1676; Emden, 1673-1674 and Jever, 1674-1675-circ. 1691.

C. P. *Vide* **CHRISTOPH PFLUG**. Mint-master at Magdeburg, 1672-1678 and 1682, and Zerst, 1674-circ. 1690; he died at Dessau in 1693.

C. P. *Vide* **CARL PFEUFFER**. 1801-1861. Medallist at Berlin, from about 1820.

C. P. C. M. = **CUM PRIVILEGIO CAESAREAE MAIESTATIS.**

C. P. S. *Vide* **CHRISTIAN PHILIPP SPANGENBERG**. Mint-warden at Clausthal, 1716; Mint-master, 1725; Director of the Mint, 1729-1751.

D. P. *Vide* **DOMENICO DI POLO**. Florentine Medallist, Gem- and Coin-engraver, circ. 1480-1547.

D. P. *Vide* **DOMENICO POGGINI**. Florentine Goldsmith, Sculptor, and Medallist, circ. 1560-1589.

D. P. Z. *Vide* **DIETRICH PHILIPP ZACHAU**. Mint-master at Lübeck, 1758-1769.

E. P. H. *Vide* **ERNST PETER HECHT**. Mint-master at Leipzig, 1693-1714, and Zellerfeld, 1723-1731.

E. P. K. F. *Vide* **E. POMPONIUS KÖHLER**. Hessian Medallist and Coin-engraver, 1711-1714.

F. P. *Vide* **FRANCESCO PISANI**. Rector at Cattaro, 1548-1549.

F. P. *Vide* **FEDERIGO PARMENSI**. Medallist at Rome, circ. 1549-1589.

F. P. *Vide* **FRANCESCO DAL PRATO**. Medallist at Rome; † 1562.

F. P. *Vide* **FRANCESCO PRIULI**. Rector at Cattaro, 1562-1563.

F. P. *Vide* **FRANCESCO PASQUALIGO**. Mint-inspector at Venice, 1741.

F. P. *Vide* **FRANCESCO PUTINATI**. Milanese Medallist, born in 1775.

F. POM. *Vide* **POMPEO LEONI**. Milanese Medallist of the second half of the sixteenth century.

G. P. *Vide* **GIAN PIETRO GASTALDI**. Mint-master at Turin, 1517-1519.

G. P. *Vide* **GEORG PFRÜNDT**. 1603-1663. Nuremberg Medallist.

G. P. *Vide* **GIOVANNI POZZO**. Medallist at Rome, first half of the eighteenth century.

G. P. *Vide* **GAETANO PIGNONI**. Mint-engraver at Bologna, 1786-1795.

G. P. *Vide* **G. PALADINO**. Italian Medallist of the end of the sixteenth century.

H. P. *Vide* **HEINRICH PECHSTEIN**. Mint-master at Andreasberg, 1623-1629.

H. P. *Vide* **HANS PERNDORFFER**. Mint-master at Cassel, 1539-1583.

H. P. *Vide* **PETER HEMA**. Mint-master at Danzig, 1620; Glatz, 1623-1629; Breslau, 1630; and Glatz again, 1631-1634.

H. P. *Vide* **HANS VAN DER PITH** or **PÜTT**. Mint-engraver at Brunswick, then at Nuremberg; died at Cassel in 1653.

- I. P. Vide JACOPO PAFFI.** Venetian Governor at Spalato, 1500.
- I. P. Vide JACOB PANCKAERT.** Mint-master at Berlin, 1625-1627.
- I. P. Vide JEAN PARISE.** Medallist who worked at Rome, 1630, and died in Sweden, 1655.
- I. P. Vide ISAAC PARKES.** Medallist at Dublin, 1814-1870. His son, J. C. Parkes, from about 1860.
- I. P. Vide JEAN PATRY.** Mint-engraver at Neuchâtel, 1712-1713.
- I. P. Vide JOACHIM POPPE.** Mint-warden and Engraver at Bremen, 1731-1772.
- I. P. Vide JERZEGO PUSCH.** Mint-master at Warsaw, 1830-1834.
- I. P. D. Vide JEAN PIERRE DROZ.** Medallist, born in 1746, died in 1823; worked at Paris, then Birmingham, and again Paris.
- I. P. E.** Signature of an Engraver of coins at Krossen, 1667.
- I. P. A. Vide JOHANN PHILIPP HOLZHAÜSSER.** Medallist at Warsaw, 1764-† 1792.
- I. P. H. V. N. F. = JOHANN PAUL HOFFMANN VON NÜRNBERG FECIT.** On a coin of 1647.
- I. P. L. N. = IERONIMUS PISAURO LOCUMTENENS NICOSIAE.** Venetian Governor of Cyprus, 1491-1493.
- I. P. M. Vide JEAN PIERRE MONTAGNY.** 1789-1862. Medallist, and Coin-engraver at Paris.
- I. P. M. Vide JAN PHILIPP MENDER.** 1818-1895. Medallist, and Coin-engraver at Utrecht.
- I. P. N. Vide JOHANN PETER NAUHEIM.** Mint-engraver, and Medallist at Schwerin, 1752-† 1761.
- I. P. O. Vide JOACHIM POPPE.** Mint-warden and Engraver at Bremen, 1731-1772.
- I. P. R. Vide JOHANN PETER RAST.** Mint-master at Stuttgart, 1746-1762.
- I. P. S. Vide JOHANN PETER SCHOUBERG.** Medallist and Coin-engraver at Utrecht, second quarter of the nineteenth century.
- I. P. T. Vide JONAS PIERRE THIÉBAUD.** 1727-1786. Mint-engraver at Augsburg, 1750; Neuchâtel, 1755; Solothurn, 1758-1761; and again at Neuchâtel, 1762-1786.
- I. P. W. Vide JEREMIAS PAUL WERNER.** Mint-engraver, and Medallist at Nuremberg, 1761-1790.
- L. P. Vide LORENZO PARMENSIS.** Medallist at Rome, † after 1618. Also LAV. P. or L. PAR.
- L. P. Vide LEONARDO PISANI.** Mint-inspector at Venice, 1686.
- L. P. F. Vide LEWIS PINGO.** Medallist, and coin-engraver at London, 1768-1783.
- L. P. H. Vide LEONHARD P. HALLER.** Mint-master at Neisse, 1678-1701.
- L. P. L. Vide LUDWIG PERSSON LUNDGREN.** Mint-engraver, and Medallist at Stockholm, 1818-1843.
- L. P. Vide LUDWIG PICHLER.** 1773-1854. Gem-engraver and Medallist at Vienna and Rome.
- L. P.** These initials occur on a Portrait-medal of Otto Truchsess von Waldburg, bishop of Augsburg, 1543-1572, who died at Rome in 1583. Were it not that the work differs very much from that of the medallist Lorenzo Parmensis, one could attribute this medal to him.
- M. P. Vide MARTIN PUSCH.** Mint-master at Buchholz, 1530-1540.
- M. P. Vide LODOVICO MARMITTA PARMENSIS.** Medallist, Coin- and Gem-engraver at Rome, in the middle years of the sixteenth century.

M. P. Vide MATTHIAS PULS. Mint-master in the service of Holstein and Lübeck, 1596-1611.

M. P. Vide MARKUS PHILIPSSOHN. Mint-master at Elbing, 1628-1632.

M. P. Vide MARTINENGO (Mint-master) and **PRANGE** (Mint-warden) at Würzburg, 1762-1790.

M. PB. Vide PETER BUSSENHOVEN. Mint-master at Thorn, 1569-1575.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

M. P. (Germ.). Signature of a Nuremberg Medallist, on a Portrait-medallion in box-wood of Andreas Dürer (brother of Albert), dated 1534, and described by Erman as formerly in the Felix Collection.

N. P. Vide NICOLAUS PRÜCK. Mint-master at Düsseldorf, 1710-1738.

R. P. W. Vide RUDOLPH PHILIPP WAHL. Mint-engraver at Zellerfeld, 1729-1763.

S. P. Vide SILVESTRO PESCI. Mint-master at Parma, 1658-1660.

S. P. Vide SAMUEL PFAHLER. Mint-master at Oels, 1673-1678.

S. P. Vide SIMONE PALLANTE. Italian Medallist, 1560.

S. P. (Germ.). Signature of a Nuremberg Medallist, on a Portrait-medal of the Nuremberg Seal-engraver, Arnold Lanng, 1555



Arnold Lanng, 1555.

(illustrated). He is represented in full bust, and wearing a cap.

BIBLIOGRAPHY. — Erman, *op. cit.*

SI. F. P. (Ital.). Medallist's signature on a Portrait-medal of Charles VIII. of France; R. Equestrian statue. A specimen in the Goethe Collection at Weimar has a R. by Coradini.

T. P. Vide GIOVANNI FRANCESCO TRAVANI. Medallist at Rome, *circ.* 1655-1674.

T. P. Vide THOMAS PINGO. Medallist, and Coin-engraver at London, *circ.* 1744-1770.

T. P. P. Vide TORINO (Mint) PIETRO PAOLO PORRO (Mint-master), 1507-1509.

W. P. Vide WILHELM PITTNER. Contemporary Medallist at Vienna.

P. A. Vide PETER ARNNSBERG (or ARNSPERGER). Mint-master at Goslar, 1598, and Frankfort-o-M., 1660.

P. A. Vide PIETER VAN ABBEELE. Medallist at Amsterdam, *circ.* 1640-1677.

P. A. Vide PHILIPP AARON. Mint-engraver at Schwerin, 1750-1787.

P. A. B. Vide PIETRO ANTONIO BEMBO. Mint-inspector at Venice, 1792.

P. A. K. Vide A. KLEPIKOFF. Russian Medallist of the first half of the nineteenth century.

P. A. M. Vide PIERRE ANTOINE MONTAGNY. Coin-engraver at Paris, *cir.* 1790.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

PAAR, FRANZ ERNST, GRAF VON (Bohem.). Mint-master-general for Bohemia, 1666, and 1672-1675.

PABIE, FRANÇOIS (French). Goldsmith, mentioned in 1600 as having received a payment for the engraving of some stamps, intended to mark cloth of Oloron.

BIBLIOGRAPHY. — J. A. Blanchet, *Les graveurs en Béarn*, Dax, 1888.

PABST, JOHANN (Germ.). Mint master at Leutenberg (Schwarzburg), in conjunction with Wolff Albrecht, 1621.

BIBLIOGRAPHY. — Ernst Fischer, *Die Münzen des Hauses Schwarzburg*, Heidelberg, 1904.

PACHTA VON RAIHOFEN, FRANZ JOSEPH, GRAF (Bohem.). Mint-master-general for Bohemia, 1755-1774.

PACIFIC COMPANY of California (*Amer.*). Issuers of private currency, consisting of 10, 5, and 1 Dollar pieces, 1849, showing on obv. an Eagle, and on R. cap of Liberty.

PACKHENREITER, JOHANN CHRISTOPH VON (Germ.). Administrator of the Mint at Munich, *cir.* 1687-1718.

BIBLIOGRAPHY. — J. V. Kull, *Fepertorium zur Münzkunde Bayerns*, 1903.

PADDESLEY, JOHN (Brit.). Goldsmith of London and Master of the Mints of London, Calais, Bristol, and York, *anni* 13-24 of Henry VI., 1434-1446. Under Henry V., we find his name, **JOHN PATESLEY**, mentioned in 1422 as Warden of the Mint of London, and on a document of 1438 (Henry VI.), **JOHN PADDESLEY** is styled "Warden of the Exchange in England and at Calais".

John Paddesley or Patesley was a son of Samuel Patesley of Bury St. Edmunds. He was a Sheriff in 1432, and Mayor in 1440. Chaffers states that he was Master of the Mint from 1434 to 1483(?). He was buried in St. Michael's Church, Crooked Lane, London.

BIBLIOGRAPHY. — Ruding, *Annals of the coinage of Great Britain and Ireland*, 1840. — Chaffers, *Gilda Aurifabrorum*, p. 34.

PADOVANO IL, surname of **GIOVAN MARIA MOSCA (q. v.)**. Architect, Sculptor, and Medallist, born at Padua, who worked principally for Sigismund I., king of Poland, and died about 1573.

PADOVANO, or **PADOVANINO, IL**, surname of **LODOVICO LEONI (q. v.)**. Painter, Modeller in wax, Medallist, and Coin-engraver, born at Padua in 1531, died at Rome in 1606 or 1612.

PADOVANINO, IL, surname of **OTTAVIO LEONI (q. v.)**.

THE COIN TYPES OF IMPERIAL ROME

PREFACE

(BY COMM. FRANCESCO GNECCHI).

The Imperial Roman Coinage, during the four centuries from the beginning of the Empire until the time of Romulus Augustulus, gives us, in uninterrupted succession, a series of little less than two hundred rulers.

In the obverse types of the coins we have a more extensive series of portraits than is generally known; in the reverse types a series so numerous and varied that it may almost be called infinite. While, however, the first has been repeatedly described and illustrated, the second, although numerous studies refer to it, has never been completely described.

Such will be the scope of this work in which I propose to give in synthetic form a general view of the coin types of the Empire.

The Roman Coinage, as is well known, is always the faithful reflection of the history, political, religious and social, of the Roman world, follows its vicissitudes of fortune regularly and constantly, noting and registering with its types not only the events but the evolutions of thought, thus becoming for us the most copious fount of information, a most authentic historical document.

A synthetic table of the coin types is, therefore, not only a statistical curiosity — most interesting from the contrast between its exuberant riches and the extreme poverty of the present age in which we see the different nations striving to find a single type for their own coinage — it may also be the first step in successive inquiries, and to this initial study once accomplished, others will be able to give, in consequence, a much greater development.

The inquiry as to how and with what symbols every type was represented, the investigation into the origin and contemporary significance of each one, the observation as to what epoch, and why, and under which Emperor every type was introduced, in what period most widely used, when and by whom abandoned, or by whom resumed, the comparison between the original types and successive derivations, the evolution of the latter, the withdrawing of some type or of some detail fallen into disuse, these are all points of interest which, aided and illuminated by the coins themselves, may greatly add to our knowledge of the Roman world.

In the republican coinage the obverse was invariably consecrated to the divinity; so that for several centuries a sacred figure constituted the sign of the state coinage. When, with the advent of the Empire, the imperial effigy was substituted for that of the divinity on the obverse of the coinage, a very great number of types was represented on the reverse in which, however, the sacred element always predominated so that the greater part of the money, say two-thirds, may be considered as dedicated to subjects either altogether sacred or at least connected with religion. On them are figured especially the gods of Olympus, demi-gods and heroes — those allegorical personifications which are one of the most singular and certainly the commonest characteristic of the Roman Coinage.

On the remaining third are included all those other types which refer to imperial acts, allocutions of the Emperor, congiarii, triumphs, arrivals, departures, journeys, and more rarely to the senate and the people, to the cities and the provinces and also to monuments, temples, circuses, arches, bridges, gates &c. and an infinite number to public events.

It is evident that a strict division is impossible, and we meet with many types which may belong equally to two categories or which it is difficult to place in either; this however does not prevent the work from being divided roughly into three parts, devoting the first to gods, demi-gods and heroes; the second to allegorical personifications; and the third to imperial, civil and military types.

I certainly do not claim to offer a perfect work, but content myself with giving a sketch which may be altered, improved and completed in the future.

PART I.

GODS, DEMI-GODS AND HEROES.

PLATES I-VIII.

The Roman Olympus is but a derivation from the Greek Olympus with modifications and additions of its own or taken from the neighbouring and allied races. The Roman instinct for assimilation, after having accepted as much as was adapted to its own genius, continued to develop gradually according to circumstances; and, as in the subjection of the world to the Romans, Rome increased little by little and first the neighbouring tribes and then those more distant became Roman citizens forming one single family, so also in Olympus did the old Greek ideas of deity form one harmonious whole with the other local deities, Roman, Latin, Italian, European, Oriental or African in accordance with the successive enlargements of the Empire.

The Roman Olympus consisted of twelve principal deities; in lower rank there follow many other divisions in regular hierarchical order which descend gradually to the heroes and to the legendary beings belonging either to heaven or earth. Of the twelve chief deities, ten, except for modifications of name and adaptations which we might call acclimatization, are taken from the Greek Olympus and are Jove, Juno, Minerva, Apollo, Diana, Mars, Vulcan, Mercury, Venus and Vesta.

Two more were added as national emblems, Janus and Quirinus. In secondary order follow other deities of heaven and earth, the sea, the winds and woods; the Sun, Moon and Stars, the Muses,

*

the Graces, Cupid, Aesculapius, the Fates, the Dioscuri, Centaurs, Neptune, the Nymphs, Nemesis, Cybele, Terra, Ceres, Pomona, Saturn, Pluto, Proserpina, Hercules, Bacchus, the Satyrs, Silenus, Pan, Sylvanus, Faunus, Priapus and others.

But it is not suggested that these divinities maintain their hierarchical order on the coins and are represented on them in relation to their rank. Rome, for the special reasons to be explained hereafter has the first place, and among the others there is a great diversity of treatment so that some of the deities are almost totally neglected, while to some other simple hero, Hercules for instance, a splendid series of coins is dedicated. One fact worthy of notice is this, that while upon the coinage of the Empire, of Augustus and of Cæsar, masculine and feminine deities are represented without distinction, upon that of the Empresses only feminine deities appear, Apollo and Mars forming a slight and passing exception upon some of the coins and medallions of the younger Faustina.

In composing the catalogue of the divinities described with the relative types, and in drawing up a synoptical table of the princes who adopted them, I have chosen the most important numismatically, without regard to their Olympic rank, those especially which have a true sequence on the coinage and are commemorated by at least three emperors, and I have contented myself with giving a short summary and résumé of those which make only a fugitive and incidental appearance.

It will be seen from the following tables that, setting aside the goddess Roma as an exceptional case which we have explained, Jupiter was represented on their coins by 70 different rulers, Mars by 65, Sol 47, Venus 39, Hercules and Minerva 36, Vesta 34, Juno 31, Ceres 30, Apollo 28, Neptune 22, Diana 20, Aesculapius 13, Mercury 12, Cybele 10, Janus 8 Bacchus, Vulcan, Isis and Serapis 6, the Dioscuri 4 and Romulus 3.

THE FOLLOWING IS A LIST IN ORDER OF THE NUMBER OF THE
DIVINITIES ADOPTED BY EACH RULER

Antoninus Pius	adopted	20
Hadrian	—	19
Gallienus	—	17
Claudius Gothicus	—	16
Caracalla	—	15
Commodus	{	14
Septimus Severus		
Marcus Aurelius	{	12
Postumus		
Trajan	{	10
Lucius Verus		
Geta		
Aurelian	{	9
Vespasian		
Titus		
Faustina the Younger	{	8
Tetricus the Elder		
Augustus	{	7
Valerianus the Elder		
(The Roman Senate)	{	6
Domitian		
Faustina the Elder		
Gordianus Pius	{	5
Carausius		

The following adopted six

Julius Caesar
Nero
Lucilla
Pescennius
Albinus
Julia Domna
Elagabalus
Philip the Elder
Æmilianus
Macrianus
Quietus
Victorinus

Probus
Numerianus
Diocletian
Maximianus Hercules
Julian II

The following adopted five

Galba
Vitellius
Sabina
Alexander
Hostilianus
Trebonianus Gallus
Quintillus
Carus
Magna Urbica
Constantius Chlorus
Galerius
Maximianus
Severus II
Maximinus Daza
Maxentius
Licinius the Elder
Constantine Magnus

The following adopted four

Pompey Magnus
M. Antonius
Nerva
Volusianus
Salonina
Saloninus
Vaballatus
Tacitus
Florianus
Allectus
Constantine II

The following adopted three

Caligula
Claudius
Otho
Moesa
Mammea
Philip II
Etruscilla
Cornelia Supera
Valerianus the Younger.
Crispus.

The following adopted only one: Brutus, Ælius, Soaemias, Orbiana, Otacilla, Regalianus, Severina, Magna Urbica, Alexander the tyrant, Licinius the younger, Fausta, Constantius I, Helena, Jovianus II, Sextus Pompey, Lepidus, Agrippa, Tiberius, Britannicus, Agrippina the younger, Domitia, Plotina, Pertinax, D. Julianus, Scantilla, Plautilla, Macrinus, Julia Paula, Aquilia, Maximinus I, Gordianus Africanus father and son, Balbinus, Pupienus, Pacatianus, Trajanus Decius Herennius, Dryantilla, Decentius, Constantius Gallus, Valentinianus I, Valens, Valentinianus II, Theodosius I, Macrianus, Victor, Eugenius, Honorius, Placidia, Constantine III, Constans, Maximus, Jovinus (?), Sebastianus, Attalus, Jovianus, Valentinianus III, Avitus, Libius Severus, Anthemius, Euphemia, Julius Nepos and Romulus Augustulus.

The following placed no divinities on their coins: Cassius, D. Ahenobarbus, Q. Labienus, Fulvia, C. Antonius, Livia, C. Cæsar, Drusus, Nero Drusus, Antonia, Germanicus, Agrippina the elder, Clodius Macer, Domitilla, Marciana, Matidia, Didia Clara, Diadumenianus, Annia Faustina, Paulina, Maximus, Tranquillina, Jotapianus, Mariniana, Lælianus, Marius, Zenobia, Saturninus, Nigrinianus, D. Domitianus, Helena, Theodora, Romulus, Constantia, Delmatius, Hannibalianus, Vetranius, Procopius, Flaccilla, Constantius III, Licinia, Eudoxia, Grata Honoria, Petronius Maximus, Majorianus, Olybrius, Placidia and Glycerius.

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	Apollo	Bacchus	Ceres	Cybele	Diana	Dionysus	Hercules	Ascalapius	Janus	Jupiter	Juno	Isis & Serapis	Mars	Mercury	Minerva	Neptune	Roma	Romulus	Sol	Venus	Vesta	Vulcan
Decentius																						
Constantius Gallus																						
Julianus II.	•																					
Helena																						
Jovianus																						
Valentinianus I.																						
Valens																						
Procopius																						
Gratianus																						
Valentinianus II.																						
Theodosius																						
Flaccilla																						
Maximus																						
Victor																						
Eugenius																						
Honorius																						
Constantius III.																						
Placidia																						
Constantinus III.																						
Constans																						
Maximus tyrant																						
Jovinus																						
Sebastianus																						
Attalus																						
John																						
Valentinianus III.																						
Eudor. Licinia																						
Grata Honoria																						
Petr. Maximus																						
Avitus																						
Majorianus																						
Severus III.																						
Anthemius																						
Euphemia																						
Olybrius																						
Placidia																						
Glycerius																						
Julius Nepos																						
Romulus Aug.																						

128|6|30|10|20|4|36|13|8|70|31|6|65|12|36|22|96|3|47|39|34|6|

ANOTHER INTERESTING MASONIC BADGE



The 18th Century Badge, of which illustrations are now given, comes, like the Cumberland-Allen medal, the gem of the Buick Sale, recently illustrated in these columns from Somerset. It was struck to commemorate the foundation of a Masonic Lodge in Frome, one of the most interesting of Somerset towns. Frome Selwood played a somewhat conspicuous part in the Monmouth Rebellion, and some fifty years later Marston House, on its outskirts, the stately seat of the great Earl of Cork & Orrery was the trysting place of Swift, Pope, Chesterfield, and most of the *literati* of the period. The property has now entirely passed into other hands, and not very long ago the well-known "Pliny" portrait of Chesterfield was to be seen at a dealer's in St James's Street. Chesterfield was certainly

a Freemason, having joined the Craft in Holland nearly three-quarters of a century before the Royal Clarence Lodge at Frome was warranted, June 2nd, 1791, just 17 years after his death and some 9 years later than the initiation into Freemasons of William, Duke of Clarence, at Plymouth.

This Lodge, as the badge itself, dated in the following year, shows, was originally numbered 560. Before its final erasure on the 5th Sept. 1838, Bro. W. J. Hughan points out that the number was changed successively to 469 (1792), 523 (1814), and 346 (1833). It met at the George Hotel, Market Street, a fine old Somerset hostelry, where the traditions of Freemasonry still survive. It received a warrant of confirmation from Grand Lodge, 23rd September 1822. The Royal Clarence Lodge now existing at Bruton has no connexion with the defunct Frome Lodge commemorated on the Badge. It was only warranted by Grand Lodge 2nd Novr. 1840, as 695.

The obverse of the badge needs no special explanation. It perpetuates the name of Robert Eyres who certainly belonged to it. The Arms, with beavers typifying industry in building, on the reverse are those of the Grand Lodge of the "Moderns" with the not very common legend of "Devoted to Secrecy and Friendship". It was not till the Union of 1813 that the present armorial bearings came into existence. The arrangement of the emblems beneath the Arms is also interesting, but the words on the scroll should read "Relief and Truth" instead of "Belief and Truth". The legend AM 5791 evidently means AD 1791 and not less 4004 as sometimes intended which would make the date AD 1787.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

ROYAL NUMISMATIC SOCIETY.

March 19. — Sir John Evans, President, in the chair. — Mr. T. Henry Williams was elected a Fellow. — The President exhibited a silver plaque of Sir Francis Drake, which has been issued by the American Committee on the Publication of Medals to form one of a series designed to commemorate notable events in the history of America. On the obverse is the portrait of Drake, and the reverse consists of a representation of America adapted from the remarkable silver map-medal which was issued soon after Drake's famous voyage round the world, 1577-80. The medal struck under the direction of the American Committee is the work of Prof. Rudolf Marschall, Royal Medallist to the Court of Austria. — Mr. L. Forrer showed a selection of bronze medals and plaquettes by the Belgian artist Godefroid Devresse, and a plaque by the sculptor Charles Samuel on the twentieth anniversary of the foundation of the Congo Free State. — Lady Evans read a paper on a memorial badge of Anne Eldred, dated 1678. It has for the obverse type a shield with the arms of Eldred impaling Godman; and on the reverse a veiled seated female figure holding a skull, and resting her arm on a pedestal which supports an urn, with the motto "A wise woman buildeth her house". Anne Eldred was the daughter of Thomas Godman of Olavers in Essex and of the Inner Temple. The most notable member of the Eldred family was one John, a great traveller, who in search of a fortune visited Tripoli, Aleppo, Bagdad, Antioch, and other places. He started on his journey in 1583, and returned in 1588 in the *Hercules*, "the richest ship of English merchant's goods that ever was known to come into the realm". He was one of the original subscribers to the East India Company, and a member of its first Court of Directors. The diarist of the family was John, the eldest son of Anne Eldred, whose death is commemorated by the medal. From his diary, which is preserved in the British Museum, Lady Evans was able to supply many interesting incidents connected with the Eldred family. The medal, which consists of two embossed plaques united by a rim, may be of Dutch work, this mode of making medals being much in vogue in Holland in the seventeenth century.

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BRITISH NUMISMATIC SOCIETY

March 25. — Mr. Carlyon-Britton, President, in the chair. — Miss Helen Farquhar contributed a comprehensive and interesting

treatise, from both the historical and the numismatic points of view, on 'Artistic Portraiture of our Tudor Monarchs on their Coins and Medals'. By means of contemporary descriptions of the personal appearance of the several monarchs, and photographic reproductions of portraits and medals preserved in the national and some well-known private collections, Miss Farquhar demonstrated how close is the relationship between certain portraits of the Tudors painted by the artists of the period and the representations of them on their coins and medals. Miss Farquhar's method was applied with particular success in the case of the coins issued by Henry VIII. in 1526. On these coins the King's head is presented in profile, and he is shown as clean-shaven, which was not his custom. Miss Farquhar gave reasons for thinking that he really had discarded his beard for a short time at about that date. Similarly, she was able to adduce evidence for the belief that the beautiful medal of Elizabeth, 'Medallic Illustrations,' No. 129, was the work of Nicholas Hilliard, the miniaturist, goldsmith, and carver to the Queen.

Exhibits: — By Lieut.-Col. Morrieson, a series of shillings, groats, and half-groats of Henry VII., Henry VIII., and Mary, and silver coins of Elizabeth. By Mr. Max Rosenheim, a bronze-gilt medal of Queen Mary, by Jacopo Nicolo da Trezzo, having FIDEI DEFENSATRIX added to the regal style; a leaden medal of Mary and Philip, by the same; a bronze gilt medal by Giovanni Cavino, of Padua, struck by command of Pope Julius III. to commemorate the marriage of Philip and Mary, and bearing the words ANGLIA RESURGENS on the reverse; a bronze medal of Henry VIII. uniface, by a Dutch or German artist; a bronze medal, likewise uniface, of Sir John Cheke (IOANNES CHECVS), the tutor of Prince Edward, designed by a medallist of Padua, where Cheke lectured in 1555; a miniature on vellum and a cameo in onyx of Elizabeth; and a case of mathematical instruments made by Bartholomew Newsum, the Queen's clockmaker, perhaps for the Queen's own use. By Mr. S. M. Spink, six testoons of Henry VIII. and Edward VI., two of which were severally countermarked in Queen Elizabeth's reign with a greyhound and a portcullis, in order that they might serve for 2½ d. and 4½ d. respectively; shillings of Edward VI., Philip and Mary, and Elizabeth, one of the latter queen's being milled and of small type; and a pattern shilling and a pattern sixpence of Elizabeth, with a key and a mullet as mint-marks respectively.

(*Athenaeum.*)

SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE

Séance du 1^{er} février.

La Société entend une communication de M. Dieudonné sur la pièce de 20 francs de 1806. Une fausse nouvelle répandue dernièrement dans la presse a fait croire qu'il en avait été frappé plusieurs d'un type spécial, dont un exemplaire aurait été acquis par la Bibliothèque Nationale pour 150.000 fr.

M. Bordeaux présente trois *triens* de Théodebert, étudie les médailles de Louis XV relatives à la naissance du duc de Bourgogne, frère aîné de Louis XVI, et aux trois cents mariages célébrés à cette occasion aux frais de la Ville de Paris; il communique, enfin, les documents relatifs aux conventions télégraphiques internationales de 1865 et 1866 et la loi monétaire des Antilles danoises de 1904.

Le docteur Bailhache présente un jeton inédit de Jacques Tarenne.

M. Boucher communique une médaille de mariage et la médaille du prix de Tournai, département de Jemmapes, en 1809.

ACADÉMIE DES INSCRIPTIONS

Séance du 7 février.

Prix. — Sur le rapport de M. P. Durrieu, l'Académie décerne le prix Duchalais, de la valeur de 1.000 francs et destiné à récompenser le meilleur ouvrage de numismatique, à la *Revue Numismatique*, dirigée par MM. Babelon, Schlumberger et Adrien Blanchet, pour l'ensemble de ses publications, dont la première date de 1834.

Séance du 14 février.

Numismatique. — M. Adrien Blanchet, bibliothécaire honoraire à la Bibliothèque Nationale, lit une étude sur le monnayage de l'empire romain après le partage de Théodose I^{er}. Les monnaies prouvent qu'Arcadius et Honorius et leurs successeurs régnaient sur un seul et même empire, car ces pièces étaient émises, pour chaque prince, par des ateliers situés en Orient et en Occident. Plusieurs monnaies de cette époque peuvent être datées avec précision. Telles sont celles frappées à Constantinople et à Aquilée, en 425 et 426, par Théodose II, à l'occasion des consulats où il eut Valentinien III pour collègue.

Communication. — M. Edmond Pottier commence la lecture d'un mémoire sur « l'art dorien », ses origines et son caractère.

(*La Chronique des Arts.*)

FRANKFURTER NUMISMATISCHE GESELLSCHAFT

Sitzung vom 11. Februar 1908.

Gewissermassen als Ergänzung zu seinem früheren Vortrag über die Kunst der deutschen Renaissance-Medaille erläuterte Herr Dr. J. Cahn eine Anzahl prächtiger Medaillen, die Herr Carl Mayer (Offenbach) zur Vorlage brachte.

Auch sie gehörten in der Mehrzahl der deutschen Renaissance und zwar der ersten Hälfte des 16. Jahrhunderts an, während der kleinere Teil von niederländischer Abkunft war und dem 17. Jahrhundert entstammte.

Von ersteren sind zu nennen: ein geprägtes Schaustück 1514 auf Friedrich den Weisen von Hans Krafft, einem Sohne Adams, zwei Nürnberger Medaillen auf Ludwig v. d. Pfalz 1535, drei Medaillen von Hans Reinhard, aus denen seine Entwicklung gut erkennbar war, nämlich eine auf Joh. Friedrich von Sachsen 1535, eine auf Karl V. 1537, und das 1544 in Leipzig gegossene grösste und schönste Stück der Zeit, die Dreifaltigkeitsmedaille.

Bezüglich des Meisters Peter Flötner, dem bisher viele nicht bezeichnete Medaillen der Nürnberger Schule von 1526-46 zugeschrieben wurden, schliesst sich der Vortragende dem Urteil Gustav von Bezolds an, wonach Flötner aus der Reihe der grossen Medailleure ausscheidet.

Von dem vielleicht besten Meister der Joachimstaler Schule, Michael Hohenauer, lag eine Medaille von 1539 auf den Herzog Heinrich zu Sachsen vor.

Eine kleine Goldmedaille auf den Kaiser Rudolph II., der selbst Numismatiker war, ist vielleicht seinem Hofmedailleur Abondio zuzuschreiben, obwohl sie in der Ausführung von dessen gewöhnlicher Art verschieden ist.

Abweichend von den besprochenen deutschen waren die zeitlich viel späteren niederländischen getriebene Hohlmedaillen, deren beide für sich hergestellte Seiten durch einen Rand zusammengefasst wurden.

Von Pieter von Abeele lagen zwei Medaillen auf Carl II. von England vor und eine grössere zur Erinnerung an die Verleihung eines Wappens an die Stadt Amsterdam.

In der Technik Abeeles, aber mit höherem Relief, arbeitet Müller, von dem zwei Stücke auf die Seehelden Cornelius und Martin Tromp gezeigt werden konnten.

Im Anschluss an die erstbesprochenen deutschen Gepräge legte Herr Jos. Hamburger noch einige andere interessante Medaillen von Joh. Reinhard d. Älteren (Joh. Friedrich d. Grossmütige, Erbsünde Kreuzigung, Opferung Isaaks, sowie eine apokalyptische Darstellung), und von dem Joachimstaler Medailleur G. W., einem Nachahmer Reinhardts, vor, die aus der demnächst zur Versteigerung kommenden Dr. Antoine-Feill'schen Sammlung stammten. Unter letzteren ist besonders die grosse Abendmahlsmedaille hervorzuheben, sowie die Medaille mit der Erschaffung Eva's und dem jüngsten Gericht (nach Hans Holbein dem Jüngeren).

Herr Ernest Lejeune sprach zum Schluss über sogenanntes Ratsgeld. Mit diesen Namen bezeichnet man Präsenzzeichen für

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Ratsmitglieder, die zugleich eine Anweisung auf ein gewisses Quantum Ratswein bildeten. Deshalb tragen sie einerseits gewöhnlich einen Pokal oder Weinkrug, während andererseits das Stadtwappen dargestellt ist. Sie kommen im Rheinland vor. Gezeigt wurden Stücke aus Aachen, Andernach, Cöln, Frankfurt, Hagenau.

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Am 27. Februar fand im Steinernen Hause eine gemeinschaftliche Sitzung mit dem Verein für Geschichte und Altertumskunde statt, in der Herr Dr. J. Cahn einen Vortrag über den Geldverkehr auf den Frankfurter Messen in vergangenen Jahrhunderten hielt.

Der Vortragende gab den zahlreich erschienenen Zuhörern eine Uebersicht über das westdeutsche, insbesondere das Frankfurter Geldwesen, insofern Handel und Verkehr dadurch bedingt wurden. Mit dem Münzedikt Karls d. Gr (794) beginnend führte er durch die Zeiten der Naturalwirtschaft und des geringen Geldverkehrs hindurch zu der Periode des Aufschwungs, die durch die Kreuzzüge, die Erschliessung der Mittelmeerländer und die Weltpolitik der römischen Kirche verursacht wurde. Erst in 13. Jh. kamen die Frankfurter Messen zur Bedeutung, und 1194 wird die Frankfurter Königliche Münze zum ersten Male erwähnt.

Wegen der Schwierigkeiten, die dem Grosshandel durch die Brakteaten erwachsen, bediente er sich der "Mark", d. h. eines bestimmten Gewichtes reinen Silbers, das man sich zuwog. Gestempelte Silberbarren aus dieser Zeit sind noch in einzelnen Exemplaren erhalten. Erst das Aufkommen der Gulden (1252 in Florenz) und die dadurch von Italien über Frankreich nach Deutschland sich ausbreitende Goldwährung verdrängte das umständliche Wiegen, und der Geldverkehr blühte neu auf.

Die Bedeutung Frankfurts war mittlerweile so gestiegen, dass es den Münzkurs in weiter Umgebung bestimmte. Die sich periodisch wiederholenden Zusammenkünfte der Kaufleute in der Stadt können als Vorläuferinnen der Börse gelten.

Von üblem Einfluss auf die Güte des Geldes erwies sich der 1386 zum Zwecke einheitlicher Prägung geschlossene Bund der rheinischen Kurfürsten, wenn auch die ursprüngliche Absicht eine gute war.

Das Ende des 15. Jhs. ist die Zeit des höchsten Niederganges, der schlechtesten Goldgulden.

1402 wurde in Frankfurt eine städtische Bank zu Messzwecken gegründet, die sich glänzend rentierte.

Sie befand sich anfangs in einer gewöhnlichen Messbude auf dem Samstagsberg.

Zu Beginn des 16. Jhs. bewirkte das nach der Entdeckung Amerikas von dort eingeführte Silber und gleichzeitig das Aufblühen der Silbergewinnung in deutschen Bergwerken eine wesentliche und nachhaltige Aenderung im Münzwesen, das Aufkommen des Thalers, der sich bis auf unsere Tage erhalten hat. Der Silberreichtum verursachte ein gewaltiges Steigen der Lebensmittelpreise und den völligen Uebergang zur Geldwirtschaft.

Durch schlechte Ausprägungen von Silbergeld in Ausland, ergaben sich volkswirtschaftlich die schwersten Uebelstände.

Das 17. Jh. hatte furchtbare Geldkrisen durchzumachen, aber auch noch im 18. haben wir Geldnöte aller Art zu verzeichnen. Gutes Geld war immer knapp. Reformversuche kamen allerdings wiederholt vor, und die Städte waren im Allgemeinen von gutem Einfluss.

In Frankfurt stand die Agiotage und das Wechselgeschäft nach wie vor in Blüte.

1585 kannals das Geburtsjahr der Frankfurter Börse bezeichnet werden. 1750 kamen die Conventionstaler, 1856 die Vereinstaler auf, aber erst die nationale Einigung Deutschlands brachte uns auch den Segen eines einheitlichen Münzsystems, in dessen Genuss wir uns von den Uebelständen des Geldverkehrs in vergangenen Jahrhunderten kaum noch einen Begriff machen können.

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Sitzung vom 10. März 1908.

Im XVIII. Jahrgang (1906) des Jahrbuchs der Gesellschaft für lothringische Geschichte und Altertumskunde findet sich ein Aufsatz von Dr. R. Forrer (Strassburg) betitelt: « Die ägyptischen,

ketischen, phönikischen etc. Gewichte und Masse der europäischen Kupfer-Bronze- und Eisenzeit, "Grundlagen zur Schaffung einer prähistorischen Metrologie". Hierüber berichtete eingehend Herr Justizrat Dr. Haeblerlin. Seine Ausführungen gipfelten darin, dass die Entdeckung der vorgeschichtlichen Wiegegewichte (S. 1-16 des Aufsatzes) Herrn Dr. Forrer zum bleibenden Verdienste gereicht, dass aber den weiter (S. 17-54) daraus gezogenen Schlüssen nicht zugestimmt werden kann.

Es erscheint nicht zulässig, die Gewichte von vorgeschichtlichen Metallgegenständen aller Art als Wiege- oder Handelsgewichte aufzufassen und beliebige Gewichtsreihen, die unschwer aus Waffen, Geräten und Schmuckgegenständen aller Art zusammengestellt werden können, auf irgend eine Mine zurückzuführen und als absichtlich in eine solche eingefügt darzustellen. Der von Forrer statuierte Begriff eines "prähistorischen Metalwarengeldes" scheint daher nicht annehmbar. Auch rechnet derselbe zu Unrecht mit der Möglichkeit, das grössere Bronzegegenstände mit genau vorherbestimmten Gewicht hergestellt werden konnten; das ist selbst heute im Wege des Gusses technisch kaum möglich.

Eine genauere Kenntnis des aes rude würde den Verfasser vor gewissen Irrtümern bewahrt haben. Trotzdem muss ihm dafür gedankt werden, dass er eine neue Bahn für die vorgeschichtliche Forschung gewiesen hat.

Unter Vorlegung einer reichen Auswahl interessanter Prägungen machte Herr Ernst Lejeune einige Mitteilungen über Klippen.

Man kann davon 3 Gruppen unterscheiden: a) Zufallklippen, d. h. solche Stücke, die als Proben oder aus sonstigem zufälligen Anlass die eckige Form erhalten haben, b) Klippenförmige Medaillen, c) Not- u. Belagerungsklippen. Letztere sind am wichtigsten und von historischem Interesse. Manche wurden aus Tafelgeschirr und Kirchensilber geschnitten.

Der Ursprung der Klippen ist um 1460 in Schweden zu suchen. Besonders von Städten haben wir Gepräge in Klippenform.

Herr Schnerb bemerkte, dass die ältesten bekannten Münzen von viereckiger Form aus Baktrien stammen (um 200 v. Chr.).

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CONVENTION INTERNATIONALE D'HERALDIQUE

Il a été formé sous le nom de *Convention Internationale d'Héraldique*, une Association qui a pour objet :

- 1° L'étude du Blason, particulièrement au double point de vue théorique et international;
- 2° L'établissement d'un lien entre les diverses Sociétés héraldiques existantes.

La « Convention » se propose d'atteindre son but par la discussion entre ses membres des questions que le Comité jugera utile de soumettre à l'avis des Sociétaires.

Les Associations armoriales en relations avec la « Convention Héraldique » seront invitées à prendre part aux débats.

Afin de généraliser et d'amplifier ceux-ci, la « C. H. » utilisera autant que possible pour ses communications les organes de ces Sociétés et les Revues héraldiques paraissant dans les différents pays.

Parmi les sujets susceptibles d'être proposés aux délibérations de la « Convention », mentionnons ceux relatifs aux points suivants :

- a) Elaboration d'un Code héraldique international destiné à :
 - 1) Arrêter, préciser et compléter les lois armoriales en tenant compte des exigences résultant de l'usage moderne et toujours croissant des armoiries.
 - 2) Régler tout ce qui concerne le Blason quant à l'uniformité de ses principes fondamentaux et généraux, scientifiques-techniques.
- b) Examen de la possibilité et de l'opportunité de la formation d'une instance et autorité héraldique arbitrale supérieure, centrale et internationale, pouvant servir d'intermédiaire entre les Chancelleries armoriales officielles et les Sociétés cultivant le Noble Savoir.

La « Convention Héraldique » vient de commencer ses travaux par un essai de fixer définitivement les règles armoriales et à cet effet, elle a ouvert le débat sur les « Lois Héraldiques » établies par P.-B. Gheusi dans son « Blason Héraldique » (Paris 1892).

Les membres de la « Convention » sont priés de faire savoir s'ils acceptent - tant en la forme que quant au fond - la teneur

de ces règles, ou s'ils ont des remarques à formuler et des modifications à suggérer.

Le Comité accueillera de même avec plaisir les observations que toutes les personnes intéressées à l'art héraldique pourront lui envoyer sur le sujet.

Les réponses doivent être adressées jusqu'au 30 juin prochain au Vice-Chancelier, M. René DROZ à Londres (11, Portland Avenue, Stamford Hill, N.).

Le Comité de la « *Convention Internationale d'Héraldique* », constitué le 31 décembre 1907, se compose aujourd'hui comme suit :

Président :

Comte de COLLEVILLE, Président du Conseil Héraldique de France, Camérier secret de cape et d'épée de S. S., Délégué Général en France du Patriarcat latin de Jérusalem, et Bailli de l'Ordre du Saint-Sépulcre. — Paris.

1^{er} Vice-Président :

Marquis de PIMODAN, duc de RARÉCOURT-PIMODAN, Membre du Conseil Héraldique de France et Conseiller Général. — Paris.

Vice-Présidents :

Son Excellence DON FRANCISCO-FERNANDEZ DE BÉTHENCOURT, Chambellan de S. M. Catholique, Sénateur du Royaume d'Espagne, Membre de l'Académie Royale d'Histoire. — Madrid.

Professeur AD. M. HILDEBRANDT, Membre de la Société « Herold » et Directeur de sa Revue, « Der Deutsche Herold ». — Berlin.

Vicomte DE SAN BARTHOLOMEU DE MESSINES, Officier du Secrétariat Général des Bibliothèques et Archives nationales. — Lisbonne.

M. JEAN GRELLET, Président de la Société Suisse d'Héraldique. — St. Gall.

Secrétaire général :

Comte J. DE BRÉMOND D'ARS, Membre du Conseil Héraldique de France. — Château de Guilly, Finistère.

1^{er} Vice-Secrétaire :

Comte YVES DE COLLEVILLE, Camérier secret de S. S. — Paris.

2nd Vice-Secrétaire :

Chevalier DE ZEPÉLIN, chevalier de l'Ordre du Saint-Sépulcre. — Paris.

Chancelier :

Baron DU ROURE DE PAULIN, Membre du Conseil Héraldique de France et Secrétaire de la Société Française des Collectionneurs d'Ex-Libris et de Reliures Historiques. — Paris.

Vice-Chancelier :

René DROZ, Membre du Conseil Héraldique de France, du « Collegio Araldico » de Rome, de l'Ex-Libris Society, etc. — Londres.

OBITUARY

PAUL-CHARLES STRÖHLIN.

Mercredi matin est mort à Genève dans sa 44^e année M. Paul-Charles Ströehlin, fils du Dr Ströehlin.

Après avoir terminé ses études, il se voua spécialement à l'archéologie et à la numismatique et conquiert rapidement dans ces deux sciences une réputation méritée. M. Ströehlin dirigeait le *Journal des collectionneurs*, la *Revue numismatique* et le *Guide de l'Education en Suisse*, il fut à plusieurs reprises président de la Société suisse de numismatique. Depuis plusieurs années il travaillait à un ouvrage sur les monnaies et médailles suisses, qui aurait certainement été une œuvre du plus haut intérêt.

(Gazette de Lausanne.)

COLONEL FALKLAND G. E. WARREN C. M. G., C. B.

The regretted death of this old hero of the Indian Mutiny removes a well-known name in numismatic circles.

Entering the army in 1852 the late gallant Officer served in the Artillery with "conspicuous gallantry" during the great Sepoy revolt. He took part with Lord Clyde at the relief of Lucknow and in the battle of Cawnpore. To him was entrusted the command of the heavy artillery at the storming of Miangunj and at the capture of Lucknow. For these and other services during the Mutiny he was three times mentioned in despatches and received the Mutiny medal and two clasps.

In 1862 he was again in request in the Umbeyla campaign. In 1878 he was appointed an Assistant Commissioner at Cyprus, and Commissioner the same year.

It was through his connection with Cyprus that his taste for numismatics was developed; and throwing his accustomed energy into what must have been for him an entirely new field he accomplished much in the elucidation of the coinage of that island — a coinage that peculiarly appeals to English numismatists by reason of its connection with the Crusaders under Richard I (who married the Cypriote Princess Berengaria) and with Jerusalem. By dint of perseverance he succeeded in bringing together a very fine representative collection of Cypriote coins and especially of those struck in mediaeval times.

In the attribution of the series struck by the Lusignan Kings of Cyprus he was probably the best known authority, and his paper published in the *Numismatic Chronicle* III S. vol. XII, on these coins attests his knowledge of the subject.

Of late years he resided with his family in Vancouver B. C. but visited London so lately as the autumn of last year, when he called to renew acquaintance and to part with his cherished collection, to which, on account of rapidly failing health, he could no longer give the attention he felt it merited. It may be permissible here to say that his urbane and charming personality will be sincerely missed: the gallant Colonel was kindness itself and to make his acquaintance was to obtain a true friend.

S. M. S.

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Journal international d'archéologie numismatique. 1^{er}, 2^e et 3^e trimestres 1907.

I. N. Σφόρωνου, Ἑρμιονίδος Ἀλκίει οἱ ἐκ Τίρυνθος καὶ τὰ νομίσματα αὐτῶν. Εὐρημα Σοφικοῦ Ἐπιδαυρίας. — K. M. Κωνσταντοπούλου, Βυζαντιὰ καὶ μολυβδόβουλλα ἐν τῷ Ἑθνικῷ Νομισματικῷ Μουσείῳ Ἀθηνῶν (συμπληρωματικὸς κατάλογος, συνέχεια καὶ τέλος). — P. H. Βενλίρη, Τὸ μολυβδόβουλλον τοῦ αὐτοκράτορος τῆς Τραπεζούντος Δαβίδ τοῦ Κομνηνοῦ. — I. N. Σφόρωνου, Μικρὰ πάρεργα. — A. Νόμισμα Διετίμων τῆς Ἀκαρνανίας. — B. Τλη... καὶ Αἶνον τῆς Ἑλλησποντίας ἡ Δίλαιον τῆς Βιθυνίας. — I'. Μναταίων Ἡτολεμῆς Ε', κοπὴν ὑπὸ Σκόπα τοῦ Αἰτωλοῦ. — Ἐκθεσίς περὶ τοῦ Ἑθνικοῦ Νομισματικοῦ Μουσείου καὶ τῆς ἰδιαιτέρας νομισματικῆς συλλογῆς τοῦ Ἑθνικοῦ Πανεπιστημίου μετὰ περιγραφικοῦ καταλόγου τῶν προσκτημάτων κατὰ τὸ ἀκαδημαϊκὸν ἔτος, 1906-1907. — A. Blanchet, Une monnaie de fer. Athènes ou Mégare? — A. Dieudonné, Les sigles littérales des monnaies d'Antioche et autres villes de Syrie à l'époque impériale. — J. N. Svoronos, Les médaillons d'or provenant de Tarse et d'Aboukir.

Collection de Médailles grecques, romaines, aes grave et Monnaies italiennes ayant appartenu à feu le prof. Carlo Stivelli et à un autre collectionneur distingué.

Vente à Rome le 6 avril 1908 et les jours suivants. Experts, P. et P. Santamaria. 1299 Nos.

Catalogue of a choice Collection of English Coins & Medals the property of the late H. C. Brunning Esq.

Sale in London at Messrs. Sotheby, Wilkinson and Hodge's rooms on March 18th, 1908. 173 Lots.

Catalogue de Jetons historiques. En vente aux prix marqués chez J. Schulman. Amsterdam. 983 Nos.

Auctions-Katalog der Universal-Münzsammlung des Herrn L. in P.

Versteigerung am 16. März 1908 u. folgende Tage. Expert: Rudolf Kube. Berlin. 3874 Nos.

Mitteilungen der Oesterr. Gesellschaft für Münz- u. Medaillenkunde, Februar 1908.

Die neuesten Ausgrabungen in Vindobona. — Vereinsnachrichten. — Verschiedenes. — Anzeigen. — Einläufe an die Gesellschaft. — Inserate.

Monatsblatt der Numismatischen Gesellschaft in Wien. März 1908.

Einladung. — Prägungen der Osmanen in Bosnien. — Festschrift der Geschichtsvereine Wiens. — Ordentliche Versammlung der Numismatischen Gesellschaft am 4. März 1908. — Besprechungen. — Münzfunde. — Verschiedenes. — Anzeigen.

Bolletino Italiano di Numismatica. Febbraio 1908.

Paolo Orsi, « *Aes grave* » in Sicilia. — Guglielmo Grillo, *Moneta inedita di Passerano*. — Giovanni Donati, *Dizionario dei Motti e Leggende delle monete italiane: lettera M* (continuazione). — Emilio Bosco, *Delle imitazioni, contraffazioni e falsificazioni di zecche italiane*. — *Notizie varie.*

The Numismaticist. March 1908.

B. P. Wright, M.D., *Unusual Numismatic specimens*. — F. A. Hassler, M. D. Ph. D., *German History and Small coins. — English coins in aluminium. — Correspondence. — The new gold pieces. — Bidding at Auction sales. — American Numismatic Association. — The Chicago Numismatic Society. — After a brief illness. — With the Cataloguers. — The S. H. Chapman Sale of Nov. 29th and 30th. — Manufacture of pennies. — E pluribus unum. — Wanted, to exchange or for Sale. — Fine United States Coins. — Advertisements.*

Auctions-Catalog einer Universal-Sammlung. 1er Theil: Gold-Münzen und Medaillen; Silber- etc. Münzen und Medaillen der Kaiser und Könige, Päpste und geistlichen Herren, Altfürstliche Häuser.

Versteigerung in Berlin den 6. April 1908 und folgende Tage. Expert: Edmund Rappaport. 3334 Nos.

Sammlung Ed. Kromwell u. a.

Versteigerung in Nürnberg den 6. April 1908.

Expert: C. F. Gebert. 2797 Nos.

Numismatikai Közlöny. VII. évfolyam 1908.

Göhl Ödön, *Római pénzek a magyar nemzeti múzeum gyűjteményéből III. kötet. — Egy brassóvidéki barbár éremlelet. — Rhé Gyula, Veszprémmegyei éremlelet. — Horváth Adolf János, Adatok a dobsinai szűkséghankökhöz. — Supka Géza, A Gerl Karoly-éremlelet kiállítás. — Az éremkedvelők egyesületének magyar éremes plakettkiállítása. — Rexa Dezső, A Soproni ev. gimnázium eddig ismeretlen érme. — Leszli Andor, A miskolci iskolák érmei. — Harsányi Pal és G-n., Éremleletek. — Leszli Andor, A borsod-miskolci múzeum éremtára. — Ötvös Gábor, Tórvölgy. — Érem-és könyvtár. — Tarsulati élet, A m. numismatikai társulat tisztikara és tagjainak névsora. — Német és francia kivonat.*

Monnaies antiques, Monnaies françaises & étrangères, etc.

Vente à Paris le 20 mars 1908. Expert: E. Bourgey. 197 Nos.

American Journal of Numismatics. December-February 1907-8.

Bauman L. Belden, *A Numismatic Museum in New York. — The New Gold coinage. — Honors to an American Numismatist. — Concerning the Eagles. — H. G. Wood, Hebrew Influence on Ancient Coinage. — India one Anna Piece. — W. C. Hazlitt, The coinage of Portugal. — Proceedings of Societies: American Numismatic Society; Boston Numismatic Society. — Dr Horatio Storer, The Medals, Jetons and Tokens Illustrative of the Science of Medicine. — Curious Experiences of Collectors. — Coins from the Sea.*

Medalha Commemorativa do Casamento de D. João VI. Da Collecção organizada por José Lamas. Lisboa, 1908. *Hommage de l'auteur.*

Catalogue général de Monnaies, Médailles et Jetons. En vente au Cabinet de numismatique. E. Boudreau, Paris. 430 Nos.

Catalogue de Monnaies, Médailles et Jetons. En vente aux prix marqués. F. de Nobelle. Bruxelles. 862 Nos.

Monnaies et Médailles de l'Asie, de l'Afrique et de l'Europe, série de Médailles anglaises. Collection General Sir D. Scott Dodgson K. C. B. Vente à Amsterdam le 5 mai 1908.

Expert: J. Schulman. 836 Nos.

Blätter für Münzfreunde. März 1908.

Wittelsberger Fund und Vierschillbeller. — Zeichen der Tuchmacher-Innung zu Erfurt. — Noch eine Teuerungsmedaille von J. Ch. Reich. — Brakteatenfund bei Hof. — Denar eines Bischofs Friedrich von Eichstätt. — Ein Silberpfenning der Oberpfalz und andere. — Neue Münzen und Medaillen. — Münzfunde. — Gelehrte Gesellschaften und Vereine. — Modernes Geld- und Münzwesen. — Sammlungen. — Versteigerungen. — Verschiedenes. — Berichtigung. — Literatur. — Anzeigen.

Revue belge de numismatique. Deuxième livraison, 1908.

Vis B. de Jonghe, *Monnaies luxembourgeoises inédites. — R. Vallentin du Cheylard, Notes sur le monnayage avignonnais du pape Urbain VIII (1623-1644). — Ch. Gillemann, Numismatique gantoise. — Médaille de Sainte Marguerite et de Saint Fiacre (abbaye de Groenen Briel). — P. Bordeaux, Documents monétaires concernant les quatre départements réunis de la rive gauche du Rhin de 1799 à 1813 (suite). — Ch. Gillemann et A. van Weveke, Numismatique gantoise. Cours et prix d'accouchements à Gand (suite). — G. Bigwood, Sceaux de marchands lombards conservés dans les dépôts d'archives de Belgique. — Correspondance. — Nécrologie. — Mélanges. — Société royale de numismatique.*

Berliner Münzblätter. April 1908.

Dr E. J. Haeblerlin, *Roms Eintritt in den Weltverkehr, nachgewiesen auf Grund seiner Münzung (Schluss).* — L. v. L., *Neue Münzen und Medaillen. — Sammlungen. — Verschiedene Mitteilungen. — Personalsnachrichten. — Vereinsnachrichten. — Numismatische Gesellschaft zu Berlin. — Frankfurter Numismatische Gesellschaft. — Münzversteigerungen. — Münzverkäufe. — Anzeigen.*

Catalogo di monete antiche e moderne in vendita a prezzi segnati. 1. Aprile 1908. Nicolò Majer. Venezia. 1705 Nos.

Antiquités, Monnaies. Vente à Paris le 3 avril 1908. Expert: M^{me} Raymond Serrure. 260 Nos.

Monnaies du moyen âge. En vente aux prix marqués chez J. Schulman. Amsterdam. Avril 1908. 1175 Nos.

Münzen- und Medaillensammlung des Herrn Geheimen Kommerzienrat August Pelger zu Grevesmühlen.

Versteigerung in Berlin den 21. April 1908 und folgende Tage. Expert: Rudolf Kube. 2365 Nos.

5. Verzeichniss verkäuflicher Münzen und Medaillen von Dr Hermann Feith, Charlottenburg. Nos 1910-2426.

Frankfurter Münzzeitung. 1. April 1908.

Carl Mayer, *Über einen Fund palästinensischer Münzen. — X. Nessel, Die Münzen der Bischöfe zu Strassburg. Hohenstaufenzeit. — Paul Joseph, Wie 1608, in Leipzig 30000 Gulden bezahlt wurden. — Th. Grossman, Nekrolog Strählin. — Neue Münzen und Medaillen. — Numismatische Gesellschaften. — Sammlungen. — Versteigerungspreise. — Bevorstehende Versteigerungen. — Anzeigen.*

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CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

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(For further particulars see first page of this Circular.)

ABBREVIATIONS

A. = Gold. — R. = Silver. — Æ. = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — R. = Reverse. — F. D. C. = Fleur de coin. — Mint state. — E. F. = Extremely fine. — V. F. = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce. — R. = Rare. — RR. = Very rare. — RRR. = Extremely rare. — H. = Head, *Historia Numorum*. — B. = Babelon, *Monnaies consulaires*. — C. = Cohen, *Monnaies impériales*, 2^e édition. — M. = Mionnet, *Monnaies grecques et romaines*. — Ev. = Evans, *Ancient British coins*. — K. = Kenyon, *Gold coins of England*. — Hks. = Hawkins, *Silver Coins of England*. — Rud. = Ruding, *Annals of the Coinage*. Ed. 1840. — A. = Atkins, *British Colonial coins*. — T. = Tancred, *Historical Record of War Medals*. — M. I. = *Medallic Illustrations of English History*, Franks and Grueber. — Mad. = Madai, *Münzcabinet*. — S. R. = Schulthess-Rechberg *Thaler-cabinet*. — Rm. = Reimann, *Sale Catalogue*. — B. M. Cat. = British Museum Catalogue.

GREEK COINS

(Continued from col. 10548.)

PELOPONNESUS

ACHAEAN LEAGUE

- 52147 (After B.C. 280.) R. Hemidrachm. Obv. Head of Zeus to r., laureate. R. X in laurel-wreath; above, lyre; in the field H PO (Megara). B. M. Cat., 9. F. » 4 6
52148 R. Hemidrachm. Variety of last with H P A. Clark. Pl. v, 5. F. » 3 6
52149 R. Hemidrachm. Variety with OO KA. B. M. Cat., 10. M. » 1 6

- 52150 **AR.** Hemidrachm. Obv. Head of Zeus to r., laureate; behind **ΑΙΓΙΕΩΝ**. **R.** χ in laurel-wreath; in field, **ΑΠΙ | CTO ΔΑ | ΜΟC**. (Aegium). *B. M. Cat.*, Pl. 1, 6. V. F. » 9 »
- 52151 **AR.** Hemidrachm. Similar. F. » 6 »
- 52152 **AR.** Hemidrachm. Obv. Head of Zeus to r., laureate. **R.** χ in laurel-wreath; below, fish; in field, three monograms (Dyme). *B. M. Cat.*, 30. V. F. » 7 6
- 52153 **AR.** Hemidrachm. Obv. As last. **R.** χ in laurel-wreath; below, dove flying; in field, **ME | NI**. (Sicyon). *B. M. Cat.*, Pl. 1, 13. *Scarce*. F. » 10 »
- 52154 **AR.** Hemidrachm. Obv. Head of Zeus to r., laureate, behind, **ΘΡΑ CΥΛΕΩΝ**. **R.** χ in laurel-wreath; below, thunderbolt; in field, three monograms (Elis). *B. M. Cat.*, Pl. 1, 18. V. F. » 12 6
- 52155 **AR.** Hemidrachm. Obv. Head of Zeus to r., laureate, behind **ΚΑΛΛ|ΙΠΠΟΣ**. **R.** As last (Elis). *B. M. Cat.*, 71. F. » 5 »
- 52156 **AR.** Hemidrachm. Obv. Head of Zeus to r., laureate. **R.** χ in laurel-wreath, below, trident; in field, **Μ Δ Ι** (Troezen?). *B. M. Cat.*, 98. M. » 1 6
- 52157 **AR.** Hemidrachm. Obv. As last. **R.** χ in laurel-wreath; in field, **Τ Ε** (Tegea). *B. M. Cat.*, Pl. 11, 12. V. F. » 6 »

PATRAE

- 52158 (B.C. 250-146.) **AR.** Hemidrachm. Obv. Head of Zeus to r., laureate. **R.** Within wreath, monogram around which, **ΑΓΥC | ΑΙ CΧΡΙ | ΩΝΟC**. *B. M. Cat.*, Pl. v, 4. *Very fine bold style*. E. F. 1 15 »
- 52159 (B.C. 146-32.) **AE.** Obv. Head of bearded Herakles to r., bound with taenia. **R.** Pallas to r., holding spear couched and round shield; in front, owl; around, **ΜΗΤΡΟΔΩΡΟC ΜΕΝΕΚΛΕΟC ΠΑΤΡΕΩΝ**. *B. M. Cat.*, Pl. v, 8. *Patinated*. V. F. » 10 »
- 52160 *Cleopatra* (B.C. 32-31.) **AE.** Obv. **ΒΑΣΙΛΙCΣΑ ΚΛΕΟΠΑΤΡΑ**. Bust of Cleopatra to r., diademed. **AR.** **ΑΓΙΑC ΛΥCΩΝΟC ΠΑΤΡΕΩΝ**. Head-dress of Isis consisting of horns, globe, plumes, and ears of corn. *B. M. Cat.*, Pl. v, 9. *RR. From the Rhousopoulos Collection*. F. 2 2 »

PHLIUS

- 52161 (Before B.C. 431.) **AR.** Drachm. Obv. **ΦΛΕ|ΙΑ**. Bull walking to l., head lowered. **R.** **ΣΙΟΝ**. Wheel of four spokes; all in incuse square. Wt., 86 grs. *B. M. Cat.*, Pl. vi, 19. *RR.* F. 9 » »
- 52162 (B.C. 370-280.) **AR.** Diobol. Obv. Bull butting to l., above, **Φ**. **R.** **Φ**; around, four bunches of grapes: all in shallow incuse square. Wt., 19 grs. *B. M. Cat.*, Pl. vii, 3, *var.* F. » 17 6

SICYON

- 52163 (B.C. 431-400.) **AR.** Stater. Obv. Chimaera to l.; below, **ΣΕ**. **R.** Dove flying to l. in olive wreath. Wt., 188 grs. *B. M. Cat.*, Pl. vii, 17. V. F. 4 » »
- 52164 **AR.** Drachm. Obv. **ΣΕ**. Dove to l., alighting. **R.** Dove flying to l. in olive-wreath. Wt., 90 grs. *B. M. Cat.*, Pl. vii, 18. F. 1 » »
- 52165 (B.C. 400-300.) **AR.** Stater. Obv. Chimaera to r.; below, **ΣΕ**. **R.** Dove flying to r., in olive wreath; in field, **ΑΞ**. Wt., 186 grs. *B. M. Cat.*, 47 *var.* F. 4 » »
- 52166 **AR.** Stater. Obv. As last. **R.** Dove flying to l. in olive-wreath. Wt., 186 grs. *B. M. Cat.*, Pl. vii, 25. F. 3 » »
- 52167 **AR.** Stater. Obv. Chimaera to l.; below, **ΣΕ**. **R.** Dove flying to l., in olive wreath. Wt., 189 grs. *B. M. Cat.*, 51. *A remarkably fine specimen*. F. D. C. 19 » »
- 52168 **AR.** Hemidrachm. Obv. Chimaera to r.; below, **ΣΙ**. **R.** Dove flying to r. Wt., 43 grs. *Not in B. M. Cat.* R. V. F. 2 » »
- 52169 **AR.** Hemidrachm. Obv. Chimaera to l.; below, **ΣΙ**. **R.** Dove flying to l. *B. M. Cat.*, 111. V. F. » 7 6
- 52170 Another, similar. *Slightly oxidized*. F. » 5 »
- 52171 Another. M. » 2 »
- 52172 **AR.** Hemidrachm. Type as last; in field of **R.** **Δ**. *B. M. Cat.*, 112. F. » 3 6
- 52173 **AR.** Hemidrachm. Similar, with **Ι**. *B. M. Cat.*, 117. F. » 4 6
- 52174 **AR.** Hemidrachm. Similar, with **ΝΟ**. *B. M. Cat.*, 118. M. » 1 6
- 52175 **AR.** Hemidrachm. Similar, with **Δ**. V. F. » 9 »
- 52176 **AR.** Hemidrachm. Similar, with **Δ**. V. F. » 8 »
- 52177 **AR.** Diobol. Obv. Dove alighting to r. **R.** Dove flying to r., behind, **Σ**. *B. M. Cat.*, Pl. viii, 18. E. F. » 15 »
- 52178 Another, similar. F. » 3 »
- 52179 **AR.** Diobol. Obv. **ΣΙ**. Dove alighting to r. **R.** Dove flying to r. *B. M. Cat.*, 127 *var. Edge broken*. V. F. » 12 6
- 52180 **AR.** Diobol. Obv. Dove holding fillet in beak alighting to r. **R.** **ΣΙ**. Dove flying to r. *B. M. Cat.*, Pl. viii, 19. E. F. 1 » »
- 52181 **AE.** Obv. Dove flying to r. **R.** **Σ** within olive-wreath. *B. M. Cat.*, Pl. viii, 23 *var.* V. F. » 6 6
- 52182 **AE.** Obv. **ΣΙ**. Dove to r., feeding, below, **ΝΙ Α...** **R.** Tripod-lebes in olive-wreath. *B. M. Cat.*, Pl. ix, 13 *var.* V. F. » 4 »

- 52183 (B.C. 250-146.) **AR.** Hemidrachm. Obv. Dove flying to r. **R.** **Σ** in shallow incuse square; in field, **ΚΑΕ | ΑΝ | ΔΡΟΣ**. *B. M. Cat.*, 195 *var.* V. F. » 7 6
- 52184 **AE.** Obv. Head of Apollo, to r., laureate. **R.** Dove flying to l.; above, **ΑΙΝΕΑΣ**; in field, **Σ**. *B. M. Cat.*, Pl. ix, 18 *var.* V. F. » 7 6

(To be continued.)

ROMAN CONSULAR

(Continued from col. 10550.)

DIDIA

- 52185 *T. Didius* (B.C. 54.) **AR.** Obv. **P.FONTEIVS CAPITO III VIR.CONCORDIA**. Diademed and veiled head of Concord to r. **R.** **T.DIDI.IMP.VIL.PVB.** Facade of the *Villa Publica* with three stories supported by arches and columns. V. F. » 6 6
- 52186 *T. Deidius* (B.C. 112.) **AR.** Obv. **ROMA** (in monogram). Helmeted head of Roma to r.; below, **R.** **T.DEIDI.** The praetor T. Didius whipping a slave. *B. 2. S.* M. » 3 »
- 52187 Another, similar. M. » 2 »

DOMITIA

- 52188 *Cn. Domitius Ahenobarbus* (B.C. 119.) **AR.** Obv. Helmeted head of Roma to r.; behind, ear of corn. **R.** **CN.DOM.ROMA.** Victory in biga, to r.; below, a warrior fighting with a dog. *B. 14.* F. » 3 »
- 52189 (B.C. 42-36.) **AR.** Obv. **AHENOBAR.** Bare head of Cn. Ahenobarbus to r. **R.** **CN. DOMITIVS IMP.** Prow of ship to r. surmounted by trophy. *B. 21.* E. F. 1 1 »

EGNATIA

- 52190 *C. Egnatius Maximus* (B.C. 69.) **AR.** Obv. **MAXSVMVS.** Diademed bust of Venus to r., bearing Cupid on shoulder. **R.** **C.EGNATIVS CN.F.CN.N.** Liberty crowned by Victory, standing in biga advancing to l.; in field, cap of Liberty. *B. 1. R.* F. 1 15 »
- 52191 **AR.** Similar type. M. » 15 »

EGNATULEIA

- 52192 *C. Egnatuleius* (B.C. 101.) **AR.** Quin. Obv. **C.EGNATVLEI.** C.F. Laur. head of Apollo to r.; below, **Q.** **R.** **ROMA.** Victory inscribing on buckler of a trophy in front of her; in field, **Q.** *B. 1.* V. F. » 3 6

EPPIA

- 52193 *M. Eppius* (B.C. 48-44.) **AR.** Obv. **Q.METELL.SCIPIO.IMP.** Head of Africa to r., with elephant-skin head dress; in front, ear of corn; below, plough. **R.** **EPPIVS LEG.F.C.** Hercules nude standing facing resting on club and lion's skin. *B. 1. E. F.* 1 » »
- 52194 **AR.** Similar type. V. F. 12 6

FABIA

- 52195 *Q. Fabius Maximus Eburnus* (B.C. 123.) **AR.** Obv. **Q.MAX.** **ROMA.** Helmeted head of Roma to r. **R.** Cornucopiae within wreath. *B. 5.* F. » 1 6

FARSULEIA

- 52196 *L. Farsuleius Mensor* (B.C. 82.) **AR.** Obv. **MENSOR S.C.** Diademed bust of Liberty to r.; behind, Phrygian cap and \downarrow XIII. **R.** **L.FARSVLEI.** Warrior standing on biga on which another personage is endeavouring to ascend; under the biga, a scorpion. *B. 1.* V. F. » 3 »
- 52197 **AR.** Type as last; number \downarrow XXV under biga on reverse. *B. 2.* V. F. » 3 »
- 52198 **AR.** Another, with \downarrow X. V. F. » 3 »

FLAMINIA

- 52199 *L. Flaminius Chilo* (B.C. 44.) Obv. III VIR. PRI. FLA. Diad. head of Venus to r. **R.** **L. FLAMIN. CHILO.** Victory holding crown in biga galloping to r. *B. 2 (20 fr.). R. V. F.* » 12 6

FONTEIA

- 52200 *C. Fonteius* (B.C. 112.) **AR.** Obv. Head of Fontus, son of Janus; to r., star; to l. **R.** **C.FONT.ROMA.** Galley with pilot and three rowers sailing to l. *B. 1.* F. » 1 6
- 52201 *Man. Fonteius C. f.* (B.C. 88.) Obv. **XV.FONTEI.C.F.** Laur. head of Apollo Vejois to r.; below, fulmen; in front, monogram. **R.** Winged Genius of Apollo Vejois riding on goat Amalthea to r. within laurel-wreath. *B. 9.* E. F. » 4 6

- 52202 *Æ.* Similar type. V. F. » 3 »
 52203 *P. Fontei* *P. f. Capito* (B.C. 54). *Æ.* Obv. P. FONTEIVS
 P. F. CAPITO III VIR. Helmeted head of Pallas to r. with
 trophy on shoulder. *℞.* NV. FONT. TR. MIL. Horseman
 galloping to r.; below, two warriors fighting. B. 17. E. F. » 7 6

FUFIA

- 52204 *Q. Fufius Calenus* (B.C. 82). *Æ.* Obv. KALENI. Jugate heads
 of Honor laureated and Valor helmeted to r., between HO
 and VIRT. *℞.* CORDI. Italy and Roma shaking hands; in
 field, ITAL—RO. B. 1. E. F. » 6 »

FUNDANIA

- 52205 *C. Fundanius* (B.C. 101). *Æ.* Obv. Helmeted head of Roma
 to r.; behind, M. *℞.* C. FUNDAN. Marius in quadriga
 to r.; above Q. B. 1. V. F. » 3 6

FURIA

- 52206 *L. Furius Cn. f. Brocchus* (B.C. 53). *Æ.* Obv. BROCCHI III
 VIR. Head of Ceres crowned with ears of corn; in front, barley
 corn; behind, ear of corn. *℞.* L. FVRI CN. F. Curule chair
 between fasces. B. 23. F. D. C. » 6 »

GALLIA

- 52207 *C. Gallius Lupercus* (B.C. 15). *Æ.* Obv. OB CIVIS SERVA-
 TOS. Oak-wreath between two laurel-branches. *℞.* C. GAL-
 LIVS C. F. LVPERCVS IIIVIR A. A. A. F. F. around large
 S. C. B. 1. Patinated. V. F. » 1 15 »

HERENNIA

- 52208 *M. Herennius* (B.C. 93). *Æ.* Obv. PIETAS. Diademed head
 of Piety to r. *℞.* M. HERENNI. Amphinomus carrying his
 father; in field, P. B. 1. F. » 1 »

HOSIDIA

- 52209 *Cn. Hosidius* (B.C. 54). *Æ.* Obv. GETA III VIR. Bust of
 Diana to r., with bow and arrow on shoulder. *℞.* C. HOSIDI
 C. F. Calydonian boar pierced by arrow and attacked by dog.
 V. F. » 4 »

HOSTILIA

- 52210 *L. Hostilius Saserna* (B.C. 46). *Æ.* Obv. Head of Pavor to r.;
 behind, carnyx. *℞.* L. HOSTILIVS SASERNA. Diana of
 Ephesus standing facing, holding stag and long sceptre.
 V. F. » 7 6
 52211 *Æ.* Similar type. F. » 6 6
 52212 *Æ.* Obv. Diademed head of Venus to r. *℞.* L. HOSTILIVS
 SASERNA. Victory advancing to r. holding trophy and
 caduceus. V. F. » 5 »

(To be continued.)

BYZANTINE COINS

(Continued from col. 10552.)

OSTROGOTHIC RULERS IN ITALY

THEODORICVS (493-526)

- 52213 *Æ.* Obv. DN. ANASTASIUS P. F. AVG. Helmeted bust of
 Anastasius facing, with spear and shield. *℞.* VICTORIA
 AVGGGΘ. Victory standing to l. holding long cross; in the
 field to l., monogram of ROMA; to r., star; in exergue,
 COMOB. *℞.* Pl. xviii, 2. RR. V. F. » 4 »
 52214 *Æ.* Obv. DN. ANASTASIUS P. F. AVG. Diademed head of
 Anastasius to r. *℞.* INVICTA ROMA. Monogram of Theo-
 doricus; above, cross; below, star. *℞.* Pl. xviii, 3. R.
 E. F. » 2 5 »
 52215 *Æ.* DN. ANASTASIUS PAV. Diademed head to r.
℞. VINIVITA + AROMANI (sic). Monogram of
 Theodoricus. *℞.* Barbarous fabric. A variety of the preceding coin.
 V. F. » 15 »
 52216 *Æ.* Obv. DN. IVSTINVS P. AVG. Diademed head of Justinus I.
 to r. *℞.* Monogram of Theodoricus within laurel-wreath;
 above, cross. *℞.* Pl. xviii, 7. V. F. » 12 6
 52217 Another, similar. F. » 5 6

ATHALARICUS (526-534)

- 52218 *Æ.* Obv. INVICTA ROMA. Helmeted bust of Rome to r.
℞. DN. ATHALARICVS. The King standing to r.,

- holding spear and shield; in field, 2-C | X. *℞.* Pl. xviii,
 12. Patinated. V. F. » 12 6
 52219 *Æ.* Obv. DN. IVSTINIAN AVG. Diademed bust of Justinian
 to r. *℞.* Monogram of Athalaricus between D—N within
 laurel-wreath; in field, above, cross; below, star. *℞.* Pl. xviii, 19. F. » 9 »
 52220 *Æ.* Obv. As last. *℞.* Within laurel-wreath: DN | ATHAL |
 ARICVS | REX. *℞.* Pl. xviii, 20. V. F. » 7 6

THEODAHATUS (534-536)

- 52221 *Æ.* Obv. D. N. THEODAHATVS REX. Crowned bust of
 Theodahatus to r. *℞.* VICTORIA PRINCIPVM. Victory
 standing to r. on prow of galley holding wreath and having
 a long palm on left shoulder; in the field S—C. *℞.* Pl. xviii, 24. V. F. » 7 6
 52222 *Æ.* Similar type. V. F. » 6 6
 52223 *Æ.* Obv. [INVICTA] ROMA. Helmeted bust of Roma to r.
℞. Within-wreath: DN | THEODA | HATVS | REX. *℞.* Pl. xviii, 26. F. » 4 »
 52224 *Æ.* Obv. DN. IVSTINIAN AVG. Diademed bust of Justinian
 to r. *℞.* Within wreath: DN | THEODA | HATVS—REX.
℞. Pl. xviii, 28. V. F. » 14 6
 52225 *Æ.* Similar type. M. » 3 »

WITIGES (526-540)

- 52226 *Æ.* Obv. DN. IVSTINIANV AG. Diademed bust to r.
℞. Within wreath: D. N. | VVIT | IGES | REX. *℞.* Pl. xix, 1. V. F. » 17 6
 52227 *Æ.* Obv. INVICTA ROMA. Helmeted bust of Roma to r.
℞. Within wreath: DN | VVIT | IGES | REX. *℞.* Pl. xix, 2. V. F. » 6 6

BADUELA (541-552)

- 52228 *Æ.* Obv. DN. BADVILA REX. Bust of Baduela facing.
℞. FLVRIAS SEMPER. Warrior standing to r. holding spear
 and shield; in field, X. *℞.* Pl. xix, 5 var. RR. V. F. » 1 15 »
 52229 *Æ.* Obv. DN. ANASTASIUS... Diademed bust of Anastasius
 to r. *℞.* Within wreath: DN | BADV | ILA | REX. *℞.* Pl. xix, 12. F. » 2 »
 52230 *Æ.* Obv. DN. IVSTINIANVS... Diademed bust of Justinian
 to r. *℞.* Monogram of Baduela within wreath; in field,
 D | N. *℞.* Pl. xix, 18 var. RR. V. F. » 2 5 »
 52231 *Æ.* Similar type. *℞.* Pl. 18. R. F. » 7 6

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AUTONOMOUS COINS STRUCK AT ROME

- 52232 *Æ.* Obv. INVICTA ROMA. Helmeted bust of Rome to r.
℞. Eagle with spread wings to l.; in field, LX; ex., A. *℞.* Pl. xix, 25. V. F. » 6 6
 52233 *Æ.* Obv. As last. *℞.* Wolf and twins; above, XL; ex., A. F. » 8 6

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JUSTINUS II (565-578)

- 52234 *Æ.* Obv. DN. IVSTINVS. P. P. AVG. Helmeted bust of
 Emperor facing, holding shield and Victory on globe.
℞. VICTORIA AVGGGΣ. Victory seated to l., holding
 sceptre and orb; ex., CONOB. *℞.* Pl. xxi, 1. E. F. » 1 15 »
 52235 *Æ.* Similar type. C in field of reverse. V. F. » 1 5 »

JUSTINUS II and SOPHIA

- 52236 *Æ.* Obv. DN. [IVSTI]NVS PP. AVG. Justinus and Sophia seated
 facing. *℞.* + XX ROM. *℞.* Pl. xxii, 10. F. » 6 »

TIBERIUS II CONSTANTINE (578-582)

- 52237 *Æ.* Obv. DM. TIB. CONSTANT. PP. AVG. Bust of Emperor
 diademed, facing, holding orb. *℞.* VICTORIA AVGGG.
 Cross on four steps; beneath, CONOB. *℞.* Pl. xxii, 13.
℞. From the Amicourt collection. E. F. » 1 17 6
 52238 *Æ.* Similar type. E. F. » 1 5 »
 52239 *Æ.* Obv. As last. *℞.* Large m, above which, cross; ANNO II;
 exergue, CON. *℞.* Pl. xxiii, 4 var. V. F. » 7 6
 52239^a *Æ.* Obv. (Blundered legend). Facing bust of Emperor.
℞. X. X. ANNO—III; above, +; below, Q. *℞.* Pl. xxiii, 13 var. F. » 6 »
 52240 *Æ.* Obv. DM. TIB... TAN. Facing bust of Emperor.
℞. X. ANNO II U, above, +; below, R. *℞.* Pl. xxiii,
 19 var. E. F. » 15 »

MAURITIUS TIBERIUS (582-602)

- 52241 *A.* Obv. DN MAVRC.TIB.PP.AVG. Helmeted bust of Emperor facing holding orb. *R.* VICTORIA AVGGG. Victory standing facing, holding sceptre and orb; ex., CONOB. *Sab.*, Pl. xxiv, 10. V. F. 1 1 »
- 52242 *A.* Obv. DN MAVRI.TIB.PP.AVG. Similar type. *Sab.*, Pl. xxiv, 11. V. F. 1 » »
- 52243 *A.* Another, similar. *Struck on thicker flan.* V. F. 1 » »
- 52244 *A.* Triens. Obv. DN MAVRC.TIB.P.P.AVG. Diademed bust to r. *R.* VICTORIA AVGVSTORVM. Victory holding wreath and orb; ex., CONOB. *Sab.*, 5. V. F. » 10 »
- 52245 *A.* Triens. Obv. DN TIBER MAVRIC PP AVI. Diademed bust to r. *R.* VICTORIA CBIAVS. Cross; beneath CONOB. *Not in Sabatier.* E. F. 1 5 »
- 52246 *A.* Obv. DN MAVRIC.... Diademed bust facing. *R.* Large M. above which ☩ ; ANNO II. X; ex., KYZ. *Sab.*, Pl. xxiv, 16 var. V. F. » 15 »

FOCAS (602-610)

- 52247 *A.* DN FOCAS PERP AVG. Diademed bust facing, holding orb. *R.* VICTORIA AVGGD. Victory facing, holding sceptre and orb; ex., CONOB. *Sab.*, Pl. xxvi, 27. E. F. 1 5 »
- 52248 *A.* Similar type, with AVGGG. F. » 15 »
- 52249 *A.* Triens. Obv. D.N.FOCAS PER AVG. Diad. bust to r. *R.* VICTORI FOCAS AVG. Cross; beneath, CONOB. *Sab.*, Pl. xxvi, 29. V. F. » 12 6
- 52250 *A.* Obv. Diademed bust facing. *R.* ANNO XXXXG. ex., CONB. *Sab.*, Pl. xxvii, 3 var. F. » 3 6

HERACLIUS I (610-641)

- 52251 *A.* Obv. DN ERACLIVS PP AVG. Diademed bust to r. *R.* Cross within wreath. *Sab.*, Pl. xxviii, 20. V. F. » 5 »

HERACLIUS, EUDOCIA and HERACLIUS-CONSTANTINE (610-612)

- 52252 *A.* Obv. DN ERACLIO.PP.AV. Diademed bust of Heraclius facing. *R.* Facing busts of Eudocia and Heraclius-Constantine; above, cross. *Sab.*, Pl. xxix, 15. *R.* V. F. » 17 6

HERACLIUS and HERACLIUS-CONSTANTINE (613-641)

- 52253 *A.* Obv. $\text{Ϡ}\text{D}\text{N}\text{N}\text{.}\text{H}\text{E}\text{R}\text{A}\text{C}\text{L}\text{I}\text{V}\text{S}\text{ E}\text{T}\text{ H}\text{E}\text{R}\text{A}\text{ C}\text{O}\text{N}\text{S}\text{T}\text{ P}\text{P}$ AV. Diademed busts facing of Heraclius and his son; above, cross. *R.* VICTORIA AVGVA. Cross with four steps; ex., CONOB. E. F. 1 5 »
- 52254 *A.* Similar type. E. F. 1 1 »
- 52255 Miliarsion. Obv. $\text{D}\text{N}\text{N}\text{.}\text{H}\text{E}\text{R}\text{A}\text{C}\text{L}\text{I}\text{V}\text{S}\text{ E}\text{T}\text{ H}\text{E}\text{R}\text{A}\text{ C}\text{O}\text{N}\text{S}\text{T}\text{ P}\text{P}\text{.A}$. The two Emperors seated facing, each holding orb; above, cross. *R.* $\text{D}\text{E}\text{V}\text{S}\text{ A}\text{D}\text{I}\text{V}\text{T}\text{A}\text{ R}\text{O}\text{M}\text{A}\text{N}\text{I}\text{S}$. Cross on globe and three steps. *Sab.*, Pl. xxix, 24. V. F. » 17 6
- 52256 *A.* Obv. $\text{D}\text{N}\text{ P}\text{E}\text{R}\text{A}\text{C}\text{L}\text{I}\text{V}\text{S}\text{ E}\text{T}\text{ H}\text{E}\text{R}\text{A}\text{ C}\text{O}\text{N}\text{S}\text{T}\text{ P}\text{P}\text{.A}$. The two Emperors standing, facing, each holding orb. *R.* Large M above which ☩ ; ANNO $\text{C}\text{L}\text{I}\text{B}$; ex., TES. *Sab.*, pl. xxix, 27 var. V. F. » 7 6

HERACLIUS, HERACLIUS-CONSTANTINE and HERACLEONAS (638-641)

- 52257 *A.* Obv. Heraclius and his two sons standing facing, each holding orb. *R.* VICTORIA AVGVG. Cross on four steps; in the field, monogram of Heraclius; ex., CONOB. *Sab.*, Pl. xxxi, 6. E. F. 1 5 »
- 52258 *A.* Similar type. E. F. 1 2 6
- 52259 *A.* Miliarsion. Obv. As last. *R.* $\text{D}\text{E}\text{V}\text{S}\text{ A}\text{D}\text{I}\text{V}\text{T}\text{A}\text{ R}\text{O}\text{M}\text{A}\text{N}\text{I}\text{S}$. Cross on globe and three steps. *Sab.*, Pl. xxxi, 7. *R.* V. F. 1 5 »

HERACLIUS II CONSTANTINE and HERACLEONAS (641)

- 52260 *A.* Obv. $\text{D}\text{D}\text{.N}\text{N}\text{.}\text{H}\text{E}\text{R}\text{A}\text{C}\text{L}\text{I}\text{O}\text{R}\text{V}\text{M}$. Facing busts of the two Emperors; above, cross. *R.* $\text{+}\text{XX}$; ex., ROM. *Sab.*, Pl. xxxi, 31. V. F. » 3 »

(To be continued.)

CONTINENTAL COINS

(Continued from col. 10555.)

GERMAN SERIES

HANOVER

- 52261 *A.* 6 Mariengroschen, 1669. Obv. HANNOVERANA. Trefoil. *R.* MONETA NOVA. 1669. In the field, VI | MARIEN | GROS. *Rm.* 6726. F. » 3 »
- 52262 *A.* 4 Mariengroschen, 1669. Obv. HANNOVER 1669. Trefoil and lion. *R.* VON.FEINEM.SILBER. In the field, III | MARIE | GROS. V. F. » 1 6
- 52263 *George IV* (1811-1830). *A.* Gulden, 1826. Obv. GEORGIUS IV DGBRITANN & HANNOV. REX. F.D. Laureated bust to r. *R.* BRUNSVICENSIS & LÜNEBURGENSIS DUX 1826 &c. In the field, $\frac{2}{3}$. F. D. C. » 7 6
- 52264 Another, similar. V. F. » 3 6
- 52265 *A.* 5 Thalers. 1828. Obv. GEORGIUS IV D.G. BRIT. & HANOV. REX F.D. Laur. bust to r. *R.* In the field, V | THALER | 1828. E. F. » 16 »
- 52266 *A.* Gulden, 1828. Obv. As last. *R.* 18 STÜCK EINE MARK FEIN. 1828. In the field, $\frac{2}{3}$. F. D. C. » 9 6
- 52267 Another, similar. V. F. » 3 6
- 52268 *A.* 10 Thalers, 1830. Type as no 52265. F. F. 1 15 »
- 52269 *William IV* (1830-1838). *A.* Gulden, 1833. Obv. WILHELM IV V.G.G.KONIG V.GROSSBRIT. IRL. V.HANNOVER. In the field; AUSBEUTE | DER GRUBE | BERGWERKS- | WOHLFAHRT | BEI CLAUSTHAL. *R.* $\frac{2}{3}$; around, NACH DEM LEIPZIGER FÜSSE.FEINES 1833 SILBER. F. D. C. » 16 6
- 52270 *Ernest Augustus* (1838-1851). *A.* Thaler, 1841. Obv. ERNST AUGUST V.G.G.KONIG VON HANNOVER. Head to r. *R.* EIN THALER XIV EINE F.M.-1841. Arms. V. F. » 4 »
- 52271 *George V* (1851-1866). *A.* Double Thaler, 1855. Obv. Head to l. *R.* Crowned shield of arms and supporters. F. D. C. » 7 6
- 52272 *A.* Thaler, 1862. Similar type. E. F. » 4 »
- 52273 *A.* $\frac{1}{2}$ Thaler, 1863. Obv. Head to l. *R.* Crowned shield of arms between two laurel branches. F. D. C. » 1 6

HESSE

- 52274 *Hesse-Cassel. Frederick II* (1760-1785). *A.* $\frac{1}{2}$ Thaler, 1776. Obv. FRIDER.II.D.G.HASS.LANDG.HAN.COM. Bust to r. *R.* EIN HALBTHALER 1776. Lion rampant within star. *Rm.* 4041. E. F. » 7 6
- 52275 *A.* Pistole, 1783. Obv. FRIDER.II.D.G.HASS: LANDG: H. C. Bust to r. *R.* Lion rampant within star; below, 17 D F 83. *Rm.* 598. *R.* F. D. C. 1 10 »
- 52276 *William II* (1821-1847). *A.* 5 Thalers, 1841. Obv. WILH.II. KURF.U.FRIEDR.WILH.KURP.U.MITREG. Crowned shield of arms. *R.* KURFÜRSTENTHUM HESSEN. In the field, V | THALER | 1841. E. F. 1 5 »
- 52277 *A.* Thaler, 1839. Similar type. F. » 3 6
- 52278 *Frederick William I* (1847-1866). *A.* Double thaler, 1855. Obv. Head to r. *R.* Crowned and draped shield of arms. E. F. » 10 »
- 52279 *A.* Thaler, 1860. Similar type. V. F. » 3 6
- 52280 *Hesse-Darmstadt. Louis II* (1830-1848). *A.* Double Thaler, 1841. Obv. Head to l. *R.* $\frac{3}{4}$ GULDEN * 2 THALER * VII EINE FEINE MARK. Within wreath, VEREINS | MÜNZE | 1841. V. F. » 6 6
- 52281 *A.* Double Thaler, 1842. Similar type. F. D. C. » 10 »
- 52282 *A.* Double Thaler, 1844. Obv. As last. *R.* Crowned and draped shield of arms. E. F. » 6 6
- 52283 *Louis III* (1848-1877). *A.* Thaler, 1860. Obv. Head to l. *R.* Crowned shield of arms and supporters. F. » 3 6

HERSFELD

- 52284 *Johann I* (1201-1213). *A.* Bracteate. Obv. IOHANNES HERSFEL. Bishop holding crozier and book seated facing. *A* very fine specimen. E. F. » 10 »

HILDESHEIM

- 52285 *A.* 24 Mariengroschen, 1702. Obv. HILDESHEIM: STADT GELDT. Within circle: 24 | MARIEN | GROSC: | 1702 | H.L. *R.* DA PAC: DOMINE IN DIEB.NOST. Helmeted shield of arms. S. E. F. 1 5 »

HOHENLOHE-NEUENSTEIN

- 52286 Billon 10 Kreuzer, 1770. Obv. Crowned and draped shield of arms. *R.* Within panel: 120 | EINE FEINE | MARCK | 1770. E. F. » 1 »

HOHENLOHE-SCHILLINGSFÜRST

- 52287 *Louise-Eleonora. A.* Undated Conv. Thaler. Obv. LOUISE ELEONORE HERZ.Z.S.C.MEIN.GEB.FÜRST.Z.

HOHENL. Diademed bust of the Princess to l. **R.** GEORG HERZOG ZU SACHSEN COBURG MEININGEN. X. EINE L.F. MARK. Bust to l. R. *Brilliant.* F. D. C. 2 10 "

HOHENZOLLERN-HECHINGEN

- 52288 *Joseph William* (1750-1798). **R.** Conv. Thaler, 1783. Obv. IOS: WILH: D: G: PR: DE HOHENZOLLERN. BVRGG: N: Bust to r. **R.** AD NORMAN CONVENTIONIS, 1783. Crowned shield of arms. *Sch.* 5151. E. F. " 17 6

HOHENZOLLERN-SIGMARINGEN

- 52289 *Charles-Anthony* (1848-1849). Double gulden, 1849. Obv. CARL ANTON FÜRST ZU HOHENZOLLERN SIGMARINGEN. Head to l.; below, BALBACH. **R.** ZWEI GULDEN, 1849. Crowned shield of arms and supporters. *Rm.* 5122. *Brilliant.* RR. F. D. C. 5 10 "

HOLY ROMAN EMPIRE

- 52290 *Maximilian I* (1493-1519). **R.** Undated Thaler. Obv. **MAXIMILIANVS: ROMANOR: IMPERATOR: SEMP: AVGV.** Crowned bust of the Emperor to r., in armour holding sword, and sceptre. **R.** **PLVRIMQ: EVROPE: PVINCIAR: REX: ET: PRINCEPS PON.** Five shields of arms of which three are crowned. *Rm.* 1001. RR. F. D. C. 6 10 "
- 52291 **R.** Thaler. Similar. *Almost as fine.* E. F. 5 " "
- 52292 *Ferdinand I* († 1564). **R.** Undated thaler. Obv. FERDINAND. D. G. ROM. HVN. BOE. DAL. C. REX. Crowned bust of the Emperor in armour to r., holding sword and sceptre. **R.** + INF. HISP. ARCHIDVX. AVSTRIE. DVX. BVR. Eagle surcharged with shield of arms. E. F. " 17 6
- 52293 *Rudolf II* (1576-1612). **R.** Moravian Thaler, 1580. Obv. RVDOLPHVS. II. D. G. RO. IM. S. AV. G. H. BO. R. Bust to r.; below, lion. **R.** ARCHIDVX. AVSTRIE. DVX. BV. MA. MO. 1580. Crowned double-headed eagle to r. holding swords. F. " 6 6
- 52294 **R.** Tyrolian Thaler, 1602. Obv. RVDOLPHVS II: D. G. ROM: IMP: AVG: GERM: HVNG: BOH: REX. Laureated bust to r.; below, 1602. **R.** NECNON. ARCHIDVCES AVST DVC: BVRG: COMITES TIROLIS. Crowned shield of arms. F. D. C. " 8 6
- 52295 **R.** Tyrolian. $\frac{1}{4}$ Thaler, 1603. Similar type. E. F. " 2 "
- 52296 **R.** Tyrolian Treble Thaler, 1604. Obv. RVDOLPHVS II. DG. ROM: IM: SEM: AV: GER: HV: BO: REX. Laur. bust to r.; below, 1604. In the field, 3 (stamped). **R.** NECNON. ARCHIDVCES A. DVC: BVR: CO: TIROL. Crowned shield of arms within collar of the Golden Fleece. V. F. 1 5 "
- 52297 **R.** Double Thaler, 1604. Similar type. V. F. 1 " "
- 52298 **R.** Another, similar. V. F. " 15 "
- 52299 **R.** Another, similar. V. F. " 15 "
- 52300 **R.** Alsatian Thaler, 1606. F. " 3 6
- 52301 **R.** Alsatian Thaler. Undated. F. " 3 6
- 52302 **R.** Tyrolian Thaler, 1607. F. " 3 6
- 52303 **R.** Tyrolian Thaler, 1609. V. F. " 6 6
- 52304 *Ferdinand II* (1619-1637). **R.** Styrian Thaler, 1625. Obv. FERDINANDVS: II: D: G: RO: I: S: A: G: H: B: REX. Laur. bust to r.; below, 1625. **R.** ARCH: AVST: DVX: BVR: STYRIE: ETC. Crowned shield of arms within Collar of the Golden Fleece. V. F. " 5 "
- 52305 **R.** Styrian Double Thaler, 1626. Similar type, date in obverse legend. E. F. 1 1 "
- 52306 *Ferdinand III* († 1657). **R.** Ten ducat piece, 1638. Obv. FERDIN. III. D. G. R. IMPERATOR. S. A. Bust to r. **R.** GER. HVN. BOHEMIE. REX. A. 1638. Crowned double-headed eagle surcharged with Bohemian shield of arms. E. F. 7 " "
- 52307 **R.** Styrian Double Thaler, 1641. Obv. FERDINANDVS III. D. G. ROM. IMP. SEM. AV. GER. HVNG. BO. REX. Laur. bust to r.; below, 1641. **R.** ARCH: AVSTRIE. DVX. BVRGVNDIE. STYRIE. Etc. Crowned shield of arms. *Struck on large flan.* V. F. 1 " "
- 52308 **R.** Thaler, 1656. Obv. Laur. bust to r. **R.** ARCHIDVX. AVS. DVX. BVR. MAR. MOM. CO. TY. 1656. Crowned double headed eagle. V. F. " 4 6
- 52309 **R.** Thaler, 1657. Obv. As last. **R.** ARCH. DVX. 3 AVST. D. BVR. S. K. C. C. TYR. Crowned shield of arms. E. F. " 16 "
- 52310 *Leopold I* (1658 † 1705). **R.** Medallie Thaler on the Victory over the Turks, 1664. Obv. SIC VNITIS NON PAVEO. Crowned eagle, holding fasces, standing to l. on globe, on which, 1664. **R.** QVO SVPERIORE POTENTIOR. Sun, in centre of which IHS., and lunar crescent. *Sch.* 2513. F. D. C. 1 " "
- 52311 **R.** Medallie Gulden, 1664. Similar type. Date in reverse legend. *Sch.* 2514. E. F. " 4 6
- 52312 **R.** Coronation Thaler, 1668. Obv. Between a palm and a laurel branch: LEOPOLDVS | HVNG: & BOH: REX | CORON.

- IN. REGEM | ROMANORVM | I. AVGVSTI | MDCLVIII. Above, two cupids holding crown. **R.** CONSILIO ET INDVSTRIA. Crowned globe above which, eye in clouds; on the sides, two hands issuing from clouds, holding, one a sword, the other, a sceptre. *Rm.* 1068. F. D. C. 1 2 6
- 52313 **R.** Tyrolian Double Thaler undated. Obv. LEOPOLDVS: D: G: ROM: IMP: SE: A: G: H: B: REX. Laureated bust to r. in armour. **R.** ARCHIDVX. AVST. DVX: BV: COM: TYROLIS. Crowned eagle. *Rm.* 1070. F. D. C. " 12 6
- 52314 **R.** Tyrolian Double Thaler undated. Type as last; the bust is without armour. V. F. " 10 "
- 52315 **R.** Tyrolian Thaler, 1668. Obv. As last. **R.** ARCHID: AVST: DVX: BV: CO: TYR. 1668. Crowned shield of arms. E. F. " 4 6
- 52316 **R.** Nagybanya Thaler, 1673. Obv. As last. **R.** ARCHIDVX. AV. DVX. BVR. CO. TY. 1673. Crowned double-headed eagle surcharged with shield of arms; below: N—B. E. F. " 9 6
- 52317 **R.** Ten Ducat piece, 1675. Obv. LEOPOLDVS D. G. ROM: IMP: S: A: G: HVNGARI: REX. Laur. bust to r. **R.** S: IMMACVLATA. VIR: MAR: MAT: DEI. PAT: HVNGA. 1675. Virgin and Child; in field, N—B | L—M. E. F. 7 10 "
- 52318 **R.** Ten Ducat piece, 1691. Obv. LEOPOLDVS D. G. RO. I. S. AVG. GER. HV. BO. REX. Laur. bust to r., in armour. **R.** ARCHIDVX. AVS. DVX. BVR. MAR. MOR. CO. TY. 1691. Crowned double-headed eagle; below, K | B. S. F. D. C. 10 " "
- 52319 **R.** Thaler, 1692. Similar type. V. F. " 6 "
- 52320 **R.** Tyrolian Thaler, 1695. Obv. As last. **R.** Crowned shield of arms. E. F. " 5 6
- 52321 **R.** Tyrolian Thaler, 1701. Similar type. E. F. " 4 6
- 52322 *Charles VI* (1711-1740). **R.** Thaler, 1713. Obv. Laur. bust to r. **R.** Crowned double-headed eagle. F. " 4 "
- 52323 **R.** Tyrolian Thaler, 1714. Similar type. E. F. " 6 "
- 52324 **R.** Hungarian Thaler, 1730. Laur. bust of different type. F. " 4 "
- 52325 **R.** Tyrolian Thaler, 1737. Similar type. E. F. " 5 "
- 52326 **R.** Hungarian Thaler, 1740. Similar type. E. F. " 6 "

GERMAN EMPIRE RECONSTITUTED IN 1871.

- 52327 *William I* (1871-1888). **R.** 10 Marks, 1888. F. D. C. " 12 6
- 52328 **R.** 5 Marks, 1876. F. D. C. " 6 "
- 52329 *Frederik* (1888). **R.** 20 Marks. *Brilliant. Proof.* F. D. C. 1 5 "
- 52330 — **R.** 20 Marks. F. D. C. 1 2 6
- 52331 — **R.** 5 Marks. *Brilliant.* F. D. C. " 7 6
- 52332 — **R.** 5 Marks. E. F. " 6 "
- 52333 — **R.** 2 Marks. *Brilliant.* F. D. C. " 4 "
- 52334 *William II.* **R.** 20 Marks. Various dates. F. D. C. 1 1 "
- 52335 **R.** 10 Marks. Various dates. F. D. C. " 11 "
- 52336 **R.** 5 Marks. Various dates. F. D. C. " 5 6
- 52337 **R.** 2 Marks, 1903. *Misstruck.* F. D. C. " 10 "
- 52338 **R.** 5 Marks, 1901. Bicentenary of the Kingdom of Prussia. F. D. C. " 6 6
- 52339 **R.** 2 Marks. Similar. F. D. C. " 3 "
- 52340 **R.** Set of Rupee, Half and Quarter Rupee of the German East Africa Company, 1891. F. D. C. " 5 "
- 52341 **R.** A similar set of various dates. F. D. C. " 5 "

(To be continued.)

DUTCH SERIES

(Continued from col. 10556).

UTRECHT

- 52342 **R.** Ducatoon. 1647. Obv. MO. ARG. PRO. CONFOE. BELG. TRA. Warrior to l. holding shield of arms. **R.** CONFIDENS. DNO. NON. MOVE TVR. 1647. Lion rampant to l. F. " 5 "
- 52343 **R.** Ducat. 1729. Obv. CONCORDIA RES PARVÆ CRES TRA. Warrior to r. **R.** On ornamented tablet: MO' ORD | PROVINCIA | FOEDER | BELG' AD | LEG IMP. V. F. " 12 6
- 52344 **R.** Dute. 1739. Obv. Crowned shield of arms and supporters. **R.** STAD | UTRECHT | 1739. F. D. C. " 1 6
- 52344^a **R.** $\frac{1}{4}$ Ducatoon. Obv. Liberty standing. **R.** Crowned shield of arms. F. D. C. " 1 6
- 52345 **R.** Ducatoon. 1761. Obv. MO: NO: ARG: CONFDE: BELG: PKO: TRAI. Horseman to r.; below, shield of arms. **R.** CONCORDIA RES PARVÆ CRESCUNT. Crowned shield of arms and supporters. F. D. C. " 8 6
- 52346 **R.** Ducatoon. 1769. Similar type. F. D. C. " 5 "
- 52347 **R.** Double Ducatoon. 1776. Obv. MO: NO: ARG: PRO: CONFDE: BELG: TRAI. Warrior standing to r., holding shield of arms. **R.** CONCORDIA RES PARVÆ CRESCUNT. Crowned shield of arms; in the field: 17-76. F. D. C. 1 15 "
- 52348 **R.** Half Ducatoon. 1785. Type as no 52345. F. D. C. " 3 6
- 52349 **R.** Half Ducatoon. 1786. Similar type. F. D. C. " 3 6

UNITED PROVINCES (1789-1790)

- 52350 **R.** Couronne. 1790. Obv. DOMINI EST REGNUM. Lion to l. holding sword and shield inscribed: LIBERTAS; ex.: 1790. **R.** ET IPSE DOMINABITVR GENTIVM. Eleven shields of arms around sun. F. D. C. » 5 »
- 52351 **R.** Florin. 1790. Obv. Lion to r. **R.** Two hands clasped. F. D. C. » 1 6
- 52352 **R.** Florin. Similar. V. F. » 1 »
- PROVINCE OF HOLLAND
- 52353 **R.** Leicesterdaalder. 1586. Obv. CONCORDIA RES PARVÆ CRESCUNT. HOL. Laureated bust of Leicester to r. **R.** MO. ORDIN. PROVIN. FOEDER. BELGIÆ. 1586. Six shields of arms around fasces. S. V. F. » 1 15 »
- 52354 **R.** Piedfort Ducatoon. 1672. Obv. MO : NO : ARG : CONFOE. BELG : PRO : HOLLAND. Horseman to r.; below, crowned shield. **R.** CONCORDIA RES PARVÆ CRESCUNT. Crowned shield of arms and supporters; below, 1672. S. E. F. » 15 »
- 52355 **R.** Rijksdaalder of William of Orange 1693. Obv. MO ARG. PRO. CONFOE. BELG. C. HOL. Bust of warrior half-length to r., holding shield. **R.** CONCORDIA RES PARVÆ CRESCUNT. Crowned shield of arms; in the field, 16-93. S. V. F. » 15 »
- 52356 **A.** Pattern Stuiver. 1731. Obv. Crowned shield of arms between I—S. **R.** HOL | LAN | DIA. | 1731. E. F. » 12 6
- 52357 **R.** Dute. 1742. Obv. Lion rampant holding cap of Liberty within enclosure. **R.** HOL | LAN | DIA | 1742. F. D. C. » 1 3
- 52358 **R.** Gulden. 1748. Obv. HANCTVEMVR HACNITIMVR. Liberty leaning against pillar; ex., 1748. **R.** MO. ARG. ORD. FÆD : BELG : HOLL. Crowned shield of arms between I-G. F. D. C. » 1 6
- 52359 **R.** Ducatoon. 1760. Type as no 52354. V. F. » 4 »
- 52360 **R.** Gulden. 1764. Type as no 52358. F. D. C. » 1 6
- 52361 **R.** 3 Gulden. 1793. Similar type. F. F. » 4 6

KINGDOM OF HOLLAND

- 52362 **Louis Napoleon. A.** Ducat. 1810. Obv. LODEW. NAP. KON. VAN. HOLL. Head to l. **R.** KONINGRIJK HOLLAND. Crowned shield; beneath, 1810. E. F. » 12 6
- 52363 **R.** Pattern 50 Stuivers. 1807. Obv. NAP. LODEW. I. KON. VAN HOLLAND. Head to r.; on truncation. GEORGE F. **R.** KONINGRIJK HOLLAND. Crowned shield between 50—S; beneath, 1807 and bee. S. E. F. » 1 5 »
- 52364 **R.** 50 Stuivers 1808. Similar type without engraver's signature on truncation. F. D. C. » 7 6

NEW KINGDOM OF HOLLAND

- 52365 **William I. A.** Proof 2 $\frac{1}{2}$ Gulden. Obv. WILLEM KONING DER NED. G. H. V. L. Head to r.; on truncation, I. P. SCHOUBERG. F. **R.** MUNT VAN HET KONINGRYK DER NEDERLANDEN 1810. Crowned shield of arms between 2 $\frac{1}{2}$ — G. Brilliant. F. D. C. » 1 7 6
- 52366 **William II. A.** Proof 2 $\frac{1}{2}$ Gulden. 1816. Bust to l.; on truncation, V. D. K. **R.** Type as last. Brilliant. F. D. C. » 1 7 6
- 52367 **A.** Ducat. 1849. Type as no 52343. F. D. C. » 12 6
- 52368 **William III. A.** Gulden 1863. F. D. C. » 2 »
- 52369 — **R.** Gulden, 1863. F. D. C. » 2 »
- 52370 **Wilhelmina. A.** Gulden, 1892. F. D. C. » 2 6
- 52371 — 10 Cents. 1903. F. D. C. » » 6

OBSIDIONAL COINS

- 52372 **Anvers. Besieged by the Allies in 1814. A.** 10 centimes. Obv. ANVERS 1814. Large N in laurel wreath; below, W. **R.** MONNAIE OBSIDIONALE 10 CENT. Maill. Pl. VI, 3. E. F. » 2 »
- 52373 — **A.** 10 Centimes. Similar. V. F. » 1 »
- 52374 — **A.** 5 Centimes. Similar type. M. Pl. VI, 9. V. F. » 1 6
- 52375 **Azores (?) Portuguese Testao countermarked for 120 Reis.** F. » 2 6
- 52376 **Bohemia. War against Austria 1619-1620. R.** 24 Kreuzer 1619. Obv. IN DEO FORTITVDO. Crowned Bohemian lion to l.; below (24). **R.** MONETA REGNI BOHEMIA. Crown, below which, 1619. M. Pl. XV, 1. F. » 2 6
- 52377 **Brisach. Besieged by the Swedes in 1633. R.** 48 Batz. Obv. Within circle, three shields of arms; above, 1633; in the field, XL-VIII. **R.** MO : NO : | VAST : ALS | ET | BRI-SIACAE | INDEX. Square M. Pl. XIX, 8. F. » 12 6
- 52378 **Brussels. Blockaded by the Spaniards in 1579. R.** 36 Stuivers. Within circle : PERFER. ET. OBDVRA. BRVXELA. Arms of the town; above, 36. ST.; in the field, 7-9. Square and uniface. M. Pl. XX, 2. var. Holed. E. F. » 1 5 »
- 52379 **Corsica. Rebellion under Paoli 1762-1769. Billon.** 2 Sols. Obv. Crowned arms of Corsica. **R.** On panel : 2 | SOLDI | 1766. M. Pl. XXIX, 11. RR. V. F. » 10 6

- 52380 **Cronstadt. Obsidional currency of 1601. R.** Klippe Thaler. Obv. Within circle : SIGIS. TRANS. ET. SACRO. M. IMP. PRIN. Crowned double-headed eagle surcharged with Transylvanian shield of arms, within collar of the Order of the Golden Fleece. **R.** DEO | VINDIC | PATRIAE; below, 16—O. Within double circle, MONETA CIVITATIS. CORONENSIS. Arms of the town (Crown resting on trunk of a tree). RR. Not in Maill. RR. V. F. » 6 15 »
- 52381 — *Siege by Ragotzki in 1660. R.* Thaler. Obv. ACHATIVS BARCSAI. D. G. P. TR. P. R. H. D. S. C. Crowned shield of arms of Prince Achatius Barcsai. **R.** DE PROFVNDIS. CLAMAMVS. AD. TE. DOMINE. In the field : SERVA | NOS QVIA | PERIMVS | 1660 | C—B. Arms of the town. M. Pl. XXIX, 1. RR. V. F. » 4 » »
- 52382 **France & Bonaparte (Isles of). Money of necessity struck by General de Caen in 1810. R.** 10 livres. Obv. ILES DE FRANCE ET BONAPARTE. Crowned eagle to l.; below, AVELINE. **R.** In laurel-wreath : DIX | LIVRES; below, 1810. M. Pl. XXXIX, 1. F. » 6 »
- 52383 **Geneva. War against Savoy in 1590. Set of A 12, 6 and 1 sol.** Obv. Arms of the town in middle of star of 8 rays. **R.** P. XII (SIX—P. VN) SOLS | POVR. LES | SOLDATS. DE | GENEVE | 1590. M. Pl. XLI, 1, 2, 3. V. F. » 5 »
- 52384 **Girona. Besieged by the French in 1808. R.** Duro. Obv. Incuse stamp in which : FER | VII. **R.** Incuse stamp in which : GNA | 1808 | UN DURO. M. Pl. XLII, 10. V. F. » 5 »
- 52385 **Gotha. Besieged by Augustus of Saxony in 1567. R.** Thaler-klippe. Arms of the city, above which H H F G K; in the field, 1—5—6—7; below, G. Uniface. Brause. Pl. XI, 11. RR. F. » 1 15 »
- 52386 — **R.** 3 Groschen. Obv. As last. **R.** I·I·I &c. M. Pl. XLII, 4. V. F. » 4 6
- 52387 — **R.** 3 Groschen. Variety with 3 on **R.** V. F. » 4 »
- 52388 — **R.** Thaler. Obv. TANDEM. BONA. CAUSA. TRIUMPHAT. Shield of arms. **R.** MDLXVII | GOTH. CAPTA | SVPLICIO. DE. PRO | SCRIPTIS. IMP. HOS. | TIB : OBSESS. SVMPTO | COTERISQ FVGATIS | AVGVSTVS. D. SAXO | ELECTOR. &c. | FF. M. Pl. XLIII, 7. F. » 7 6
- 52389 — **Lead.** Within circle, arms of the town between 15-67. Uniface. E. F. » 2 6
- 52390 **Groningen. Besieged by the Bishop of Münster in 1672. R.** 50 Stuivers. Within circle : IVRE. ET. TEMPORE. 1672. Crowned shield of arms between 50—ST. Square and uniface. M. Pl. XLIV, 6. V. F. » 8 6
- 52391 — **R.** 25. Stuivers. Similar type. V. F. » 6 »
- 52392 — **R.** 25. Stuivers. Similar. **R.** bearing engraved inscription : Tempore * Necessitatis * ; in centre, heart pierced by two arrows. V. F. » 15 »
- 52393 — **R.** 12 $\frac{1}{2}$. Stuivers. Type as no 52490. V. F. » 5 »
- 52394 — **R.** 6 $\frac{1}{2}$. Stuivers. Similar type. V. F. » 3 »
- 52395 **Haarlem. Besieged by the Spaniards in 1572. A.** Noble of Henry VI of England countermarked with the arms of the city of Haarlem, those of the province of Holland, and the date 1572. Published in the Numismatic Circular. December 1906. Col. 9513. RR. E. F. » 9 10 »
- 52396 **Hungary. War against Maximilian II in 1565. R.** Thaler. Stamp inscribed IO. SE. REX. VN. Forepart of fox between 15—65; in the field, crescent and star. M. Pl. LIII, 6. Uniface. E. F. » 1 5 »
- 52397 — Another, of similar type. F. » 12 »
- 52398 **Leyden. Besieged by the Spaniards in 1574. Paper, 20 Sols.** Obv. HÆC * LIBERTATIS * ERGO. Lion rampant holding spear surmounted with Cap of Liberty; above, crown; in the field, 15—74 and countermark with the arms of Holland. **R.** GOD * BEHOEDE * LEYDEN. Arms of the city surrounded with the letters. N + O + V + L + S + G + I + P + A + C. M. Pl. LXXI, 2. V. F. » 15 »
- 52399 — **Paper.** 5 Sols. Obv. PVGNO + PRO + PATRIA 1574. Lion to l. under crown holding shield of arms of Leyden; countermark with the arms of Holland. **R.** Within wreath : LVG | DVNVM | BATAVO | RVM. M. Pl. LXXI, 3. V. F. » 8 »
- 52400 **Luxemburg. Besieged by the French in 1795. R.** 72 asses. Obv. In the field, LXXII ASSES; below, 13 in wreath. **R.** In the field. AD | USUM | LUXEMBURGI | CC VALIATI | 1795. M. Pl. LXXXI, 1. V. F. » 1 » »
- 52401 — Another of similar type. F. » 13 6
- 52402 **Majorca. Money of necessity struck in 1821. R.** 30 sols. Obv. Arms of Majorca and inscription in incuse : SALUS POPULI. **R.** In four incuse depressions : 1821—FR—VII—30 SOUS. M. Pl. LXXXVIII, 6. V. F. » 6 »
- 52403 **Manila. Money of necessity of 1828. R.** Piastre of 8 Reales. Obv. MANILA 1828 Struck over a Peruvian peso. **R.** ADO POR EL REY N. S. Crowned arms. M. Suppl. Pl. 54, 1. F. » 10 »
- 52404 **Mexico. Money of necessity struck by Jean Morellos during the War of Independence 1811-1815. R.** Piastre of 8 Reales. Obv. Within wreath : Mo | 8 R | 1813. **R.** Bow and arrow; beneath, SUD; eye of Providence. M. Pl. LXXXIII, 2. E. F. » 1 » »
- 52405 — **A.** Piastre of 8 Reales. Obv. In the field, Mo | 8 R | 1813. **R.** Bow and arrow; beneath, SUD. M. Suppl. Pl. 56, 1. V. F. » 1 » »

- 52406 **Middelburg.** A. Ducat struck in commemoration of the siege of the city by the Zealanders. Obv. Within circle: "I" 5: "LIBERT": "REST": "S": "P": "Q": 3 EL: "SOLI DEO": "HONOR": "7": 4: above, countermark with arms of Zealand. *Square and uniface.* M. Pl. LXXXIV, 14. R. E. F. 3 3 "
- 52407 **Münster.** *Besieged by its Bishop in 1660.* R. 25 Sols. Ornamented arms of the town around which: MONAST: WESTPH: OBSESSUM. *Square and uniface.* M. Pl. LXXXVII, 3. E. F. " 12 6
- 52408 **Prague.** *Besieged by the Austrians in 1742.* R. Florin. Obv. CAR: VI: D: G: R: I: S: A: G: H: H: BOH: REX. Laureated bust to r. R. ARCHID: AUST: DUX: BU: COM: TYR: 1740. Crowned double-headed eagle surcharged with shield of arms. M. *Suppl.* Pl. 63, 1. F. D. C. " 8 6
- 52409 **Saxony.** *Money of necessity struck during the Prussian occupation.* E. 5. Thalers. 1758. Obv. D: G: AVGVSTVS III: REX: POLONIARVM. Crowned bust to r. R. SAC: ROM. IMP: ARCHIM: ET: ELECT: 1758. Crowned shield of arms between two laurel-branches; beneath, 5. TH. M. *Suppl.* Pl. 65, 3. E. F. 1 " "
- 52410 **Saint-Quentin.** *Money of necessity struck by Henri d'Orléans, Duke of Longueville in 1589.* R. 1 Ecu. Obv. + HENRICVS: III: D: G: FRAN: ET: POL: REX. Cross fleurdelysée. R. H: D: ORLEANS: D: A: LONGVAUL: FACIEBAT. In the field: "PRO": "CHRISTO": "ET: REGE": "S: Q": 1589. M. Pl. XCIX, 1. *From the Pichon Sale (£41) and Wunderly von Muralt collection RR.* V. F. 30 " "
- 52411 **Silesia.** *Money of necessity struck by the leagued Princes in 1621.* R. 3 thaler. Within circle: MONETA: ARGENTEA: SILESIE: III: TALERO. Eagle between 16-21. The coin bears two countermarks. *Square and uniface.* M. Pl. CII, 4. V. F. " 12 6
- 52412 **Sombrerete.** *Money of necessity struck by Vargas during the war of Mexican Independence, 1810-1812.* R. Piastre. Obv. VARGAS. Five countermarks. R. CANA DE SOMBRERETE. Crowned arms of Spain. M. *Suppl.* Pl. 69, 1. F. " 12 6
- 52413 **Sweden.** *Money of necessity struck by John III 1569-1592.* R. 4 Marks. Obv. Crowned gerb between "4": "I": "R": "M". R. DEVS: PROTECTOR: NOST: In three lines separated by three crowns; below, 69. *Square.* M. Pl. CIV, 23. E. F. 1 5 "
- 52414 *Money of necessity struck by Charles, duke of Sudermania, 1589-1603.* R. Mark. 1598. Obv. CDS: "I": "M" under crown. R. The gerb of the Waza House surmounted by crown; in the four angles: 1-5-9-8. *Square.* M. Pl. CV, 33. E. F. 1 10 "
- 52415 **Tarragona.** *War against France 1809-1810.* R. 5 Pesetas. 1809. Obv. In four incuse depressions: 5. P: FER: VII: 1809. R. Arms of Catalonia. M. Pl. CVIII, 2. V. F. " 6 6
- 52416 **Transvaal.** *Money of necessity struck by President Kruger at Mafadaburp during the South African War.* A. Pond. Blank of gold. F. D. C. 1 7 6
- 52417 — Another, with raised edge. F. D. C. 1 7 6
- 52418 — *Money of Necessity issued by general Piet Müller 1902.* Obv. Z. A. R. 1902. R. EEN POND. RR. F. D. C. 3 3 "
- 52419 **Vienna.** *Besieged by the Turks in 1529.* A. Ducat. Obv. Crowned bust of King Ferdinand I to r. between 15-29; below, TVRK: BLE: GERT: WI: EN. R. Cross pattée in angles of which, crowned shields with arms of Castille, Hungary, Bohemia and Austria. *Square.* M. Pl. CXXI, 2. V. F. 3 " "
- 52420 **Zara.** *Besieged by the Austrians in 1813.* R. 2 Onces. Obv. In square incuse depression, crowned eagle standing on fulmen; on the sides: ZARA — 1813. R. In square incuse: 2.0 | 9: 205. M. Pl. CXXX, 2. E. F. 3 " "

PAPER MONEY

MISCELLANEOUS OLD ENGLISH BANK NOTES

- 52421 ANDOVER OLD BANK. One Pound. 21. Sept. 1819. No U 3838. V. F. " 2 6
- 52422 — One Pound. 5. Oct. 1820. No 3105. V. F. " 2 6
- 52423 — One Pound. 17. Oct. 1821. No 5802. V. F. " 2 6
- 52424 — One Pound. 4. Oct. 1821. No 8842. V. F. " 3 "
- 52425 — One Pound. 18. June 1821. No 7908. E. F. " 3 6
- 52426 — One Pound. 16. Oct. 1821. No 9170. V. F. " 3 "
- 52427 BRIGHTHELMSTON BANK. Ten Pounds. 1. December 1840. No 1773. E. F. " 5 "
- 52428 — Five Pounds. 1. September 1840. No 10443. V. F. " 3 "
- 52429 BURTON ULON TRENT BANK. One Pound. 18. October 1817. No J 476. V. F. " 2 6
- 52430 — One Pound. 28. October 1817. No J 1141. E. F. " 3 "
- 52431 — One Pound. 20. December 1817. No J 2104. E. F. " 3 6
- 52432 CARMARTHEN BANK. Five Pounds. 23. August 1850. No 110. E. F. " 2 "
- 52433 CARRON COMPANY. Bank promissory note for Twenty shillings. F. " 1 "
- 52434 COVENTRY BANK. One Pound. 20. July 1803. No 1606. Torn. F. " 1 6
- 52435 FAVERSHAM BANK. Five Pounds. 19. November 1812. No 9689. V. F. " 3 "

- 52436 — One Pound. 17. August 1814. No 3990. E. F. " 3 "
- 52437 NANTWICH OLD BANK. One Pound. 19. June 1813. No H 57. V. F. " 3 "
- 52438 NEWPORT BANK. One Pound. 1. July 1812. No G 569. E. F. " 2 6
- 52439 OMAR, HALL & Co. One Pound. 5. December 1807. No 4456. V. F. " 3 6
- 52440 SUNDERLAND & WEARMOUTH BANK. Five Pounds. 10. June 1815. No E 185. V. F. " 3 6
- 52441 — One Pound. 2. May 1814. No M 5891. F. " 2 "
- 52442 — One Pound. 2. July 1814. No M 8823. F. " 2 "
- 52443 — One Pound. 1. November 1814. No N 3375. F. " 2 "
- 52444 WEALD OF KENT BANK. Five Pounds. 14. June 1813. No 1589. Torn. F. " 1 6
- 52445 — Five Pounds. 25. August 1813. No 1789. F. " 2 "
- 52446 — Five Pounds. 20. Sept. 1813. No 1960. F. " 1 6

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(To be continued.)

ENGLISH GOLD COINS

(Continued from col. 10560.)

Edward IV.

ROSE NOBLES

TOWER MINT

- 52508 Mm. Cross fitchée. **EDVVARD' DI GRA REX**
ANGL S FRAPD DNI IB. The King standing in ship holding sword and shield; rose on side of ship, flag bearing **E** at stern. **R. IBO AVT TRAPSIENS PAR**
MEBIVM ILLORVM IBAT. Floriated cross with rose on sun in centre and crowned lion in each angle. F. 1 7 6
- 52509 — Mm. Crown. **TRAPSIENS.** Quatrefoil after **ILLORVM.** F. 1 5 »
- 52510 — Countermarked with the arms of Dantzic below the rose on side of ship. **RR.** V. F. 4 10 »
- 52511 — Countermarked on the side of the ship with a shield bearing a double-headed eagle. **R.** V. F. 3 » »

BRISTOL MINT

- 52512 Mm. Crown. **B** in the waves. *A perfect coin.* **R.** F. D. C. 6 10 »
- 52513 — — — — **R.** *Chap.* F. 2 10 »
- 52514 Mm. Sun. — — **R.** E. F. 4 10 »

COVENTRY MINT

- 52515 Mm. Sun. **Q** in the waves. **RR.** V. F. 4 10 »

NORWICH MINT

- 52516 Mm. Sun. **P** in the waves. **RR.** E. F. 8 10 »

YORK MINT

- 52517 Mm. Lis. **E** in the waves. **R.** F. 2 10 »

HALF-NOBLES

TOWER MINT

- 52518 Type similar to the noble. Mm. Crown. **EDVVARD DI**
GRA REX ANGL S FRAPD. R. DOMIN
RE IN FVRORE TVO ARGVVS ME. V. F. 1 7 6
- 52519 — — **DEI ARGVVS.** V. F. 1 1 »

YORK MINT

- 52520 Mm. Lis. **E** in the waves. **EDVVARD DEI GRA**
RAX ANGL S FRAPD. R. DOMIN
RE IN FVRORE TVO ARGVVS ME. V. F. 2 10 »
- 52521 Mm. Sun. **DI.** — **R.** F. 1 » »
- 52522 Mm. Rose. **R.** Crown. A lis instead of **E** in the waves.
EDVVARD DI GRA RAX ANGL S FRAPD.
An extremely rare variety. F. D. C. 10 » »

QUARTER NOBLES

- 52523 Mm. Crown. **EDVVARD DI GRA RAX ANGL.**
Shield of arms, rose to left, sun to right, **E** above, lis below;
all within quatrefoil. **R. AXALTABITVR IN**
GLORIA. Floriated cross with rose on sun in the centre
and a lion in each angle; all within arched tressure. V. F. 1 » »
- 52524 — — Rose before **GLORIA.** V. F. 1 » »
- 52525 — — **EDVVARD DI GRA RAX**
ANGL S. R. AXALTABITVR IN
GLORIA (sic). F. » 17 6
- 52526 — — **FR.** Rose before **IN** and **GLORIA.**
E. F. 1 10 »
- 52527 — — Obverse legend ends **ANGL.** **R.** Lis before
IN, rose before **GLORIA.** V. F. 1 2 6
- 52528 — — **EDVVARD DI GRA RAX**
ANGL. Sun to left of shield, rose to right.
R. AXALTABITVR IN GLORIA. E. F. 1 10 »
- 52529 Mm. Sun, **R.** Crown. **EDVVARD DI GRA RAX**
ANGL. Sun to left and rose to right of shield. V. F. 1 » »

ANGELS

- 52530 Mm. (Obv.). Annulet. **EDVVARD DEI GRA RAX**
ANGL S FRAPD. St. Michael slaying the dragon.
R. PAR ORVSE TVT SALVA ROS POS
XPO RE DEUTER. Ship, **E** and a rose at sides of
mast above shield. V. F. 1 2 6
- 52531 Mm. (Obv.). Cross. **EDVVARD DI GRA RAX**
ANGL S FRAPD. The **E** and rose at sides of
shield in a much lower position than usual. **R. PAR**
ORVSE TVT SALVA ROS PA RDEUTER. E. F. 2 » »
- 52532 Mm. Cinquefoil. **EDVVARD DI GRA RAX**
ANGL S FRAPD. R. PAR ORVSE TVT
SALVA ROS POS XPO RDEUTER. E. F. 1 15 »
- 52533 — — Same mint mark and legends. V. F. 1 7 6
- 52534 — — Saltires in reverse legend only. **RDEUTER.** E. F. 1 10 »
- 52535 — — *Rose upon sun instead of rose at right of mast.*
Mm. **O.** **R.** F. 3 10 »

HALF-ANGEL

- 52536 Mm. Pierced cross and pellet. Same type as the angel.
EDVVARD DI GRA RAX ANGL. R. O
ORVSE TVT SPES VRIET. Rose after **TVT.**
sun after **VRIET.** **R.** V. F. 2 5 »

Richard III.

ANGELS

- 52537 Mm. Rose and sun united. **RICARD DI GRA RAX**
ANGL S FRAPD. The Archangel slaying the dragon.
R. PAR ORVSE TVT SALVA ROS XPO
RDEUTER. Ship, **R** and a rose at sides of mast. E. F. 4 15 »
- 52538 — — — — *Chap.* F. 2 10 »
- 52539 — — Mm. Boar's head, **R.** Rose and sun united. E. F. 8 » »
- 52540 — — Mm. Boar's head upon rose and sun united.

This interesting piece was evidently struck from an altered die of Edward V. **EDVV** being turned into **RIQ**, and the **Q** at side of mast to **R**. V. F. 6 10 "

52541	—	Mm. Boar's head, R . Rose and sun united. The R at side of mast undoubtedly changed from Q , but no alteration apparent in the RIQ . R .	E. F. 8 " "
52542	—	—	E. F. 6 10 "
52543	—	Mm. Boar's head. Usual type. R .	E. F. 5 10 "
52544	—	—	E. F. 4 " "

(To be continued.)

ENGLISH SILVER COINS

CROWNS

(Continued from col. 10561.)

Charles II.

52545	1662.	Rose under bust; edge dated. (R . F. D. C.).	E. F. 4 " "
52546	—	—	E. F. 1 15 "
52547	—	—	V. F. 1 7 6
52548	—	Without date on edge. Almost F. D. C.	4 " "
52549	—	—	V. F. 1 " "
52550	—	—	V. F. " 15 "
52551	—	—	F. " 10 "
52552	—	Without rose; edge dated. RR .	M. 1 " "
52553	—	Without rose; no date on edge.	F. D. C. 4 " "
52554	—	—	E. F. 2 " "
52555	—	—	V. F. 1 " "
52556	1663.	Usual type.	V. F. " 15 "
52557	—	—	F. " 7 6
52558	1664.	—	F. D. C. 3 10 "
52559	—	—	V. F. 1 " "
52560	—	—	F. " 10 "
52561	1666.	—	V. F. " 15 "
52562	—	—	F. " 9 "
52563	—	Elephant under the bust. R .	V. F. 1 15 "
52564	—	—	F. 1 " "
52565	1667.	Usual types.	F. " 7 6
52566	1668.	—	V. F. " 15 "
52567	—	—	F. " 9 "
52568	1671.	—	F. D. C. 2 10 "
52569	—	Larger head.	F. D. C. 2 10 "
52570	—	—	F. " 10 "
52571	1672.	—	V. F. " 12 6
52572	1673.	—	F. D. C. 2 10 "
52573	—	—	E. F. 1 15 "
52574	1676.	—	E. F. 1 15 "
52575	—	—	E. F. 1 10 "
52576	1677.	—	E. F. 1 5 "
52577	1678.	—	F. " 10 "
52578	1679.	A splendid coin.	F. D. C. 3 " "
52579	—	—	E. F. 2 5 "
52580	—	—	F. " 12 6
52581	—	Larger head.	F. D. C. 2 10 "
52582	—	—	F. " 6 6
52583	1680.	Small head.	F. " 7 6
52584	—	Larger head.	V. F. " 18 "
52585	—	—	F. " 9 "
52586	1681.	—	F. " 8 6
52587	—	Elephant and castle. Very fine for this type. RR .	4 " "
52588	—	—	M. " 12 6
52589	1682.	Usual type.	E. F. 1 5 "
52590	—	—	V. F. " 17 6
52591	—	—	V. F. " 12 6
52592	1684.	— RR .	M. " 10 "

James II.

52593	1686.	— R .	V. F. 1 " "
52594	1687.	Brilliant.	F. D. C. 2 " "
52595	—	—	E. F. 1 5 "
52596	1688.	—	E. F. 1 15 "

(To be continued.)

HALFCROWNS

(Continued from col. 10561.)

Charles II

52597	Hammered. Third issue.	Mm. Crown. CAROLVS·II·D·G·MAG·BR·FR·ET·HIB·REX. Crowned bust to left, value behind. R . CHRISTO·AVSPICE·REGNO. Shield on cross fleury. R .	V. F. " 12 6
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52598	—	—	F. " 10 "
52599	1663.	Usual type.	F. D. C. 3 5 "
52600	—	—	V. F. " 12 6
52601	1668.	—	V. F. 1 10 "
52602	—	—	F. " 10 "
52603	1670.	—	F. " 4 " "
52604	1671.	—	F. " 5 " "
52605	1672.	—	F. " 5 " "
52606	—	Larger bust.	V. F. " 10 "
52607	1673.	—	E. F. 1 " "
52608	—	—	F. " 5 " "
52609	1674.	—	E. F. 1 " "
52610	—	—	F. " 4 " "
52611	1676.	—	F. D. C. 1 5 "
52612	—	—	E. F. " 15 "
52613	—	—	V. F. " 7 6
52614	1677.	—	F. D. C. 1 15 "
52615	—	—	E. F. 1 " "
52616	—	—	V. F. " 15 "
52617	—	—	V. F. " 10 "
52618	1678.	—	V. F. 1 " "
52619	1679.	Perfect.	3 " "
52620	—	—	E. F. 1 10 "
52621	—	—	V. F. " 10 "
52622	—	—	F. " 5 " "
52623	1680.	—	F. " 5 " "
52624	1681.	—	V. F. " 7 6
52625	—	—	F. " 5 " "
52626	—	Elephant and castle. RR .	F. D. C. 12 10 "
52627	—	—	V. F. 5 " "
52628	—	—	F. 3 " "
52629	—	—	F. 2 10 "
52630	1682.	Usual type.	F. " 5 " "
52631	1683.	—	F. D. C. 2 " "
52632	—	Another, almost as fine.	1 10 "
52633	—	—	V. F. " 15 "
52634	—	—	V. F. " 5 "
James II			
52635	1685.	—	E. F. 1 " "
52636	—	—	V. F. " 12 6
52637	—	—	V. F. " 10 "
52638	—	—	F. " 7 6
52639	1686.	—	F. D. C. 1 5 "
52640	—	—	E. F. 1 " "
52641	—	—	E. F. " 15 "
52642	Edge reading TERTIO instead of the usual SECUNDO. RR .	—	V. F. 1 10 "
52643	1687.	—	E. F. 1 5 "
52644	—	—	E. F. 1 " "
52645	—	—	E. F. " 12 6
52646	—	—	V. F. " 5 "
52647	1688.	—	F. D. C. 1 15 "
52648	—	—	V. F. " 15 "

(To be continued.)

SHILLINGS

(Continued from col. 10561.)

Charles II

52649	Hammered. First issue.	Mm. Crown. CAROLVS·II·D·G·MAG·BRIT·FR·ET·HIB·REX. Crowned bust to left. R . CHRISTO·AVSPICE·REGNO. Shield on cross fleury. R .	F. D. C. 5 5 "
52650	—	Almost F.D.C.	4 " "
52651	—	—	E. F. 3 " "
52652	—	—	F. " 15 "
52653	—	—	M. " 7 6
52654	—	Second issue. BR·FR·ET·HIB·R.	E. F. 8 10 "
52655	—	—	E. F. 4 10 "
52656	—	Cheap.	M. " 10 "
52657	—	Third issue. BRI·FRA·ET·HIB·A beautiful piece. R .	F. D. C. 4 " "
52658	—	—	E. F. 1 10 "
52659	—	—	F. " 3 6
52660	—	BRIT·FR·ET·HIB·R.	E. F. 2 " "
52661	1663.	—	F. D. C. 1 15 "
52662	—	—	E. F. " 10 "
52663	—	—	V. F. " 6 " "
52664	—	—	V. F. " 5 " "
52665	—	—	F. " 3 " "
52666	1666.	Elephant. RR .	F. " 12 6
52667	—	—	M. " 7 6
52668	—	—	M. " 6 " "
52669	1668.	Usual type.	E. F. " 10 "
52670	—	—	E. F. " 7 6

52671	—	—	V. F.	»	5	»
52672	—	—	F.	»	3	»
52673	1671.	Plume below the bust and in centre of reverse. <i>A splendid piece. RR.</i>	F. D. C.	»	5	»
52674	1672.	Usual type.	F.	»	7	6
52675	1674.	Plume below the bust and in centre of reverse. R.	V. F.	»	1	»
			V. F.	»	15	»
52676	—	—	M.	»	5	»
52677	—	—	E. F.	»	15	»
52678	1676.	Usual type.	V. F.	»	7	6
52679	—	—	F.	»	3	»
52680	—	—	E. F.	»	12	6
52681	1679.	—	F. D. C.	»	2	2
52682	1684.	—	M.	»	5	»
	<i>Ex. Gibbs collection.</i>	<i>Finely toned.</i>	M.	»	4	»
52683	—	—				
52684	—	—				

James II

52685	1685.	—	F. D. C.	»	12	6
52686	—	—	<i>Almost as fine.</i>	E. F.	»	10
52687	1686.	—	E. F.	»	10	»
52688	—	—	V. F.	»	6	»
52689	1687.	—	<i>Fine dark tone.</i>	F. D. C.	»	1

(To be continued.)

SIXPENCES

(Continued from col. 10562.)

Charles II

52690	Hammered. First issue. Mm. Crown. CAROLVS·II·D·G·MAG· BRIT·FRAN·ET·HIB·REX. R. CHRISTO·AVSPICE· REGNO. R.	E. F.	1	5	»
52691	— Third issue. BRI·FRA·ET·HIB.	F.	»	5	»
52692	—	M.	»	2	»
52693	1674.	V. F.	»	5	»
52694	—	V. F.	»	3	»
52695	1675.	E. F.	»	4	6
52696	—	V. F.	»	3	»
52697	1676.	<i>A beautiful piece.</i>			
		F. D. C.	»	8	6
52698	—	E. F.	»	7	6
52699	—	V. F.	»	5	»
52700	1677.	<i>Brilliant.</i>			
		F. D. C.	»	8	6
52701	—	E. F.	»	7	6
52702	—	V. F.	»	3	6
52703	1678.	R. E. F.	»	12	6
52704	1679.	E. F.	»	8	6
52705	1681.	E. F.	»	8	6
52706	—	V. F.	»	5	»
52707	—	V. F.	»	4	»
52708	1682.	E. F.	»	12	6
52709	1683.	E. F.	»	8	6
52710	—	E. F.	»	6	6
52711	—	V. F.	»	4	»
52712	1684.	(R. F. D. C.)			
		E. F.	»	8	6
52713	—	E. F.	»	7	6
52714	—	V. F.	»	4	6
52715	—	F.	»	2	»

James II

52716	1686.	—	—	R.	E. F.	»	7	6
52717	1687.	—	—		F. D. C.	»	12	6
52718		—	—		E. F.	»	10	»
52719		—	—		E. F.	»	8	6
52720	1688.	—	—		F. D. C.	»	12	6
52721		—	—		E. F.	»	10	»
52722		—	—		F.	»	3	6

(To be continued.)

GROATS

(Continued from col. 10562.)

Edward V

52723	Mm. Rose and sun united. EDVWARD·DI·GR·	R.	POSVI	&c.	V. F.	»	6	10	»
	REX·ANGL·S·FRANC·								
	QVINTVS·LORDOR·RR.								

Richard III

TOWER MINT

52724	Mm. Boar's head. RICHARD·DI·GR·REX·	E. F.	»	1	5	»
	ANGL·S·FRANC·R.	V. F.	»	1	»	»
52725	—	V. F.	»	15	»	»
52726	—	V. F.	»	15	»	»
52727	—	V. F.	»	8	6	»
52728	Mm. Boar's head, R. Rose and sun united. <i>Clipped.</i>	V. F.	»	1	»	»
52729	—	V. F.	»	15	»	»
52730	Mm. Rose and sun united. R.	E. F.	»	1	5	»
52731	—	V. F.	»	1	»	»
52732	—	F.	»	10	»	»
52733	— Pellet under bust. R.	F. D. C.	»	1	10	»
52734	—	V. F.	»	1	»	»
52735	—	V. F.	»	12	6	»

YORK MINT

52736	Mm. (Obv. only) Rose and sun united, EDVWARD·	F.	»	1	15	»
	EDVWARD·RR.	M.	»	1	»	»
52737	—					

(To be continued.)

MISCELLANEOUS ENGLISH COINS

(Continued from col. 10568.)

Recent purchases

GOLD

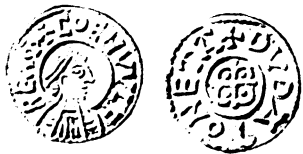
52738	Henry VII. Sovereign. Mm. Lis, R. Dragon. HEN·	V. F.	»	12	10	»
	RICVS·DEI·GR·REX·ANGL·ET·FRAN·					
	·DVS·HIB· The King enthroned; canopy of three					
	ornamented arches; field strewn with lis. R. I·H·S·V·					
	·AVTEM·TRANSIENS·PER·MEDI·V·					
	·ILLORVM·IBAT· Shield on double rose within					
	arched tressure; a lion and a lis alternately in the arches;					
	two saltires in each spandril. <i>Ken., 47. R.</i>					
52739	Edward VI. Sovereign. Fourth issue. Mm. Tun. EDVWARD·	V. F.	»	6	10	»
	·VI·D·GR·ANGL·FRAN·Z·					
	·HIBER·REX· Half-length figure of the King in profile					
	to right, crowned and in armour, and holding sword and orb.					
	R. I·H·S·AVTEM·TRANSIENS·PER·MEDI·V·					
	·ILLOR·IBAT· Royal shield, crowned and with lion					
	and dragon supporters; ER on a tablet below. R.					
52740	— Half-Sovereign. First issue. Mm. (R) E. HENRIC·	V. F.	»	1	5	»
	·8·D·G·ANGL·FRANCI·E·					
	HIBER·REX (Mascle stops except where saltires are					
	shown). The King enthroned; a rose at his feet; an angel on					
	each arm of throne. R. I·H·S·AVTEM·TRANSIENS·					
	PER·MEDI·V·ILLOR·IBAT· Royal shield crowned and with supporters; E below.					
52741	— Another. Mm. E. EDVWARD·8·D·G·AG·					
	FRAN·Z·HIB·REX (Mascle stops). Same type as					
	preceding. E below shield on reverse. <i>An unpublished variety.</i>					
52742	Elizabeth. Angel. Mm. Key. ELIZABETH·D·G·ANG·	E. F.	»	7	10	»
	·FR·ET·HI·REGINA. St. Michael slaying the dragon R. A·					
	DNO·FACTVM·EST·ISTVD·ET·EST·MIRAB·					
	Ship, E and a rose at sides of mast. R.					
52743	James VI of Scotland. Rider 1594. IACOBS·6·	E. F.	»	1	15	»
	D·G·R·SCOTORVM. The King in armour and on horseback,					
	date below. R. SPERO·MELIORA. Crowned shield. R.					
52744	Commonwealth. Double Crown, 1651. Usual type.	V. F.	»	1	15	»
	<i>Brilliant. R.</i>	F. D. C.	»	4	15	»
52745	— Crown, 1653. — <i>Brilliant. R.</i>	F. D. C.	»	2	15	»
52746	William and Mary Guinea, 1690. GVLIELMVS·					
	ET·MARIA·DEI·GRATIA. Bust of the King and Queen. R.					
52747	Queen Anne. Five Guinea Piece, 1706. Post-Union	F. D. C.	»	3	»	»
	type. Arms of England and Scotland impaled; Garter star in					
	centre of reverse. <i>A splendid example of this rare type. R.</i>					
52748	— Guinea, 1710. — R.					
52749	— Another, 1714. — R.	F. D. C.	»	2	10	»
52750	George I. Guinea, 1715. — R.	F. D. C.	»	2	10	»
52751	George II. Five Guineas, 1748. <i>Almost F. D. C.</i>	E. F.	»	2	»	»
52752	George III. "Spade" Guinea, 1798. —	F. F.	»	2	2	»
52753	— Seven-shilling piece, 1804. —	F. D. C.	»	10	»	»
52754	— — 1806. —	F. D. C.	»	10	»	»

52755	—	—	1808.	F. D. C.	» 10 »
52756	—	—	1809.	F. D. C.	» 10 »
52757	—	—	1810.	F. D. C.	» 10 »

∴
SILVER

ANGLO-SAXON PENNIES

- 52758 **Coenwulf of Mercia.** ✠ **COENVVLF REX** ȝ.
Diademed bust to right. R. ✠ **DVDA ȚONETĀ**. Cross
pommée with crescent and pellet in each angle. *A coin of*



great rarity; only three other specimens known. Cf. Montagu Sale Cat., Lot 239.

- 52759 **Aethelwulf of Wessex.** ✠ **ÆDELVVLF REX**.
Bust to right. R. ✠ **VERMVND MONETĀ** upon limbs
and in angles of cross. *B. M. Cat., type XVII. Rud., pl. 14, 2.*
R. V. F. 2 2 »
52760 **Aethelbearht.** ✠ **ÆDELBARHT REX**. Bust to right.
R. ✠ **HERMVND MONETĀ**. Type as preceding. *B. M.*
Cat., pl. iv, 1. Hks., fig. 169. Badly chipped. R.
V. F. » 12 6
52761 **Aethelred I.** ✠ **ÆDELRED REX**. Diademed bust to
right. R. ✠ **DVNN MONETĀ** across the field in three
lines, the upper and lower portions enclosed in lunettes.
B. M. Cat., type i, pl. iv, 3. Hks., 171. R.
F. 1 10 »
52762 **Alfred. London Mint.** ✠ **ÆFERED REX**. Diademed bust
to right. R. Monogram of London; pellets in field. *B. M.*
Cat., type VI, pl. v, 2. Rud., pl. 15, 6. R.
F. 3 » »
52763 — **Oxford Mint.** ✠ **ÆLFRED ORSNĀFORDĀ**.
R. **BERMVĀLD MO**. Pellets in stead of the usual crosses
pattées. *Cf. B. M. Cat., no 142. R.*
E. F. 3 15 »



- 52764 **Eadweard the Elder.** ✠ **EĀDVVEĀRD REX**. Small
cross pattée. R. **BYRNELI MO** across the field in two
lines divided by three single pellets. *B. M. Cat., type II. R.*
V. F. 1 » »
52765 **Aethelstan.** ✠ **ÆDELSTĀN REX**. Small cross pattée.
R. **PITIT M-ONE** in two lines divided by three crosses
pattées. *B. M. Cat., type i, pl. x, 5. Rud., pl. 17, 14. R.*
F. D. C. 1 7 6
52766 **Eadmund.** ✠ **EĀDMVND RE**. Small cross pattée.
R. **OSVINE MON** across the field in two lines separated
by three crosses pattées; rosette of pellets above and below.
Rud., pl. 18, 4. The moneyer Oswine is given in the B. M. Cat.,
for Eadred, but not for this reign. R.
V. F. 1 » »
52767 **Eadred.** ✠ **EĀDRED REX**. Small cross pattée. R. **EĀDMVND**
M in two lines divided by a cross pattée between two annulets;
rosette of pellets above and below. *B. M. Cat., type i. Rud.,*
pl. 19, 11.
E. F. 1 » »
52768 **Eadwig. York Mint.** ✠ **EĀDVVICE R**. Small cross
pattée.

∴
R. **ÆLFZ**
OE-NO
IE MTO

∴
R. **IVEM**
✠ ✠ ✠
ONET

B. M. Cat., type I. Pl. xiv, 1. Rud., pl. 21, 9.

- 52770 **Aethelred II. Exeter.** *Hild., type D.* ✠ **Æ-DELRED**
REX A NC. Rude bust to left. R. ✠ **PYN-ICE MNO**

- EĀXE.** Long cross voided, each limb terminating in three
crescents. V. F. » 10 »
52771 — Same type. ✠ **Æ-DELRED REX ANLO.**
R. ✠ **DVNSTĀ N MO EĀXE.** *Pierced.* V. F. » 8 6
52772 — **Lincoln.** Same type. ✠ **Æ-DEL-RED REX**
ANL. R. ✠ **OSGVT MNO LIN.** V. F. » 6 »
52773 — **London.** *Hild., type B. 2.* ✠ **Æ-DELRED REX**
ANLOX. Bust to right; diadem and sceptre.
R. ✠ **EĀDMVND M-TO LVND.** Hand of Providence
issuing from clouds; on either side **Λ Ω.** V. F. » 5 »
52774 — *Hild., type C.* ✠ **Æ-DELRED REX ANLOX.**
Bust to left; diadem and sceptre. R. ✠ **ÆLFRIE-M-TO**
LVND. Cross voided; **CRVX** in the angles. *F. D. C. but*
fractured. » 4 »
52775 — **Wareham.** *Hild., type A, var.* ✠ **Æ-DELRED**
REX ANGL. Crowned bust to left. R. ✠ **ÆLFĒAR ON**
PERHĀM. Cross pattée. R. F. D. C. 2 10 »
52776 **Canute. London.** *Hild., type E, var. g.* ✠ **CNVT REX**
ANGL. Diademed bust to left. R. ✠ **ELFPINE-ON**
LVNDE. Cross voided over quatrefoil. V. F. » 10 »
52777 — **Southwark.** *Hild., type E.* ✠ **CNVT REX**
ANGLO. Crowned bust to left within quatrefoil. R. Same
type as preceding. ✠ **ELFPINE ZV-DE.** F. D. C. » 15 »
52778 — Same type. ✠ **EĀDPINE SV-DE.** E. F. » 10 »
52779 **Harold I. Lincoln.** *Hild., type A var.* ✠ **HĀROLD REX.**
Diademed bust to left. R. ✠ **GODRIC ON LINCOL.**
Cross of four ovals. R. V. F. » 15 »
52780 **Edward the Confessor. Hastings.** *Hks. 222.* ✠ **BRID:**
ON HÆOSTI. F. D. C. » 9 »
52781 — **Steyning.** Same type. ✠ **DIORMAN ON**
STÆNIG. F. D. C. » 12 6
52782 — *Hks. 227.* ✠ **PV-FRIC ON STÆNI.**
F. D. C. » 12 6
52782* — **Halfpenny. London.** *Hks. 219.* ...**INE**
ON LV. E. F. » 5 »
52783 **Harold II. York.** *Hks. 230.* ✠ **HĀROLD REX ANGL.**
Crowned bust to left, with sceptre. R. ✠ **SNÆBEORN**
ON EON. R. F. D. C. 1 15 »

- 52784 **William I. Penny. Chichester.** *Hks. 241.* ✠ **EDPINE**
ON CIST. F. D. C. » 15 »
52785 — **Exeter.** *Hks. 241.* ✠ **SEPINE ON**
IEEXEC. V. F. » 7 6
52786 — **Hastings.** *Hks. 233.* ✠ **DVNNIC ON**
ÆSTI. *Rare type.* V. F. 1 10 »
52787 — **London.** *Hks. 238.* ✠ **GODPINE ON**
LVND. *Rare type* V. F. 1 15 »
52788 — **Norwich.** *Hks. 241.* ✠ **GODPINE O**
NORÐ. V. F. » 9 »
52789 — **Southwark.** *Hks. 241.* ✠ **IELDOLF ON**
SV-D. V. F. » 7 6
52790 **Stephen. Penny.** *Hks. 270.* Good portrait of King Stephen.
R. ...**SPEDN**..... R. E. F. 2 » »
52791 **John. Short cross penny. Norwich.** ✠ **IOHĀN.**
ON-NORVV. E. F. » 5 »
52792 — **Dublin penny.** Crowned bust within triangle.
R. **ROBĒRD ON DIVĀ.** Crescent and flaming star.
V. F. » 5 »
52793 **Henry III. Long cross penny. London.** **hĀNRI-**
QVS REX III. Crowned bust, with sceptre. R. **DĀVI**
ON LVNDĒI. V. F. » 2 »
52794 **Alexander III. of Scotland. Penny.** ✠ **ALEXAN-**
DER DEI GRĀ. Crowned bust to left with sceptre.
R. ✠ **REX SCOTORVM.** Long cross pattée with a
mullet of six points in each angle. V. F. » 2 »
52795 **Edward III. Groat, 1351-1360.** ✠ **EDVVTRD.**
D. O. G. O. REX O. ANGL. O. Z. O. FRANK D. HYB.
R. **POSVI &c. CIVITATS LONDON.** V. F. » 7 6
52796 — **Penny, 1351-1360.** ✠ **EDVVTRDVS.**
REX O. ANGLI. R. CIVITATS LONDON. E. F. » 15 »
52797 **Richard II. York penny.** **RIĀTARDVS REX**
ANGLIĀ. R. CIVITATS EBORACI. Quatrefoil in
centre of cross. R. F. » 10 »
52798 **Robert II. of Scotland. Perth Half-Groat.**
✠ **ROBĒRTVS + DĒI + GRĀ + [REX +] SCOT-**
TORVM. Crowned bust to left; sceptre with star on
handle. R. **DNS RROBĒTOR MĀVS. VILLĀ**
DĒ PĒRTH ✠ R. F. » 7 6
52799 — Another. **Edinburgh.** Similar type and legends.
VILLĀ EDINBURGH. R. V. F. » 10 »
52800 **Henry V. Groat.** Usual type. S. F. » 7 6

- 52801 — **Durham penny.** Mullet to left of crown, broken annulet to right. Legend obliterated. *R.* CIVIT[ITAS] DVR[OLM] * R. V. F. » 10 »
- 52802 — Another. **London.** h[ENR]IC[US] * DI[O] * GRA * REX * AN[NO] * 5 * F. Mullet to left, three pellets to right of crown. Mm. Cross pierced. *R.* CIVIT[AS] LOND[ON] * R. V. F. » 7 6
- 52803 — Another. **York.** Quatrefoil to left of crown, broken annulet to right. Quatrefoil in centre of reverse. *R.* V. F. » 12 6
- 52804 — **Halfpenny. London.** h[ENR]IC[US] * REX * AN[NO] * 5 * F. Mm. Cross pierced. Annulet to left, three pellets to right of crown. *R.* CIVIT[AS] LOND[ON] * R. E. F. » 5 »
- 52805 — Another. Annulet each side of crown. V. F. » 3 6
- 52806 **James I. of Scotland. Edinburgh Groat.** * IACO[BI] * BVS DEI * GRA * REX * SCOT[ORVM] * REX. Crowned bust facing; sceptre and I to left; saltires on breast. F. » 3 6
- 52807 **Edward IV. Coventry Groat.** Q on breast. CIVIT[AS] GOV[ER]N[OR] * R. F. » 5 »
- 52808 — Another. **York.** Mm. Lis. Q on breast. CIVIT[AS] GOV[ER]N[OR] * R. V. F. » 5 »
- 52809 — **Canterbury Half-groat.** Mm. Rose. Q on breast. CIVIT[AS] GOV[ER]N[OR] * R. V. F. » 5 »
- 52810 — **York penny.** (Archbishop George Neville) to left of bust, a key on right. Quatrefoil in centre of reverse. V. F. » 7 6
- 52811 **Richard III. Durham penny.** S (Bishop Sherwood) on breast, D in centre of reverse. *R.* V. F. » 1 7 6
- 52812 **Henry VII. London penny.** Full length figure of the King enthroned. h[ENR]IC[US] * DI * GRA * REX * AN[NO] * 5 * F. CIVIT[AS] LOND[ON] * R. Shield on cross fourchée. *R.* F. D. C. » 1 » »
- 52813 **Henry VIII. London. Half-Groat.** *First issue.* Mm. Portcullis, crowned. h[ENR]IC[US] * VIII &c. Crowned profile bust of Henry VIII. *R.* POSVI &c. Shield on cross fourchée. F. » 5 »
- 52814 — **Canterbury Half Groat.** The King's own portrait. VV A (Archbishop Wareham) at sides of shield. F. » 3 »
- 52815 — **London penny.** Full length figure of the King enthroned. h * D * C * ROSA * SIB * SPIA. Mm. Lis. CIVIT[AS] LOND[ON] * R. E. F. » 6 »
- 52816 **James IV. of Scotland. Groat.** Mm. Crown. IACO[BI] * BVS DEI * GRA * REX * SCOT[ORVM] * GRA * REX (Star stops). Crowned bust facing within tressure; a mullet of five points each side of neck. *R.* SALV[US] * FAS * POPV[LI] * TVV * DRA * VILLA * EDINBVRG[US] (Star stops). Mullet of five points and pellets three in alternate at gle of cross. Burns 666 var. RR. V. F. » 4 10 »
- 52817 **James V of Scotland. Groat.** + IACO[BI] * BVS : 5 : DEI : GRA : REX : SCOT[ORVM]. Crowned bust in profile to right. *R.* : OPPIDV : EDINBVRG[US]. Shield on cross fourchée. Burns 707. S. V. F. » 12 6
- 52818 **Edward VI. Crown. 1551.** Mm. Y. EDVVRD : VI : D : C : ROSA : SIB : SPIA : Z : HIBER : REX. Usual type. *Chap. R.* F. » 15 »
- 52819 — **Halfcrown, 1551.** Mm. Y. EDVVRD : VI : D : C : ROSA : SIB : SPIA : Z : HIBER : REX. E. F. » 4 10 »
- 52820 — **Shilling, 1549.** Mm. Y. TIMOR : DOMINE : FONS : VITE : M : D : XLIX. Crowned bust in profile to right. Large bust. *R.* EDVVRD : VI : D : G : AGL : FRA : Z : HIBER : REX. Oval: garnished shield between the letters E and R. V. F. » 1 » »
- 52821 — Mm. Tun. Crowned bust facing between a rose and the mark of value. EDVVRD : VI : D : C : ROSA : SIB : SPIA : Z : HIBER : REX. *R.* POSVI. &c. Shield on cross fourchée. V. F. » 5 »
- 52822 — **Rose penny. York.** Mm. Mullet. E : D : G : ROSA : SINE : SPINA. Full blown rose. *R.* CIVIT[AS] GOV[ER]N[OR] * R. Shield on cross fourchée. F. » 5 »
- 52823 **Mary. Irish shilling, 1554.** Crowned bust in profile to left. MARIT * D : G : AN[NO] * FRA : Z : HIBER : REX. *R.* VERT[US] * TEMPORIS : FILIA * M. D. LIII. Crowned harp between the crowned letters M and R. F. » 1 » »
- 52824 **Philip and Mary. Penny.** Crowned bust of Queen Mary in profile to left. P. Z. M. D. G. ROSA : SINE : SPINE. Mm. Lis. *R.* CIVITAS LOND[ON]. Shield on cross fourchée. RR. V. F. » 3 » »
- 52825 **Elizabeth. Three farthings. 1575.** Mm. Cinquefoil. *R.* V. F. » 10 »
- 52826 — **Penny.** Mm. Cross crosslet. S. V. F. » 4 »
- 52827 — **Portcullis halfpenny.** Mm. 2. *R.* V. F. » 12 6
- 52828 — **Milled shilling.** Mm. Star. *Chap. R.* V. F. » 10 »
- 52829 — **Milled sixpence. 1562.** *R.* E. F. » 12 6
- 52830 **Mary, Queen of Scots. Testoon. 1561.** MARIA. DEI : GRA : SCOT[ORVM] * REGINA. Bust to left; date below. *R.* SALVVM : FAC : POPVLVM : TVVM : DOMINE. Crowned shield of arms between two crowned letters M. *R.* V. F. » 12 10 »
- 52831 **James VI of Scotland. Thirty-shilling piece.** *First issue.* Mm. Thistle. IACOBVS : D : G : MAG : BRIT : FRAN : & : HIB : REX. The King on horseback to right; ground line. *R.* QV[ER]E : DEVS : CONIVN[XIT] : NEMO : SEPARET. Shield of arms : 1 and 4 France and England quarterly, 2, Scotland, 3, Ireland. *R.* V. F. » 1 » »
- 52832 **Charles I. Shrewsbury. Ten-shilling piece. 1642.** CAROLVS : D : G : MAG : BRIT : FRAN : ET : HIB : REX : The King on horseback to left, a plume behind. Ground line. Style as shown in *Rud. Pl. XXIII*, 5. *R.* EXVRGAT &c. Declaration RELIG : PROT : LEG : ANG : LIBERT : PAR. Three plumes and mark of value above, date below *Hks. 2, var. R.* F. » 2 » »
- 52833 — **Exeter. Crown.** Mm. Rose. *Hks. 479. S.* V. F. » 1 5 »
- 52834 — **Tower Halfcrown.** Mm. Star. *Hks.*, type 4. CAROLVS : D : G : MAG : BRIT : FRAN : ET : HIB : REX. V. F. » 12 6
- 52835 — **Oxford Halfcrown. 1643.** Mm. (Obv.). Plume. *Obverse as Hks. 493. R.* EXVRGAT &c. Declaration RELI : PROT : LE : ANG : LIB : PAR. Three plumes (large centre plume) above, 1643 below. *R.* F. D. C. » 2 5 »
- 52836 — **Shrewsbury. Halfcrown. 1642.** Obverse similar to *Hks. 481* but without the plume. CAROLVS : D : G : MAG : BRIT : FR : ET : HIB : REX. *R.* EXVRGAT &c. Declaration RELIG : PROT : LEG : ANG : LIBER : PAR. Three plumes above, date below. *R.* E. F. » 1 15 »
- 52837 — **Tower shilling.** Mm. +. Same type. MA : BR : FR : ET : HI. E. F. » 15 »
- 52838 — Mm. (D). BRI : FRA : ET : HI. V. F. » 5 »
- 52839 — Mm. Sceptre. MAG : BRI : FRA : ET : HIB. V. F. » 7 6
- 52840 — Mm. Triangle. Different style of bust; rough work MA : G : BRI : FRA : ET : HIB. *A curious piece.* V. F. » 10 »
- 52841 — **Oxford shilling. 1643.** Mm. (Obv.) Plume. CAROLVS : D : G : MAG : BR : FR : ET : HI : REX. Crowned bust to left, value behind. *R.* EXVRGAT &c. Declaration RELIG : PROT : LEG : ANG : LIB : PAR. Three plumes above, date below. *R.* E. F. » 1 10 »
- 52842 — **1644.** Mm. Plume. *R.* Four lozenges. CAROLVS : D : G : MAG : BR : FR : ET : HIBER : REX. *R.* EXVRGAT &c. Declaration RELIG : PRO : LEG : ANGL : LIBER : PAR. Three plumes above, 1644 below. Lozenge stops in legends. *R.* V. F. » 1 5 »
- 52843 — **Weymouth or Worcester shilling.** Mm. (R). Pear or leaf between two pellet quatrefoils. CAROLVS : D : G : MAG : BRIT : FR : ET : HI : REX. Bust as *Hks. 528. R.* CHRISTO : AVSPICE : REGNO. Oval garnished shield with a lis at each side. *Hks. 529, var. R.* V. F. » 1 15 »
- 52844 — **York shilling.** Mm. Plume. *R.* Lion. CAROLVS : D : G : MAG : BRIT : FR : ET : HI : REX. Curious bust to left, crowned. *R.* CHRISTO : AVSPICE : REGNO. Square shield on cross fleury, EBOR above. *A very curious piece.* F. » 1 5 »
- 52845 — **Shilling. Uncertain mint.** Mm. Anchor. CAROLVS : D : G : MA : BR : FR : ET : HIB : REX. Crowned bust to left, value behind. *R.* CHRISTO : AVSPICE : REGNO. Square shield; no cross. V. F. » 12 6
- 52846 — **Oxford. Groat. 1644.** CAROLVS : D : G : M : B : FR : ET : HI : REX. Crowned bust to left, plume in front, value behind. *R.* EXVRGAT &c. Declaration RELIG : PRO : LEG : ANG : LIBER : PA. Plume and two lis above, 1644 below. *R.* F. D. C. » 1 5 »
- 52847 — **Oxford. Threepence. 1644.** CAROLVS : D : G : MAG : BR : FR : ET : HI : REX. Crowned bust to left, *R* (*Ravins*) below; value behind. *R.* EXVRGAT &c. Declaration RELI : PRO : LEG : ANG : LIB : PAR. Three lis above, date below. *R.* F. » 8 6
- 52848 — **Salisbury ?). Threepence.** Mm. Lis. CAROLVS : D : G : ... H : REX. Bust of similar style to that on the shilling no 52843. *R.* CHRISTO &c. Oval garnished shield. *R.* F. » 1 5 »
- 52849 — **Tower Half-Groat.** Mm. Crown. CAROLVS : D : G : M : B : FR : ET : HI : REX. E. F. » 4 »
- 52850 — **Briot's Penny.** CAR : D : G : MAG : BRIT : FR : ET : HI : REX. B below the bust. *R.* E. F. » 12 6
- 52851 **Newark Halfcrown. 1646.** Crown between the letters C and R; the mark of value XXX below. *R.* OBS : | NEWARK | 1646. *R.* E. F. » 2 15 »
- 52852 — **Shilling. 1645.** Similar style of obverse but value XII. *R.* OBS | NEWARKE | 1645. *R.* F. D. C. » 2 5 »
- 52853 — Another. 1646. OBS : | NEWARK | 1646. *R.* F. D. C. » 1 15 »
- 52854 — **Ninepence. 1645.** Mark of value IX. *R.* OBS : | NEWARK | 1645. *Pierced. R.* F. » 10 »
- 52855 — **Sixpence. 1646.** Mark of value VI. *R.* OBS : | NEWARK | 1646. *R.* V. F. » 2 » »
- 52856 **Irish Money of Necessity. Ormonde Half-crown.** Crown above the letters C and R. *R.* Marks of value S D R. V. F. » 1 10 »
- 52857 — **Ormonde Sixpence.** Similar type; Mark of value VI. *R.* F. » 5 »

52858	Commonwealth. Halfcrown. 1652. Usual type. — R.	E. F.	2	»	»	52930	—	Halfcrown. 1816.	F. D. C.	»	3	6
52859	— Shilling. 1652. — S.	E. F.	1	»	»	52931	—	Shilling. 1817.	F. D. C.	»	2	»
52860	— Sixpence. 1652. — R.	E. F.	»	15	»	52932	—	Sixpence. 1816.	F. D. C.	»	2	»
52861	Cromwell. Halfcrown. 1658. Usual type. — R.	F. D. C.	1	18	»	52933	—	Maundy Set. 1766. First type.	F. D. C.	»	7	6
52862	— Shilling. 1658. — R.	E. F.	1	5	»	52934	—	1786. Same type.	F. D. C.	»	7	6
52863	Charles II. Groat. Third issue. Mm. Crown. CAROLVS II D G MAG BR FR ET HIB REX.	E. F.	»	5	»	52935	—	1792. The rare "wire" money.	E. F.	1	5	»
52864	— — — — —	V. F.	»	3	»	52936	—	1800. Similar bust; ordinary marks of value.	F. D. C.	»	7	6
52865	Threepence. Same type. CAROLVS II D G MAG BR FR ET HIB REX.	E. F.	»	5	»	52937	—	1817. Last type. Bust as on the shillings of this date. R.	F. D. C.	»	10	»
52866	— — — — —	V. F.	»	3	»	52938	George IV. Halfcrown. 1821. R. Crowned shield, with rose, thistle, and shamrock.	F. D. C.	»	4	»	
52867	Half-Groat. Second issue. No inner circles. CAROLVS II D G M B F ET H REX. R. V. F.	»	3	»	52939	—	1825. Small bust. R. Shield surmounted by crowned helmet and lambrequins.	F. D. C.	»	5	»	
52868	— Another. Third issue. Mm. Crown. Same type as the threepence and groat. CAROLVS II D G MAG BRI FRA ET HIB REX.	V. F.	»	2	»	52940	—	—	E. F.	»	3	6
52869	— Penny. Second issue. Legend commences below and does not completely enclose the bust. CAROLVS II D G M B F & H REX.	F.	»	1	3	52941	—	1826. Same type.	F. D. C.	»	5	»
52871	— Halfcrown. 1670. —	E. F.	»	3	»	52942	—	—	E. F.	»	3	6
52872	— Another. 1677. Larger bust.	V. F.	»	15	»	52943	—	"Lion" shilling. 1826.	F. D. C.	»	5	»
52873	— Shilling. 1663. — — —	F. D. C.	1	10	»	52944	—	—	E. F.	»	3	6
52874	— — — — —	V. F.	»	7	6	52945	—	Proof "Lion" sixpence. 1826.	E. F.	»	7	6
52875	— Shilling. 1668. — — —	V. F.	»	7	6	52946	—	Maundy Set. 1824.	F. D. C.	»	10	»
52876	— Sixpence. 1677. — — —	F. D. C.	»	7	6	52947	William IV. Halfcrown. 1834.	E. F.	»	5	»	
52877	— Another. 1682. — — —	V. F.	»	10	»	52948	—	1836. —	E. F.	»	5	»
52878	— Maundy Set. First issue. Undated. Bust extending to edge of coin. CAROLVS II D G M B F & H REX. R. CHRISTO AVSPICE REGNO. Shield on cross fleury. The set.	F. D. C.	»	7	6	52949	—	—	V. F.	»	3	6
52879	— Another set. 1674. Usual type. Laureate bust to right. CAROLVS II DEI GRATIA. R. Four interlinked C's arranged in the form of a cross and surmounted by a crown; in the angles, rose, thistle, harp, and lis.	F. D. C.	»	5	»	52950	—	1837. —	V. F.	»	3	6
52880	James II. Crown. 1687. Usual type.	F. D. C.	1	15	»	52951	—	Shilling. 1836.	E. F.	»	2	»
52881	— Halfcrown. 1685.	F. D. C.	1	15	»	52952	—	Sixpence. 1834.	F. D. C.	»	2	»
52882	— 1687. — — —	E. F.	»	12	6	52953	—	Maundy Set. 1834.	F. D. C.	»	7	6
52883	— — — — —	V. F.	»	8	6	52954	Victoria. Crown. 1844. Young head.	V. F.	»	7	6	
52884	— 1688. — — —	E. F.	»	15	»	52955	—	1845. —	E. F.	»	12	6
52885	— Shilling. 1685. — — —	F. D. C.	»	15	»	52956	—	—	V. F.	»	7	6
52886	— — — — —	V. F.	»	7	6	52957	—	1847. Same type. R.	E. F.	»	15	»
52887	— 1687. — — —	E. F.	»	10	»	52958	—	1847. "Gothic" type.	E. F.	»	15	»
52888	— — — — —	V. F.	»	6	»	52959	—	1887. A proof.	F. D. C.	»	7	6
52889	— Sixpence. 1687. — — —	F. D. C.	»	12	6	52960	—	1893. Last type; ordinary issue. ANNO REGNI LVI.	F. D. C.	»	6	6
52890	— 1688. — — —	E. F.	»	10	»	52961	—	1896. LX.	E. F.	»	6	»
52891	— Maundy Set. 1686. — — —	F. D. C.	»	10	»	52962	—	1897. LXI.	E. F.	»	6	»
52892	— Another set. 1687. — — —	E. F.	»	7	6	52963	—	1898. LXII.	E. F.	»	6	»
52893	William and Mary. Shilling. 1693.	V. F.	»	10	»	52964	—	1899. LXIII. S.	E. F.	»	7	»
52894	— — — — —	F.	»	4	»	52965	—	LXIII.	E. F.	»	6	»
52895	— Maundy Set. 1693.	F. D. C.	»	12	6	52966	—	Four-shilling piece. 1889.	E. F.	»	5	6
52896	William III. Shilling. 1701. Usual type.	E. F.	»	6	»	52967	—	Halfcrown. 1840. Young head. S.	E. F.	»	7	6
52897	— Shilling. Chester. 1696. C below the bust.	V. F.	»	5	»	52968	—	1845. —	E. F.	»	4	»
52898	— Exeter. 1697. E below the bust.	F.	»	3	»	52969	—	1886. —	E. F.	»	3	6
52899	— Norwich. 1697. N below the bust.	M.	»	2	»	52970	—	1887. —	E. F.	»	5	»
52900	— York. 1697. Y below the bust.	F. D. C.	»	10	»	52971	—	1887. A proof. Jubilee issue.	F. D. C.	»	4	6
52901	— Sixpence. 1696. Usual type.	E. F.	»	2	»	52972	—	Ordinary issue.	F. D. C.	»	3	6
52902	— 1697. — — —	E. F.	»	2	»	52973	—	Florin. 1849. The "Godless" type.	E. F.	»	3	»
52903	— Sixpence. Bristol. 1697. B below the bust.	V. F.	»	3	»	52974	—	1887. Proof.	F. D. C.	»	3	»
52904	— Chester. 1697. —	F. D. C.	»	7	6	52975	—	Shilling. 1838.	F. D. C.	»	5	»
52905	— Norwich. 1696.	F. D. C.	»	7	6	52976	—	1856. —	F. D. C.	»	3	»
52906	— York. 1696. Y below the bust.	F. D. C.	»	7	6	52977	—	1859. —	E. F.	»	2	»
52907	— 1697. Y below the bust. R.	E. F.	1	»	52978	—	1869. —	E. F.	»	1	6	
52908	— Maundy Set. 1701.	E. F.	»	10	»	52979	—	1870. —	E. F.	»	2	»
52909	Queen Anne. Crown. 1703. VIGO. R.	E. F.	1	»	52980	—	1872. —	F. D. C.	»	3	»	
52910	— 1706. Roses and plumes.	V. F.	»	15	»	52981	—	1873. —	E. F.	»	2	»
52911	— Halfcrown. 1703. VIGO.	V. F.	»	7	6	52982	—	Maundy Set. 1882. Young head.	F. D. C.	»	5	»
52912	— 1704. Plumes.	F. D. C.	1	5	»	52983	—	1889. Jubilee head.	F. D. C.	»	4	»
52913	— 1706. Roses and plumes.	V. F.	»	8	6	52984	—	1896. Last type.	F. D. C.	»	4	»
52914	— Shilling. 1702. VIGO.	F. D. C.	1	5	»	52985	—	—	F. D. C.	»	4	»
52915	— 1703. VIGO.	V. F.	»	6	»							
52916	— Sixpence. Same type.	F. D. C.	»	5	»							
52917	— Maundy Set. 1706.	F. D. C.	»	10	»							
52918	George I. Crown. 1718. Roses and plumes.	F.	»	12	6							
52919	— 1720. Roses and plumes.	F.	»	17	6							
52920	— Halfcrown. 1715. Roses and plumes.	F. D. C.	1	10	»							
52921	— Shilling. 1718. Roses and plumes. R.	F. D. C.	»	10	»							
52922	— 1723. SS. C.	E. F.	»	2	»							
52923	— Sixpence. 1726. Roses and plumes.	V. F.	»	5	»							
52924	— Maundy Set. 1727.	F. D. C.	»	10	»							
52925	George II. Crown. 1746. LIMA.	E. F.	»	15	»							
52926	— Shilling. 1758.	F. D. C.	»	2	6							
52927	— — — — —	E. F.	»	1	6							
52928	— Maundy Set. 1760.	F. D. C.	»	7	6							
52929	George III. Crown. 1818. ANNO REGNI LVIII.	F. D. C.	»	7	»							

ENGLISH COMMEMORATIVE MEDALS

(Continued from col. 10571)

JAMES II

52986 J. Accession, 1685. GOD SAVE KING JAMES II. A lion passant guardant. R. Same legend. A lis. Med. Illus., I, ¹²⁵/₁₂₅. Size 1.05. R.

52987 — R. C. Wermuth. IACOBVS II D G ANG REX. Bust three quarters to right. R. TVEBITVR OMNES. Altar and lamp. Med. Illus., I, ¹²⁵/₁₂₅. Size .7. R.

52988 A. Coronation. John Roettier. IACOBVS II D G ANG SCO FR ET III REX. Laureate bust of James II to right. R. A MILITARI AD REGIAM. Ex.: INAVGVRAV 23.AP.1685. Laurel wreath on cushion; above, hand from clouds holding crown. Med. Illus., I, ¹²⁵/₁₂₅. Size 1.35. R.

52989 — R. John Roettier. Laureate bust of the King. R. Laureate bust of the Queen, Mary of Modena. Med. Illus., I, ¹²⁵/₁₂₅. Size 1.35. R.

52990 — R. John Roettier. Laureate bust of the Queen. R. O DEA CERTE. The Queen seated upon a mound. Med. Illus., I, ¹²⁵/₁₂₅. Size 1.35. R.

(To be continued.)

ENGLISH COMMEMORATIVE MEDALS

(Continued from col. 10571)

JAMES II

52986	A. Accession, 1685. GOD SAVE KING JAMES II. A lion passant guardant. R. Same legend. A lis. Med. Illus., I, ¹⁰⁵ / ₁₀₅ . Size 1.05. R.	F.	»	15	»
52987	— R. C. Wermuth. IACOBVS II D G ANG REX. Bust three quarters to right. R. TVEBITVR OMNES. Altar and lamp. Med. Illus., I, ¹⁰⁶ / ₁₀₆ . Size .7. R.	V. F.	1	»	»
52988	A. Coronation. John Roettier. IACOBVS II D G ANG SCO FR ET HI REX. Laureate bust of James II to right. R. A MILITARI AD REGIAM. Ex.: INAVGVRAVIT 23. AP. 1685. Laurel wreath on cushion; above, hand from clouds holding crown. Med. Illus., I, ¹⁰⁷ / ₁₀₇ . Size 1.35. R.	E. F.	4	10	»
52989	— R. John Roettier. Laureate bust of the King. R. Laureate bust of the Queen, Mary of Modena. Med. Illus., I, ¹⁰⁸ / ₁₀₈ . Size 1.35. R.	V. F.	»	15	»
52990	— R. John Roettier. Laureate bust of the Queen. R. O DEA CERTE. The Queen seated upon a mound. Med. Illus., I, ¹⁰⁹ / ₁₀₉ . Size 1.35. R.	V. F.	»	7	6

- 52991 **R. Opening of the Scottish Parliament, 1685.** J. Smeltzing. IACOBUS II D.G. MAG. BRI. FRAN. ET HIB. REX. Laureate bust of James II to right. **R.** NEMO ME IMPUNE LACESET. Lion couchant, crowned, paws on sceptre and globe. Ex.: MDCLXXXV. Med. Illus., I, $\frac{607}{10}$. Size 1.9. R. E. F. 4 " "
- 52992 **R. James II, 1685.** G. Bower. IACOBVS. II D.G. MAG. BRI. FRAN. ET. HI. REX. Laureate bust to right. **R.** TUTAMEN AB ALTO. Angel with olive branch and flaming sword; chair of state and crown. Med. Illus., I, $\frac{611}{18}$. Size 1.7. R. E. F. 1 10 "
- 52993 — **R. G. Bower.** Laureated bust of the King. **R.** NVLLVM NVMEN ABEST. Britannia. Med. Illus., I, $\frac{607}{11}$. Size 1.1. R. V. F. 1 " "
- 52994 **R. James II and Mary, 1685.** G. Bower. Obverse as preceding. **R.** Laureate bust of Queen Mary. Med. Illus., I, $\frac{608}{12}$. Size 1.1. R. F. " 10 "
- 52995 **R. Spanish Treasure, 1687.** G. Bower. Busts of James II and Mary. **R.** SEMPER TIBI PENDEAT HAMUS. A ship, the boats of which are engaged in fishing up treasure from a wreck. Ex.: NAVFRAGA REPERTA. 1687. Med. Illus., I, $\frac{619}{21}$. Size 2.15. R. E. F. 2 10 "
- * * In the reign of Charles II, Captain William Phipps, under the auspices of the King, attempted to recover the treasure sunk with a Spanish ship in the West Indies, off Hispaniola, forty-four years before. At first he was unsuccessful, and James II refused to assist in his renewed efforts, but the Duke of Albemarle and some friends advanced the necessary funds, and when these were almost exhausted he succeeded, and returned to England with silver to the amount of £. 300,000.
- 52996 — **R. G. Bower.** CHRISTOPHORVS ALBEMARLIE DVX IAMAICÆ LOC. TEN. GEN. & GVB. GEN. Bust of the Duke to right. **R.** EX AQUA OMNIA. Neptune reclining on the sea shore. Med. Illus., I, $\frac{620}{38}$. Size 1.8. R. E. F. 2 " "
- 52997 **R. Imprisonment of the seven bishops. G. Bower.** GVIL. SANCROFT. ARCHIEPISC. CANTVAR. 1688. Bust of Sancroft. **R.** Medallions with portraits and names of the six imprisoned bishops arranged round that of the Bishop of London. Edge, SI FRACTUS ILLABATUR ORBIS IMPAVIDOS FERIENT. Med. Illus., I, $\frac{622}{37}$. Size 2. E. F. 1 10 "
- * The bishops committed to the Tower were Sancroft, Archbishop of Canterbury, Lloyd of St. Asaph, Ken of Bath and Wells, Turner of Ely, Lake of Chichester, White of Peterborough, and Trelawney of Bristol. To their portraits is here added that of Compton of London who on account of his opposition to Popery had been removed from the Council table and Deanery of the Chapel Royal and suspended from the execution of his episcopal office.
- 52998 — Another. — — — F. " 15 "
- 52999 — Plain edge. — — — E. F. 1 10 "
- 53000 — **R. THE GATES OF HELL SHALL NOT PREVAILE.** A Jesuit and a monk endeavouring with spade and pickaxe to undermine the foundations of a church which is supported by a hand from heaven. **R.** Seven portrait medallions WISDOM HATH BVILDED HER HOVS, SHE HATH HEWEN OVT HER 7 PILLERS. Med. Illus., I, $\frac{625}{32}$. Size 2.2. E. F. 2 " "
- 53001 — — — V. F. 1 10 "
- 53002 — — — Pierced for suspension. V. F. 1 10 "
- 53003 **R. Birth of Prince James, 1688.** J. Smeltzing. SIC NON HEREDES DERUNT. Truth tramples upon a serpent and opens a cabinet with door bearing inscription. IAC. FRANC. EDUARD. SUPPOSIT 20 JUNII 1688. Within the cabinet is a Jesuit standing on a ladder and supporting through the top a cushion on which is seated the young Prince. **R.** EQUO NUNQUAM TU CREDE BRITANNÆ. Trojan horse. Med. Illus., I, $\frac{630}{22}$. Size 2.3. R. E. F. 5 10 "
- 53004 **R. Antichristian Confederacy, 1688.** J. Smeltzing. James II, Louis XIV, the Sultan of Turkey and the Dev of Algiers swearing alliance before the altar of Discord. Ex.: CONTRA CHRISTI ANIMUM. **R.** Three lilies supporting a crescent; above, the Devil. IN FOEDERE QUINTUS. Ex.: 1688. Med. Illus., I, $\frac{632}{23}$. Size 1.5. R. V. F. 3 " "
- 53005 — **Pewter.** Larger size. 1.9. Date in scroll ornament. Med. Illus., I, $\frac{635}{25}$. Pierced. R. E. F. " 15 "
- 53006 — **Pewter.** Size as preceding. GALLIA SVPPLEX. James II and Louis XIV kneeling before three Mohammedan rulers. **R.** AMICVS. TVRCA. AMICI. ALGERINI. AMICI. BARBARI. CHRISTIANORVM OSORET HOSTI. Pierced. R. E. F. " 15 "
- 53007 **A. Landing of William of Orange at Torbay, 1688.** R. Arondeaux. William of Orange, attired as a Roman Emperor, tramples upon the serpent of Discord and clasps Britannia by the hand. DEO VINDICE IUSTITIA COMITE. **R.** CONTRA INFANTEM PERDITIONIS. Boats landing troops. Med. Illus., I, $\frac{637}{26}$. Size 1.95. R. F. D. C. 25 " "
- 53008 **R. Flight of Prince James, 1688.** C. Wermuth. Father Petre, mounted on a lobster, holds the young Prince in his arms. ALLONS MON PRINCE NOUS SOMMES EN BON CHEMIN. **R.** Armorial shield bearing a windmill; Jesuit's cap and rosary; HONY SOIT QVI BON Y PENSE. LES ARMES

- ET L'ORDRE DU PRETENDU PRINC DE GALLES. Med. Illus., I, $\frac{643}{71}$. Size 1.25. R. E. F. 2 " "
- 53009 — Variety with motto. HONY SOIT QVI NON Y PENSE. Med. Illus., I, $\frac{644}{72}$. R. F. D. C. 2 10 "
- 53010 — — — Almost as fine. 2 " "
- 53011 **Pewter. Abdication of James II. 1688.** GVLIELMVS III DEI GRATIA. Laureate bust. **R.** James II and Sir Edward Hales in a small boat on the Thames opposite Lambeth Stairs; the King is throwing the great seal into the river. Med. Illus., I, $\frac{646}{73}$. Size 1.5. F. D. C. " 10 "
- 53012 — — — E. F. " 7 6
- 53013 **Pewter. Flight of James II. IACOBUS II BRITAN. REX FUGITIV.** Bust to left, hair confined in a bag. **R.** NON ICTV HVMANO SED FLATV DIVINO. A column struck and broken by lightning. Med. Illus., I, $\frac{649}{74}$. Size 1.9. R. E. F. 1 " "
- 53014 — **Pewter.** GVLIELM. III D.G. BRITANN. R. RELIG. LIBERTATISQ RESTITUIT. Laureate bust to right. **R.** ITE MISSA EST. James II dropping his crown and sceptre in flight with Father Petre and the young Prince. Shield of arms suspended from an orange tree. Med. Illus., I, $\frac{651}{75}$. Size 1.9. R. E. F. " 15 "

(To be continued.)

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(Continued from col. 10575.)

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- 53025 — — — F. " 1 6
- 53026 — (8). — 1663. — M. " 2 6
- 53027 **Andover.** (11). Town piece. 1658. $\frac{1}{2}$ d. M. " 5 6
- 53028 — (13). — 1666. $\frac{1}{2}$ d. V. F. " 2 6
- 53029 — — — $\frac{1}{4}$ d. E. F. " 3 6
- 53030 — — — F. " 1 6
- 53031 — (18). Nucum Cockett. 1666. — V. F. " 3 6
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- 53033 — (20). William Gold. — M. " 1 6
- 53034 — (24). Thomas Paine. — M. " 1 6
- 53035 — (28). Anthony Tatnell. — F. " 4 6
- 53036 — (29). Abraham Walter. 1655. — V. F. " 4 6
- 53037 — — — F. " 2 "
- 53038 **Basingstoke.** (31). Henry Barfoot. 1669. — F. " 2 "
- 53039 — (32). Robert Blunden. — V. F. " 3 "
- 53040 — — — M. " 2 "
- 53041 — (33). John Coleman. 1652. — F. " 3 "
- 53042 — (35). Samuel Kitchener. — M. " 1 "
- 53043 — (36). Joseph Mansfield. 1669. (Heartshape). — V. F. 1 " "
- 53044 — (37). Barnard Reeve. $\frac{1}{4}$ d. M. " 1 "
- 53045 — (38). Barnard Reeve. — V. F. " 4 6
- 53046 — (39). — — — F. " 2 6
- 53047 — (42). John Watts. — F. " 2 "
- 53048 **Bishop's Waltham.** (46). Thomas Penford. 1666. $\frac{1}{2}$ d. F. " 4 6
- 53049 **Blackwater.** (47). John Wright. 1667. — F. " 4 6
- 53050 **Castle Hould.** (49). Edward Knight. $\frac{1}{2}$ d. V. F. " 6 "
- 53051 — (50). James Smith. — F. " 4 6
- 53052 **Christchurch.** (54). John Welchman. — M. " 1 6
- 53053 **Cowes.** (55). Joseph Barton. $\frac{1}{4}$ d. V. F. " 5 6
- 53054 — (57). Peter Courtneil '67. $\frac{1}{2}$ d. V. F. " 4 6
- 53055 — (58). Daniell Giles. 1667. — E. F. " 7 6
- 53056 **Fordingbridge.** (66). Samvell Harris. — F. " 2 "
- 53057 **Freshwater.** (67). Sam Barton. '68. $\frac{1}{2}$ d. V. F. " 5 6
- 53058 **Gosport.** (68). Nicholas Bradway. 1665. $\frac{1}{2}$ d. F. " 2 "
- 53059 — (69). John Bramley. 1667. $\frac{1}{2}$ d. V. F. " 7 6
- 53060 — (70). Anne Grainger. 1667. $\frac{1}{2}$ d. E. F. " 10 "
- 53061 — (72). Stephen Lock. 1667. $\frac{1}{4}$ d. F. " 3 6
- 53062 — (73). John Morgan. 1667. $\frac{1}{2}$ d. V. F. " 7 6
- 53063 — — — M. " 2 6
- 53064 **Hambledon.** (76). Richard Stent. 1666. $\frac{1}{4}$ d. M. " 1 "
- 53065 — — — V. F. " 7 6
- 53066 **Havant.** (81). Thomas Hildrup. — V. F. " 4 6

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53209	—	(16).	Richard Knight. 1667.	$\frac{1}{2}$ d.	M.	»	1	6	53284	—	(224).	D. M. N.	—	V. F.	»	3	»
53210	—	(18).	T. P. 1658.	—	M.	»	1	6	53285	—	(239).	Will Wellard.	—	V. F.	»	3	»
53211	—	(19).	Robert Rabie. 1653.	—	E. F.	»	7	6	53286	—	(271).	Robert Hogben.	$\frac{1}{2}$ d.	M.	»	1	6
53212	Kimbolton.	(21).	John Wollaston.	—	F.	»	2	6	53287	Faversham.	(276).	Robert Preston. 1664.	—	V. F.	»	3	»
53213	Offord-Cluny.	(23).	John Bradly. 1660.	—	V. F.	»	3	6	53288	—	—	—	—	F.	»	1	6
53214	Ramsey.	(25).	Miles Berriffe. 1666.	—	V. F.	»	4	»	53289	—	(277).	Francis Waterman.	$\frac{1}{4}$ d.	V. F.	»	1	6
53215	—	(28).	James Jarman. 1669	—	—	—	—	—	53290	—	(302).	Jacob Parsson.	—	M.	»	1	»
		(pierced).		$\frac{1}{4}$ d.	F.	»	2	»	53291	Gravesend.	(315).	E. B.	—	F.	»	1	6
53216	—	(29).	James Jarman. 1663.	$\frac{1}{4}$ d.	V. F.	»	7	6	53292	Greenwich.	(338).	Thomas Tudor.	—	V. F.	»	4	6
53217	—	(30).	James Sharpe.	—	V. F.	»	3	6	53293	—	(354).	C. S. 1672.	$\frac{1}{4}$ d.	V. F.	»	2	»
53218	St : Ives.	(33).	Town piece. 1669.	$\frac{1}{2}$ d.	V. F.	»	4	6	53294	Honychild.	(365).	Samuell Person. 1664.	$\frac{1}{4}$ d.	F.	»	2	6
53219	—	—	—	—	F.	»	1	6	53295	Kemsing.	(366).	Thomas Edmond.	—	—	—	—	»
53220	—	(34).	—	$\frac{1}{4}$ d.	V. F.	»	3	6	53296	Kingstone.	1650.	—	M.	»	1	»	
53221	—	(38).	Thomas Filbee.	—	F.	»	3	6			(369).	Nathaniell Benson.	—	F.	»	2	6
53222	—	(39).	Hen Goodfellow.	—	V. F.	»	4	6	53297	Leeds.	(373).	John Lake. 1667.	—	M.	»	1	»
53223	—	(41).	Edward Hallsey. 1667.	—	E. F.	»	6	»	53298	Lenham.	(378).	Tho Waters.	—	V. F.	»	2	6
53224	—	(43).	Thomas Johnson.	—	V. F.	»	7	6	53299	Lydd.	(381).	Rob Brooke. 1670.	$\frac{1}{2}$ d.	F.	»	2	»
53225	—	—	—	—	F.	»	3	»	53300	Maldstone.	(384).	Gervis Maplisden.	—	V. F.	»	4	6
53226	—	(44).	Will Nottingham.	—	—	—	—	—	53301	—	(385).	James Ruse.	$\frac{1}{4}$ d.	V. F.	»	1	6
		1663.		$\frac{1}{4}$ d.	F.	»	2	6	53302	—	(387).	Jonatan Throughton	$\frac{1}{4}$ d.	V. F.	»	2	»
53227	—	(46).	William and Job Per-	—	V. F.	»	4	6	53303	—	1668.		$\frac{1}{4}$ d.	V. F.	»	2	6
		ret.		—	F.	»	2	6			(388).	—	—	F.	»	1	6
53228	—	(48).	Edward Rabie.	$\frac{1}{4}$ d.	F.	»	4	»	53304	—	(389).	Richard Walter. 1658.	—	F.	»	1	6
53229	—	(49).	Jonathan Read.	—	F.	»	2	6	53305	—	(391).	Ralph Warde. 1656.	—	F.	»	1	6
53230	—	(50).	Thomas Rewse.	—	F.	»	2	6	53306	—	(395).	Stephen Weeks.	—	F.	»	1	6
53231	St : Neots.	(55).	Robert Doman. 1664.	$\frac{1}{4}$ d.	V. F.	»	4	6	53307	—	(397).	Richard Wicking.	—	V. F.	»	1	6
53232	—	(57).	Thomas Hancock.	—	—	—	—	—	53308	—	(398).	James Wolball. 1664.	—	F.	»	2	»
		1667.		$\frac{1}{4}$ d.	V. F.	»	5	6	53309	—	(406).	Chreston Houdgben.	—	F.	»	1	6
53233	—	(58).	John Hatly. 1668.	—	V. F.	»	5	6	53310	Margate.	(410).	Joseph Mackrith.	—	F.	»	2	»
53234	—	(59).	John Hatley.	$\frac{1}{4}$ d.	F.	»	3	6	53311	—	(429).	William Bissy.	—	F.	»	2	6
53235	—	(60).	John Newman.	—	V. F.	»	3	6	53312	Milton-next-Sit-	(431).	Cheny Bourne.	—	F.	»	2	»
53236	Sawtry.	(63).	Robert Michell. 1667.	$\frac{1}{2}$ d.	E. F.	»	8	6	tingbourne.		(435).	George Reeve. 1667.	$\frac{1}{4}$ d.	F.	»	3	»
53237	—	—	—	—	V. F.	»	5	6	53313	—	(436).	John Dyer.	—	F.	»	1	6
53238	Somersham.	(64).	Nathaniell Drew.	—	V. F.	»	5	6	53314	—	(447).	Edward Gooding.	$\frac{1}{4}$ d.	V. F.	»	2	»
53239	—	—	—	—	F.	»	2	6	53315	Minster.	1663.		$\frac{1}{4}$ d.	V. F.	»	1	»
53240	—	(66).	John Smith. 1670.	—	V. F.	»	5	6	53316	Pluckley.	(450).	Thomas Norrington.	$\frac{1}{2}$ d.	E. F.	»	4	6
53241	Stilton.	(67).	John Everell. 1667.	—	M.	»	1	6			(452).	Richard Langley.	$\frac{1}{4}$ d.	F.	»	2	»
53242	—	(68).	William Flower. 1666.	—	E. F.	»	10	»	53317	—	1657.		—	F.	»	2	»
53243	—	—	(pierced).	—	V. F.	»	3	»	53318	Queenborough.	(453).	Clement March.	—	V. F.	»	2	6
53244	—	(69).	Richard Gun (1668).	—	V. F.	»	4	6	53319	—	1658.		—	F.	»	1	6
53245	—	(71).	John Metheringham.	—	E. F.	»	10	»	53320	Ramsgate.	(454).	Hen Noldred.	$\frac{1}{4}$ d.	F.	»	2	3
		1668.		—	M.	»	1	6			(457).	Stephen Bonnet.	$\frac{1}{4}$ d.	E. F.	»	4	6
53246	—	(72).	Thomas Warde. 1699.	—	M.	»	2	»	53321	—	(498).	Henry Furnice.	$\frac{1}{4}$ d.	V. F.	»	4	6
53247	—	(73).	William Burgis. 1668.	—	E. F.	»	10	»	53322	—	(501).	Danill Pichley. 1656.	$\frac{1}{4}$ d.	V. F.	»	2	»
53248	Woodhurst.	—	—	—	—	—	—	—	53323	—	(524).	John Milway.	—	F.	»	1	6
				—	—	—	—	—	53324	Rochester.	(528).	Thomas Hincly. 1669	—	—	—	—	»
				—	—	—	—	—	53325	Sandwich.	(pierced in the centre		$\frac{1}{2}$ d.	V. F.	»	2	6
				—	—	—	—	—	53326	—	as usual).		$\frac{1}{4}$ d.	F.	»	1	6
				—	—	—	—	—	53327	Sittingbourn.	(535).	Phillip Ewer. 1652.	$\frac{1}{4}$ d.	F.	»	1	6
				—	—	—	—	—	53328	Smarden.	(537).	Hennere Figgitt. 1654.	—	V. F.	»	1	6
				—	—	—	—	—			(542).	Thomas Jhonson.	—	V. F.	»	2	6
				—	—	—	—	—			1650.		—	F.	»	1	6
				—	—	—	—	—					—	F.	»	2	6
				—	—	—	—	—			(543).	Thomas Johnson.	—	V. F.	»	2	6
				—	—	—	—	—			(546).	John Burkhue. 1657.	—	F.	»	1	6
				—	—	—	—	—			(563).	Samvell Dalling. 1653.	—	F.	»	1	6
				—	—	—	—	—			(567).	John Wraighte. 1668.	$\frac{1}{2}$ d.	V. F.	»	7	6
				—	—	—	—	—			(569).	John Sollev.	$\frac{1}{4}$ d.	V. F.	»	3	6
				—	—	—	—	—			(579).	Charles Allfrey.	—	F.	»	2	»
				—	—	—	—	—			(585).	Richard Whittingham.	—	—	—	—	»
				—	—	—	—	—			1667 (Octagonal).		$\frac{1}{2}$ d.	V. F.	»	10	»
				—	—	—	—	—			(587).	Daniell Chiltenten.	—	V. F.	»	7	6
				—	—	—	—	—			1668.		—	—	—	—	»

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COMMON GREEK COINS.

(Continued from col. 10588.)

PAN

If we may regard the Idyls of Theocritus as giving specimens of the conversations of shepherds and fishermen, the frequency with which they spoke of Pan and swore by him, is in striking contrast to the infrequency with which his image was represented on the coins of Magna Graecia. In Id., V, Comatus says "I will by Pan", and Lacon "So help me Pan", In Id., VI, Delphis says "I saw her by Pan", and Corydon in Id., IV swears by Pan. Herodotus (II, 145) says "Among the Greeks the most recent of the gods are thought to be Heracles. Dionysus and Pan".

He also tells us the date of this introduction of the cult of Pan to Athens was about 490 B.C. when Phidippides the courier of Miltiades told the Athenians Pan had called him, and asked why he was not worshipped by the Athenians. The chief centre of his cult was Arcadia and Argolis, from whence it was naturally imported by the Achaeans into Southern Italy and was thus introduced together with the cult of Hera.

Pan appears on bronze coins of Metapontum and Salapia, and on silver coins only on these of Pandosia. In this city Pan was evidently regarded in his character of the hunter, for he bears two hunting spears, and his hound lies at his feet. In the seventh Idyl Theocritus refers to the Arcadian custom of scourging his statue. "Ah Pan thou lord of the beautiful plain of Homola, bring, I pray thee, the darling of Aratus unbidden to his arms, whoso'er it be he loves. If this thou dost, dear Pan, then never may the boys of Arcady flog thy sides and shoulders with stinging herbs when scanty meats are left them on thine altar.

G. Hermann thought the scene of this Idyl was in Lucania, and W. R. Paton thinks we can identify the places named therein by the aid of inscriptions (*Class. Rev.*, II, 8, 265), Theocritus (Idyl I) speaks of the legend that Pan loved the rest of noontide; "Nay shepherd it may not be; we may not pipe in the noontide. Tis Pan we dread who truly at this hour rests, weary from the chase; and bitter of mood is he, the keen wrath sitting ever at his nostrils". The scene of this Idyl is laid in Sicily, and the singer was a hunter of wolves who called "O Pan, Pan, haste hither".

The caduceus tied to the Hermes on the coin-type may refer to the prophetic powers of Pan mentioned by Apollodorus (I, 4, § 1). The Italian god Faunus had these prophetic and oracular powers attributed to him, and perhaps as the cult of Hera is thought by some to have taken the place of an Oenotrian cult, so Pan may have been the Greek Achaean name applied to a native deity of the woods and groves in which such oracles were often sought.

THE COINS

The earliest silver coins of Pandosia in alliance with Croton are described on p. 339, *Revue numismatique*, IV series, tom. X, § 101. They are dated of v cent. B.C.

I. Obverse. **PAN▷O**, retrograde.

A bull standing to right, turning back his head, in a rectangular depression with border: border decorated with lines radiating.

Reverse. **ΥΡΟ** on a vertical line, to left a tripod, the ground represented by double lines: border of dots. Weight 7.93 grammes or 123 grains. No specimen of these very rare coins is to be seen in the British Museum.



II. Obverse. **PAN DOM SA**.

Head of a nymph to right, probably, from the legend, that of

Pandosia. She is wearing a broad double diadem, beneath which the hair is turned up behind; the head and legend are surrounded with a wreath of olive.

Reverse. **KPAΘSM** round lower field to right.

The nude figure of the river god Krathis standing, facing, with his head turned to left, holding a patera in his extended right hand, and in his left hand a long branch of olive, which rests against his shoulder: at his feet a fish, with the head raised towards the patera. Weight 104.7 grains.



III. Obverse. No legend. Head of Hera Lakinia nearly fullfaced inclined to right, wearing earrings, necklace with acorn-shaped pendants, and on her head a stephanos ornamented with honey-suckles and the foreparts of two griffins arranged alternately; her hair loose.

Reverse in field to right **ΔΟΣΙΝ**. A nude figure of Pan seated to left on a rock on which lies his garment, holding in his right hand two lances which rest on his shoulder; he is leaning on his left hand resting on the rock; by his side his hound is lying to left, looking backward.

The letter **Φ** is in the field to left. In front of the figure on the left is a term with bearded head to right, attached to the term is a filleted caduceus.

On the trunk of the term is the legend **ΜΑΥΣ.?**. Weight 120-1 grains.



IV. A Third? Weight 33.7. Size 6.

Obverse similar head of Hera Lakinia but differing in the stephanos being ornamented with rosettes. No legend.

Reverse. **PANDOZI** in field to right. A nude figure of Pan seated to left on a rock. His right hand stretched forward, the elbow resting on his right knee, his left hand resting on the rock. Two hounds to right at his feet; behind him, two lances. In field in front **NIKO**.



V. Diobol or Hectae? Weight 16.6 grains. Size .45.

Obverse. Same as IV.

Reverse. **PANDOZIN**. Pan, nude, seated to right on rock, on which lies his garment, holding in left hand two lances, his right resting on the rock, on the side of which a syrinx; behind, **NIKO**.



BRONZE COINS

VI. .45. Obverse. Head of Hera Lakinia similar to that on the Thirds and Hecta.

Reverse. **PAN**. An incuse altar.

The legends on the silver coins present us with the old forms for Σ and I , M and S but they are among the most modern instances



of the use of these ancient forms which were given up generally about the middle of the fifth century. The ordinary later forms are found in S. Italy as early as 443 B.C.

(To be continued.)

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern,
with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto Unpublished Artists.)

One hundred-and-seventeenth Article.

(Continued from col. 10599.)

PADRO (*Span.*). Designer of various medals, engraved by Sala. I have noticed his signature on a commemorative medal of the Inauguration of the Railway line from Villanueva to Barcelona, 29. December 1881.

PADUANS, THE (*Ital.*). *Vide* **CAVINO** and **BASSIANO**. Medallists of the first half of the sixteenth century, who produced a number of imitations of Roman large-brass coins and medallions, which are known as "Paduans".

PAES, GASPAS (*Portug.*). Son of Alvaro Paes, Goldsmith; appointed Mint-engraver at Lisbon, 16. February 1551, on the death of Diogo Alvares. On 22. October 1557, he became Mint-assayer, and died in July 1558.

BIBLIOGRAPHY. — A. C. Teixeira de Aragao, *Descrição geral e historica das Moedas cunhadas em nome dos Reis, Regentes e Governadores de Portugal*, Lisboa, 1874.

PAESINGER, HANS (*Germ.*). Mint-master at Landshut, *circ.* 1442.

PAETZOLD, DANIEL (*Germ.*). Mint-official at Ohlan (Silesia), 1623.

PAETZOLD, KASPAR (*Germ.*). Mint-official at Ohlan, 1623.

PAETZOLD, MICHAEL P. (*Germ.*). Master of the Forge (Schmiedemeister) at the Mint of Ohlan, 1621.

PAETZOLD, ZACHARIAS (*Germ.*). Mint-official at Ohlan, 1623. His initials **ZP** are said to occur on "Klippe" coins of that mint.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*.

PAGANI, E. (*Ital.*). Contemporary sculptor of Milan, by whom is a Portrait-medallion of Volta, dated 1899.

PAGANO, GIOVANNI GIACOMO (*Ital.*). Mint-master at Milan, appointed on 20. December 1602 and in office till 1605.

PAGANO, LEONARDO (*Ital.*). Goldsmith of Rome, end of the fifteenth century and early part of the sixteenth. In 1508 he is mentioned as a member of the College of goldsmiths of Rome. Milanesi suggests the attribution to him, or to LAUTIZIO PERUGINO, a contemporaneous Seal-engraver, of the medals, signed **L. P.**, of Giovanni Lodovico Toscani, Milanese lawyer, † 1475 (Armand, II, p. 28, nos 14 and 15). Friedländer has given them to LYSIPPUS, in which the initials **L. P.** would represent *Lysippus Pictor*.

BIBLIOGRAPHY. — J. A. Blanchet, *Numismatique du moyen âge et moderne*, II, 374.

PAGE, HENRY W. (*Brit.*). Contemporary sculptor and Medallist, who exhibited at the Royal Academy, 1904, a case of medals, and a design for a Medal to commemorate the Durbar.

PAGE, MICHEL. *Vide* **PAIGE**.

PAGOT (*French*). Die-sinker of Angers, whose signature, **PAGOT SC.** occurs on the Ticket or Jeton, actually in use, of the Notaries of Angers (*Vide* A. Planchenault, *Les Jetons angevins*, Gaz. num. franç., 1901, p. 13, n° 161).

PAIGE, MICHEL (*French*). Also **MICHEL LE PAGE** or Michel le Graveur, Goldsmith, and Mint-engraver at Lyons, *circ.* 1515-1551.

PAIGNÉ, OCTAVE LOUIS (*French*). Contemporary Sculptor, born at Paris; pupil of Jouffroy and Delatrez. At the Salon of 1892 he exhibited a Portrait-medallion of M^{lle} E. Dorenot.

PAIN, HENRI (*French*). Contemporary Sculptor, born at Paris; pupil of Fugère. At the salon of 1885 he exhibited a Portrait-medallion of M^{me} Veuve Fugère.

PAIX, JEAN DE (*French*). Moneyer at the Mint of Paris and at the Mill, *circ.* 1560-1570.

PALADINO G. (*Ital.*). Medallist of the latter end of the sixteenth century, known especially by his numerous reproductions of Papal medals after originals from the fifteenth century. Many are signed **G. P.**; — **G. P. F.**, or **G. PALADINO**.

To this series belong: *Martin V.* (1417-1431) 4 varieties: 1. The Colonna arms; 2. Two cardinals placing tiara on Pope's head; 3. The Porta Santa; 4. Façade of a Church (Basilica Vaticana); — *Eugenius IV.* (1431-1447) 6 var.: 1. The Condulmeri arms; 2. Two cardinals crowning Pope under daïs; 3. St. Peter's keys and Tiara; 4. The Pope, surrounded by dogs, pronouncing the beatification of St. Nicholas Tolentino; 5. Hand issuing from a cloud holding a measure and a pair of scales; 6. The Condulmeri arms, keys and tiara; — *Nicholas V.* (1447-1455) 5 var.: 1. The Porta Santa; 2. The Sarzana arms, 1446; 3. The Porta Santa closed; 4. The Pope surrounded by cardinals closing the Jubilee Gate; — 5. Papal arms surmounted by tiara; — *Calixtus III.* (1455-1458) 2 var.: 1. A Fleet on sail (referring to a vow Calixtus is said to have made before his election to make war against the Turks); 2. View of Rome strongly fortified; — *Pius II.* (1458-1464) 6 var.: 1. The Piccolomini arms; 2. Table, on which books; 3. Same **R.** with different obv. legend; 4. The Barbo arms, 1464; 5. Hilaritas publica; 6. Boar hunt (signed: **G. P. F.**); — *Paul II.* (1464-1471). Pope in the attitude of blessing (signed: **G. P. F.**); — *Sixtus IV.* (1471-1484) 5 var.: 1. The Delle Rovere arms; 2. The Pope breaking open the Porta Santa (signed: **G. PALADINO**); — 3. The Porta Santa closed, 1475; 4. Another, undated, with different **R.** legend: **CONSTITVIT. EVM. DOMINVM. DOMVS. SV. E. ROMA.**; — 5. Arms of the Delle Rovere surmounted by tiara and keys; — *Innocent VIII.* (1484-1492). 3 var.: 1. The Cibo arms under keys and tiara (2); 3. The Pope seated blessing Zozimus, son of Mohammed II.; — *Alexander VI.* 3 var.: 1. The Borgia arms with tiara and keys, 1492; 2. The Pope and cardinals standing in front of the Porta Santa, 1500; 3. The Pope breaking open the Porta Santa (signed: **G. PALADINO**); — *Pius III.* (1503). 3 var.: 1. The Piccolomini arms; 2. The Pope blessing a man kneeling at his feet (**G. P.**); 3. Boar hunt (**G. P. F.**); — *Julius II.* (1503-1513). Arms of the Delle Rovere under keys and tiara; — *Leo X.* (1513-1521) 3 var.: 1. The Medici arms under keys and tiara; 2. Two cardinals crowning the Pope; 3. Liberalitas pontificia; — *Adrian VI.* (1522-1523). 2 var.: 1. Two cardinals crowning the Pope; 2. Books on which tiara, &c. **SPRITVS. SAPIENTIAE. ROMA.**; — *Clement VII.* (1523-1534) 4 var.: 1. The Medici arms; 2. The Pope closing the Porta Santa, 1500; 3. The Pope breaking open the Porta Santa (**G. PALADINO**); — *Paul III.* (1534-1549) The Farnese arms, 1549; — *Pius V.* (1566-1572) The Pope enthroned rebuking a demoniac. — According to Pownall ten of the medals by Paladino bear his signature.

These medals vary in size from 42 to 46 mill.

No particulars of the life of Paladino are given by any of the writers on Italian medals of the sixteenth century.

Pownall states that the feature which, according to him, characterizes Paladino's work "is a staring want of proportion, whenever he essays to delineate the human form, or the forms of animals.

It amounts to the grotesque, and stamps him as the *inferior artist* he is called by Dr Friedländer".

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, 1883-1887. — I. B. Supino *Il Medagliere Mediceo*. — Assheton Pownall, *Papal Medals of the fifteenth century* Num. Chron., 1883, 1884, p. 186.

PALHES, LOUIS (*French*). Mint-engraver at Romans, 1503-1507. His name occurs also as **PALLIES**.

PALLANTE, SIMONE (*Ital.*). Medallist, who was working *circ.* 1560. Armand ascribes three medals to him, which are all three signed: Portrait-medals of Ippolito Bracciolini. *R.* Bee on bush in flower (signed: **S. P.**); — Alfonso II. d'Este, fifth duke of Ferrara, 1559-1597. *R.* EXCELSAE. FIRMITVDINI. Caryatide (obv. signed: **S. PALL.**); — Pope Pius IV., 1559-1565. *R.* PIETATI. PONTIFICIE. Pietas (signed on obv.: **SIM. PALLANTE**).

BIBLIOGRAPHY. — Armand, *op. cit.* — Blanchet, *op. cit.*

PALLEZ, LUCIEN (*French*). Contemporary sculptor, born at Paris; pupil of A. Millet, and Guillaume. He obtained a Medal of the third class in 1875. By him are various Portrait-medallions: 1877. M^{me} Marie B***; — 1901. M^{lle} Martinez de Iruga, countess of Montarco; — M^{me} Jeanne Deroutsch; — M^{lle} E. Jacques, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

PALLIES, LOUIS. *Vide PALHES supra*.

PALLIER, ALFRED OLIVIER (*French*). Contemporary Sculptor, born at Versailles; pupil of Cavelier. He is the author of numerous Portrait-medallions, one of which, in terra-cotta, of M^{lle} L*** was exhibited at the Salon of 1875.

PALLOU (or **PALOU**), **ANDRÉ** (*French*). Mint-worker at Paris, 1624.

PALLOY, PIERRE FRANÇOIS (*French*), surnamed **LE PATRIOTE PALLOY**. Master-builder, born at Paris, 23. January 1755, died 19 January 1835 at Sceaux, was entrusted with the demolition of the Bastille in 1789, and issued a series of medals in lead, iron, and copper obtained from the celebrated State prisons. Among these are: 1789. Siege of the Bastille; dedicated to the Electors of 1789, by Palloy; with obv. legend: CE PLOMB SCELLAIT LES ANNEAUX QUI ENCHAÎNOIENT LES VICTIMES DU DESPOTISME. RETRACE L'EPOQUE DE LA LIBERTE CONQUISE L'AN PREMIER; — To the Glory of the French Nation, LEGISLATEURS CE METAL PROVIENT DES CHAINES DE NOTRE SERVITUDE, &c.; medal in iron, struck in 1792; — Liberty has destroyed Despotism, CE METAL PROVIENT DES VERRUX DE LA BASTILLE (2 var.; the *R.* occurs sometimes attached to a lead bullet flattened); — Huissier d'honneur of the Assemblée nationale (engraved by Malgrin); — Octagonal Jetons, or Tickets intended for the workmen employed in the demolition of the Bastille: 1. EX UNITATE LIBERTAS; 2. DESTRUCTION DU DESPOTISME; 3. VIVRE OU MOURIR; — 1790. Medal on the Discovery of human bones in the vaults of the Bastille and their burial in the Church cemetery of St. Paul; — 1791. Louis XVI., Election of six ministers (2 var.); — 1792. The Rise of Liberty from the ashes of Despotism. *R.* LEGISLATEURS N'OUBLIEZ JAMAIS, &c.; — Liberty or Death, Motto of the apostles of the patriot Palloy. *R.* CE FER VIENT DES CHAINES DU PONT LEVI DE LA BASTILLE, &c.; — Liberty has broken my fetters; medal distributed to the soldiers of Chateaufieux (3 var.); — Monument dedicated to the Nation; — Medal offered to the municipality of Paris by Palloy for the ushers; — The Convention Nationale; — 1793. Death of Louis XVI.; LOUIS XVI., DERN^{ER} ROI D'UN PEUPLE LIBRE, &c.; — No Liberty without respect for the Laws; — 1795. Homage to the Representatives of the people by P. F. Palloy (this medal relates to the fall of Robespierre and the events of April and May 1795; 2 var.); — A. C. Letellier; IL SE DONNA LA MORT POUR ÉPARGNER UN CRIME (2 var.); — 1797. The 4 September 1797 (18 Fructidor an 5); — and others, not mentioned by Hennin: Louis XVI. relinquishes all his privileges, 1789; — Liberty conquered (3 var., two with the King's bust); — Louis XVI. *R.* JE VEILLE POUR LA PATRIE. Cock; — Louis XVI. *R.* P. F. PALLOY, &c.; his bust facing; — Louis XVI. *R.* La Commune de Paris aux braves du XIV. juill^{et} 1789; — Louis XVI. *R.* Le Patriotisme affermit la liberté sur l'airain; — Louis XVI., Constitutional King; — Monument de Vanité. *R.* Métal de la cloche Georges d'Amboise faite en 1501 détruite en

1793 à Rouen (2 var. *Æ.* 46 mill.); — Charlotte Corday, 1793 (*Æ.* 43 mill.).

Most of these medals are rough and of poor work; some are very rare.



Charlotte Corday.

Palloy had an eventful life, and after having been a leader of the Revolution in its early phase, was himself imprisoned in 1794, liberated again, and after some years he went into private life at Sceaux.

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution française*, Paris, 1826. — Blanchet, *Nouveau Manuel de Numismatique*, II, 371. — Singer, *Allgemeines Künstler-Lexikon*.

PALM, FRANZ ADAM (*Germ.*). Mint-warden at Mannheim, 1736.

PALM, J. WOLF (*Germ.*). Goldsmith of Mayence, appointed Warden of the Mint there, 15. March 1662.

PALMER, ANDREW (*Brit.*). Comptroller of the Mint under Elizabeth, James I. and Charles I. In 1626, he was appointed, with others, to issue a new coinage (*Vide* Ruding, I, p. 382).

PALLUE, BERNARD DE LA (*French*). Medallist at Paris, 1617-1621 (*Nouv. Archives Art français*, 1872, 194). Neither Rondot nor Mazerolle mention his name.

PALTRAM (*Austr.*). Moneyer at Vienna, 1294, 1304; died in 1327.

PAMELLIO. Fictitious Engraver's name on Poniatowski gems: Silenus, the nurse, preceptor, and attendant of Bacchus, drunk, and seated on an ass, supported by fauns; oriental carnelian; — Aeneas wounding Turnus, sardonix.

BIBLIOGRAPHY. — Prendeville, *An Account of the Collection of Gems of the late Prince Poniatowski*, 1841.

PAMPHILOS (*Greek*). Gem-engraver of the fourth century before Christ, whose full signature occurs on a fine intaglio in amethyst in the Paris Cabinet des Médailles.



Achilles citharedes, by Pamphilos.

The figure represented is Achilles playing the lyre. It measures 18 × 15 mill. This admirable gem was given to Louis XIV. in 1680 by Prof. Fesch of Basle. Both Chabouillet and Furtwängler express the opinion that the original from which the artist inspired himself was a painting; the subject recalls the Ares Ludovisi. There is an ancient reproduction of this intaglio in paste in the Berlin Museum, but without the signature, and a modern copy in the British Museum (Cat., n° 2305, with *IAΩ* on *R.*).

"Diese ganz vorzügliche gemme", says Prof Furtwängler, "ist in der Arbeit nach mehr als einer Hinsicht der des Apollonios nahe verwandt. Auch das Material, ein wieder etwas convex geschliffener Amethyst ist dasselbe, und bei der Umgebung der Figur sind dieselben Vortheile der Steinform ausgenutzt wie dort. Die Wiedergabe des Nackten und der Ausdruck in der Haltung sind hier besonders bewundernswerth; doch ist das Nebensächliche nicht minder

vorzüglich. Das vorauszusetzende Original war wohl ein Gemälde. Die Körperbildung und Proportion des Achill erinnert sehr an den Ares Ludovisi. An der Aechtheit, auch der Inschrift, kann nicht der geringste Zweifel aufkommen."



Enlargement.

The Devonshire Carnelian (Stosch, Taf. 48; Lippert 2, 141) is a poor copy with some modifications. Another amethyst of the



Paris Cabinet, with head of Medusa, copied from Soson's Gem, is signed ΠΑΜΦΙΛΟΥ, but Furtwängler declares it modern (illustrated).

King mentions the signature of Pamphilos on other modern gems: Theseus killing the Minotaur; — Head of Junius Brutus; — Youthful Herakles, sard; — Cupid coming to the rescue of Psyche caught by the foot in a trap, sard (British Museum); — Metrodoros (Cades); — Bust of Diana (Poniatowski); — Theseus chained while Cerberus is tearing Pirithous, carnelian (Poniatowski).

BIBLIOGRAPHY. — Furtwängler, *Gemmen mit Künstlerinschriften*, Jahrbuch des Kais. deutsch. Archäol. Inst., 1888, p. 321. — Ibid., *Antike Gemmen*, 1903. — King, *op. cit.* — Babelon, *Pierres gravées*. — Mariette, *Traité*, &c., I, 92. — J. Reinach, *Pierres gravées*. — Daremberg and Saglio, *Dictionn. des ant.*, fig. 3524. — Brunn, *op. cit.*, t. II, p. 522. — Prendeville, *op. cit.*

PANAEUS. King mentions this Engraver's signature as occurring on a sard of the Caylus collection, representing Pan assaulting Venus as she is leaving the bath. The inscription, ΠΑΝΑΙΟΥ ΑΦΡΟΔΙΤΗ, probably implies that it was a copy of a picture by that painter.

BIBLIOGRAPHY. — King, *op. cit.*, p. 222.

PANCETTA, GIUSEPPE (Ital.). Contemporary Sculptor, born at Carrara; pupil of Théo Tholenaer, and Giovanni Balloni. He is the author of various Portrait-medallions, one of which he exhibited at the Salon of 1895.

PANCKAERT, JACOB (Germ.). Mint-master at Berlin, 1625-1627.

PANINI (Ital.). Gem-engraver of the first half of the nineteenth century. Billing (*The Science of Gems, Jewels, Coins and Medals*,



1875) reproduces on Pl. v, n° 47, a carnelian cameo by him, representing Ceres, imitated from a Sicilian coin.

PANDER. PIET (Dutch.). Contemporary Sculptor, and Medallist, born at Drachten (Friesland), in 1872, where he first studied. In Paris he worked under the great sculptor Falguière. The last few years he has been residing at Rome.



Pattern 2 ½ Gulden piece, 1898.

This artist is the modeller of the Dutch gold and silver coinage of Queen Wilhelmina. His bust of the Queen of the Netherlands is very attractive and graceful.



Marriage Medal of Queen Wilhelmina, 1901.

His principal works of sculpture are: Statuette of a young Girl "Famke" (Museum of Leeuwarden); — Youth; — Poverty; — Baby; — Bas-relief with busts of the Children of M. Teixeira de Mathos, at The Hague; — Bas-relief with busts of the artist's



Plaque, by Piet Pander.

*

Parents; — Bas-relief with busts of two Children (*illustrated*); — Mother and Child (*illustrated*); &c.

Among Pander's medallic works are : Marriage Medal of Queen Wilhelmina and Prince Henry of Mecklenburg, 1901 (*illustrated*); — Plaque representing Busts of two Boys, 1904 (*illustrated*).



Mother and Child.

BIBLIOGRAPHY. — Information kindly furnished by M. A. von Kerkwijk, Assistant-keeper at the Medal Cabinet of The Hague. — Dr J. H. de Dompierre de Chaupépié, *Médailles et Plaquettes modernes. — Moderne Gedenkpenningen en Penning Platen*. The Hague, 1904.

PANISSET (French). Die-sinker and Engraver at Lyons, who has produced a few medals and jetons, amongst which I have noted : Baths on the Seine, 1824; — Salubrité publique, 1824; — Centennial Anniversary of the Masonic Lodges at Besançon, &c.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, Boston, 1880.

PANTALÉON, CHARLES AUGUSTE (French). Mint-engraver at Metz, *circ.* 1749-1792.

PANTALÉON, PIERRE (French). Mint-engraver at Metz, *circ.* 1720.

PANTLEON (Germ.). Goldsmith, and Warden of the Mint at Braunau (Bavaria), *circ.* 1455.

PAOLO DE FABRI, ANTONIO DI (Ital.). Goldsmith and Engraver in Papal service, during the first half of the sixteenth century. He was a great expert in working gold and silver, and Cellini calls him "il primo eccellente orefice di Roma". He was a native of San Marino, and is said to have done die-sinker's work for the Roman Zecca.

PAOLO, GIOVANNI (Ital.). Modeller in wax, and Medallist, of the latter end of the sixteenth century and early part of the seventeenth. His name occurs also as **JEHAN** or **JOHAN PAULE** or **POL**, and also **PAVLVS**. Some of his works are only signed : **P. F. M.** de la Tour has identified Giovanni Paolo with the "Johan Pol, ystallien", who received a payment of 300 écus, from Catherine of Bourbon, sister of Henry IV., for various portraits in coloured wax (1598). The artist was in the service of the King of France, at least between 1604 and 1607, during which period he executed a Portrait-medallion of the Dauphin (Louis XIII.). In a document of 1610, he is styled "Sculpteur en bas-relief", and in the *Compte de*

L'Épargne of 1611, "Sculpteur en cire." Armand has suggested his identification with Paolo Selvatico, of Modena, or Paolo Sanquirico (*Journal*, édit. Soulié et Barthélemy, t. I, p. 81, 158 and 267).

Giovanni Paolo has signed several cast Portrait-medals : Anne, Duc de Joyeuse, 1561-1587 (signed : **PAVLVS F.**; *illustrated*). This medal, which is not dated, was not modelled before the early part of the seventeenth century (Mazerolle, p. cxli); — Jean Louis de Nogaret de la Valette, duc d'Épernon, 1584-1642 (signed : **POL. 1606.F.** 55 mill.; 2 var.); — Alphonse d'Ornano, 1548-1610,



Anne, duc de Joyeuse, Admiral of France. † 1587.

marshal of France in 1596 (dated 1612; signed : **POL.F.**); — François Miron, State councillor, provost of Paris merchants, 1604-1606 (dated 1605; signed : **P. F.**; 2 var., 49, and 56 mill.); — Another, dated 1606 (2 var.); — Another, undated; **R.** Miron rising from chair and presenting looking glass to the City of Paris seated on curule chair (50 mill.; not signed), &c.

M. de la Tour (*Giovanni Paolo*, *Rev. Num.*, 1893, pp. 259-278) has suggested the attribution to this artist of a medal of Catherine de' Medici, of several others of Saint Charles Borromaeus, as well as of the fine portraits of Jeanne d'Albret, and Catherine de Bourbon, but Mazerolle rejects his views on account of the dissimilarity of work between these medals and the authenticated ones of Giovanni Paolo.

I reproduce here the Portrait-medal of Catherine de' Medici, which is very interesting, although it is unlikely that it was modelled by Giovanni Paolo. M. de la Tour makes the following comment on it : "Cette médaille prouverait à elle seule, en dépit de toutes les flatteries, que Catherine de Médicis non seulement ne fut

jamais jolie, mais qu'elle avait fini par être franchement laide. Encore, notre médailleuse l'a-t-elle peut-être moins maltraitée que le délicat Primavera. Les grosses lèvres, la lourde mâchoire sont



Portrait-medal of Catherine de' Medici.

copiées d'après nature; mais ce buste est fièrement campé, la draperie du voile est souple et belle, la facture est originale et énergique; c'est d'un naturalisme intelligent et plein d'ampleur."

Michel Paulus, a Parisian goldsmith, 1579, may have been a relative of this artist.

BIBLIOGRAPHY. — Mazerolle, *Médailleurs français*, 1902. — Rondot, *Graveurs et Médailleurs*, 1904. — H. de la Tour, *Giovanni Paolo*, 1893. — Armand, *op. cit.*

PAOLO DA RAGUSA. *Vide RAGUSA.* Italian Medallist of the middle years of the fifteenth century. The two medals known by him are signed: **OPVS.PAVLI.DE.RAGVSIO**, and represent Federigo del Montefeltro, first duke of Urbino, and Alfonso V. of Aragon, King of Naples.

PAPALEO PIETRO (*Ital.*). Sicilian Sculptor, who flourished towards the end of the seventeenth century and beginning of the



Portrait-medal of Flavio Orsini.

eighteenth. He was born at Palermo, but settled at Rome, where in 1695 he became a member of the Academy of San Luca.

By him is the Chapel with San Giovanni della Croce in the church of Santa Maria della Scala. The statue of San Fabiano in the Albini Chapel in St. Sebastian's church outside the walls was his last work.

Papaleo's signature occurs also on a Portrait-medal (*illustrated*) of Flavio Orsini, in Messrs P. and P. Santamaria's Collection at Rome.

The medal of the same personage, described by Armand III, 301, X, representing on *R.* Susan and the elders, although unsigned, is probably by him.

BIBLIOGRAPHY. — Information kindly communicated by Signor Pio Santamaria.

PAPE, SIMON (*French*). Engraver of the beginning of the sixteenth century, by whom is a silver Portrait-medallion of Henri IV. and Marie de' Medici, on which M. Blanchet read a communication to the French Numismatic Society on May 7, 1905.

PAPET (*French*). Director of the Mint at Lyons, under the First Republic, from *an IV* to *an VIII*. His privy mark is a greyhound.

PAPEVELT, FRANZ VAN (*Dutch*). Mint-master at Leeuwaerden (Friesland), *circa* 1527-1535.

PAPILLON, DÉSIRÉ GUSTAVE (*French*). Gem-engraver of the third quarter of the nineteenth century, born at Versailles; pupil of Lan-glois, Sézanne and Laloude. The following works were exhibited by him between 1859 and 1872 at the annual Paris Salons: 1859. Head of Ceres; a study in oriental agate; — 1861. Arethusa, the companion of Diana; intaglio in oriental agate; — Portrait-cameo of M^{me} veuve R^{***}, and M. G. P^{***}; — 1863. Emmanuel, actor shell cameo; — 1864. Laferrière, actor; shell cameo; — 1865. M^{me} Papillon; shell cameo; — Poupin, actor; shell cameo; — 1866. Félix Gilbert; shell cameo; — 1867. One of the daughters of Niobe; intaglio in agate-onyx; — 1868. M^{me} Favard, of the Comédie-Française, after Mathieu-Meusnier, shell cameo; — 1870. E. F. Gilbert, shell cameo; — 1872. M^{me} la comtesse F. de Gayffier, cameo on agate-onyx; — Comte de Gayffier, cameo in agate-onyx, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des artistes de l'école française*, Paris, 1885.

PAPILLON (*French*). Medallist of the first half of the seventeenth century. Mazerolle places the date of his activity between 1600 and 1632. Nothing is known about him. His signature: **PAPILLON**



Henry II, of Bourbon, prince of Condé, 1600 (Obv.).

occurs on two Portrait-medals of Henry II. of Bourbon, prince of Condé, one of which is dated 1632 (*illustrated*). These medals are not of striking merit. To the same artist, Mazerolle suggests the attribution of Portrait-medals of Étienne Pasquier, 1605; *R.* HERCVLES GALLICVS (49 and 50 mill.), and Gaston de Bourbon, Duke of Orleans; *R.* Justice standing to l. (58 mill.; *Trésor*, II, Pl. VII, 4).

This artist may have been related to one of the numerous Line-

engravers of that name who flourished in France in the seventeenth century.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — Rondot, *op. cit.* — *Trésor de numismatique et de glyptique*.

PAPILLON, JEAN (*French*). Goldsmith of Tours, whose name occurs also as **CHAPILLON**, or **CHAPPILLON**. He engraved in 1499 or 1500, after a model by Michel Colombe, the medal which was presented by the city of Tours to Louis XII. on his visit there, 24. November 1500.



Medal of Louis XII., by Michel Colombe and Jean Papillon, 1500.

Papillon made sixty specimens in gold, one of which is still preserved in the Cabinet des Médailles, Paris (*Vide COLOMBE*, Vol. I).

The work of this medal is very elegant, and belongs to the finest specimens of early French Renaissance medallic art.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — Rondot, *op. cit.* — E. Babelon, *Les origines de la Médaille en France*, Revue de l'Art, 1905.

PAQUET, ANTHONY C. (*Amer.*). Medallist, born at Hamburg in 1814; emigrated to the United States of America in 1848; served as Assistant Mint-engraver at Philadelphia, from 1857 to 1864, and died in 1882 at the age of sixty-eight.

Amongst his medals are: George Washington (Washington Cabinet of Medals, inaugurated 22. February 1860); — James Ross Snowden, director of the U. S. A. mint, 1869; — Andrew Johnson, 1865; — General U. S. Grant; — James Buchanan; — Alexander Hill Everett; — Col. Freeman; — Mariato Donato Munoz, 1867; — Frederick Henry Rosa, assistant surgeon, 1832-1872; — Various Life-saving medals; — American Medical Association, 1847; — N. W. Sanitary Fair, 1865; — Capt. Creighton, and others, medal awarded to them for assistance rendered to the crew of the U. S. A. steamship San Francisco, wrecked in December 1853.

A. C. Paquet was probably the son of Toussaint François Paquet, a worker in bronze at Hamburg.

BIBLIOGRAPHY. — George G. Evans, *U. S. Mint Centennial*, 1892. — Dr F. P. Weber, *English Medals by foreign Artists*, 1894. — Marvin, *Masonic Medals*, 1880. — Snowden, *The Washington and National Medals*, 1861.

(To be continued.)

THE GODDESS VESTA, AND THE TEMPLE OF VESTA AS REPRESENTED ON ROMAN COINS

It is said that the Temple of Vesta was in a good state of preservation at the end of the fifteenth century, but that it was entirely destroyed by Michaelangelo and his successors, the materials being used, either in blocks or as lime, for the erection of St. Peter's.

The round Temple in the Piazza Bocca della Verità, commonly known as, and erroneously called in guide books "Temple of Vesta", — a picturesque structure consisting of twenty Corinthian columns in solid marble, — is one of the best preserved ancient Roman buildings, but its original name is uncertain and Prof. Lanciani confesses to his inability to solve the mystery. It gives us however a good idea of what the Temple of Vesta might have looked like, and coins show us a construction very similar to this.

The site of the celebrated Temple of Vesta, at the south of the Forum Romanum has been thoroughly excavated. In the centre of a solid foundation of concrete a four-sided *cella* was found, having brick walls... The temple area was enclosed by a wall of tufa blocks. Numerous fragments of the marble entablature, columns, and casseted roof strew the ground.

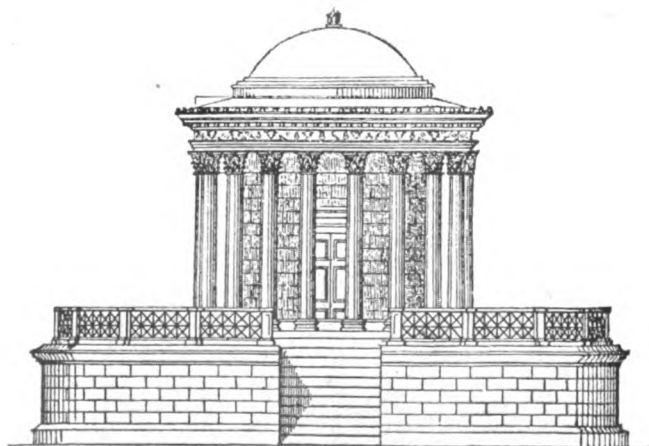


The round Temple in the Piazza Bocca della Verità (erroneously called "Temple of Vesta".)

This most sacred of all Roman shrines was not strictly a *templum*, but rather an *aedes sacra*, as it was not consecrated by the augurs, the presence of the sacred fire being sufficient to give it a character of the highest sanctity.

The Temple of Vesta was frequently burnt and rebuilt. In the great conflagration during Nero's reign, it was entirely destroyed. The last restoration was that of the Emperor Severus, who rebuilt it as a circular marble Corinthian temple, with 18 columns, on a high podium.

The wood-cut given below is a restoration from existing remains by Comm. Lanciani of the Aedes of Vesta, as restored by Severus.



Aedes Vesta, as restored by Severus (from the reconstitution by Prof. Lanciani, *Ancient Rome*, p. 159).

During the time of the Republic the Temple of Vesta was (544 A.U.C.) in danger of being burned. At a later period it was damaged by an inundation, burned and restored under Nero, and under Commodus destroyed by fire, when the Palladium was saved by the gallantry of Metellus. It was again rebuilt and maintained its

original splendor, restored under Septimius Severus, later profaned by Elagabalus, and finally suppressed under Theodosius A.D. 300, although the cult of Vesta survived some fifty years longer.

When Augustus, after his election to the office of Pontifex Maximus in 12 B.C., moved his residence from the Regia to the Palatine, he built a new Aedes Vestae near his palace, in the magnificent Area Apollinis. This appears to have been a copy of the older temple of Vesta. No trace of it now exists.

In the Temple of Vesta were kept the Palladium, saved from Troy by Aeneas, other venerated relics (mystic symbols), important public documents, and the sacred fire.

The duty of the six (at first four) Vestal virgins was to keep the sacred fire burning, every day to bring water from the sacred spring of Egeria for the purification and sprinkling of the temple, to make a sacrifice of salt-cakes, to offer daily prayers for the well-being of the State and to pour on the altar of sacred fire, libations of wine and oil.

Their dress was entirely white; the chief characteristic feature being the *infula*, a coronet-shaped head-band with ribbons (*vittae*) hanging from it, and covered at the time of sacrifice by a white veil (*suffibulum*). This was a white woollen hood, with a purple border, folded over the head and fastened below the throat with a *fibula*.



Portrait of a Vestalis Maxima
(discovered in the House of the Vestals) from Lanciani, *Ancient Rome*.

The Vestals were chosen by lot out of twenty selected by the Pontifex, when not more than ten years of age, and took a vow for thirty years, after which time they were free to return to the world if they chose. In the first ten years the Vestal virgin learned her duties, during the second she practised them, and during the third she taught them to the young Vestals. A breach of the vow of chastity was punished by burial alive in the Campus Sceleratus. Their privileges were comparatively great; they paid no taxes, owed obedience to the Pontifex Maximus alone, could will their own property, and drive in carriages through the streets, were attended by a lictor when they went abroad, and had places of honour at all public games. They gave evidence without oath, enjoyed the privilege of burial in the Forum, and had the keeping of many documents of state. If they met a criminal by chance on the way to execution he was free. Their house, the *Atrium Vestae*, close to the temple, was large and magnificent, and they had public slaves appointed to serve them. It was excavated only 1883-84.

The *Vestalia* or chief day of festival of Vesta was kept on June 9, after which the temple was closed for five days for cleaning. In private houses the feast was celebrated by a meal of fish, herbs, bread, eaten, not on the usual triclinium, but by the domestic hearth, in front of the effigies of Dii Penates (Ovid, *Fast.*, VI, 309-310). The feast inaugurated by Augustus in honour of Vesta Palatina was held on 28th April, the anniversary of its consecration.

The worship of Vesta appears to have died out slowly in the fourth century, after the adoption of Christianity as the state religion by Constantine. Theodosius closed the Temple in A.D. 394. Zozimus (*Hist. Nov.*, v. 38) tells an interesting story of a visit made to the Atrium Vestae at the fourth century by Serena, the wife of the Vandal Stilicho, who took a valuable necklace from one of the statues, in spite of the remonstrances of an aged woman, the last survivor of the Vestal virgins. Soon after that time the building appears to have fallen into decay (*Enc. Brit.*, XXIV, 195).

The demolition of the church of S. M. Liberatrice in 1900 has brought to light the original spring between the Temple of Vesta (the Virgins being custodians of water as well as of fire), and the Temple of Castor and Pollux.

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Though the Greek Hestia was frequently represented in plastic art, yet among the Romans, Vesta appears to have been rarely so treated. The Athenian prytaneum contained a statue of Hestia. But there was no effigy in the Roman temple of Vesta, although one is commonly shown on reverses of coins which have a representation of the temple, and it appears to have been commonly thought in Rome that a statue of Vesta did exist inside her shrine, — a mistake which Ovid corrects (*Fast.*, VI, 297-300). No Roman statue now known can be certainly considered to represent Vesta, though a very beautiful figure of a female with veiled head (in the Torlonia collection) has, with some probability, had this name given to it (*Enc. Brit.*, XXIV, 195).

A representation of the head of Vesta occurs on a denarius of Q. Cassius Longinus, struck *circa* B.C. 60, and thus described by Babelon, *Monnaies de la République romaine*, I, p. 331, n° 9 :

Obv. Q. CASSIVS VEST. Veiled head of Vesta to right.

R. Temple of Vesta in which is placed a curule chair; in field to left, voting urn, and to right voting tablet inscribed A.C. (*Absolvo Condemno*).



A restoration by Trajan exists of this coin.

The types of both obv. and R. of this coin remind us of the famous trial instigated by C. Cassius in B.C. 113 against the Vestal virgins, in the interest of the democracy, by granting to the people the sovereign right of absolving or condemning, if it was thought that the judgment was unjust.

The next coins we have with heads of Vesta were issued by the moneyer L. Cassius Longinus, *circa* B.C. 54.

Obv. Veiled head of Vesta to left; behind, *simpulum*.

R. LONGIN IIIV. Roman citizen to left, in the act of voting, &c.
Bab., I, 333, 10.

Another variety has the veiled head of Vesta to right.

Bab., I, 333, 11.

A denarius of P. Sulpicius Galba (B.C. 69) is thus described in Babelon, II, 473, n°s 6-7.

Obv. S.C. Veiled head of Vesta to right.

R. P.GALB.AED.CVR. Sacrificial implements.

A variety has AE. instead of AED.

The Vestal virgin Aemilia who was convicted of having broken her vow of chastity is represented nude on a very rare Aureus of L. Livineius Regulus (B.C. 43-42).

M.LEPIDVS III VIR R.P.C. Bare head of Lepidus to right.

R. L.REGVLVS IIII VIR A.P.F. The Vestal virgin Aemilia, nude, standing, facing, holding spear and *simpulum*.

Bab., II, 143, n° 7.

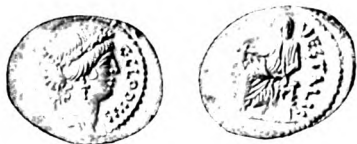
Another Vestal virgin, Claudia Quinta, is represented on coins. She was famous in connection with the story of the transportation of the image of Cybele from Pessinus to Rome. The vessels conveying the image had stuck fast in a shallow at the mouth of the Tiber. The soothsayers announced that only a chaste woman

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could move it. Claudia, who had been accused of incontinency, stepped forward from among the matrons who had accompanied Scipio to Ostia to receive the image, and after calling upon the goddess to vindicate her innocence, took hold of the rope, and the vessel forthwith followed her. A statue was erected to her in the vestibule of the temple of the goddess (Smith, *Dict.*, I, p. 761).

Obv. **C·CLODIVS C·P.** Head of Flora, with flowers, wreath of to right; behind, a lily.

Rv. **VESTALIS.** The Vestal virgin Claudia Quinta seated to left, holding simpulum. Aureus and denarius. Bab., I, p. 354, nos 12-13.



The goddess Vesta is frequently represented on Roman Imperial coins.

1st Rev. **VESTA.** Vesta, veiled, seated to left, holding patera and sceptre.

Under : *Germanicus* (Æ², Cohen 11); *Caligula* (Æ², Cohen 27-29); *Claudius* (Æ², Cohen 100).

2nd Rev. **VESTA.** Vesta, veiled, seated to l., holding the Palladium and patera.

Under : *Galba* (Æ², Cohen 312-314).

3rd Rev. **VESTA.** Vesta, standing, holding simpulum and sceptre.

Under : *Vespasian* (Æ², Cohen, 572-575); *Titus* (Æ, Cohen 340); *Gallienus* (Æ¹, Æ³, Cohen 1027-28).

4th Rev. **VESTA.** Vesta, seated to left, holding simpulum and sceptre.

Under : *Julia Domna* (Æ, Æ¹, Æ², Æ³, Cohen 226-229); *Julia Soaemias* (Æ, Æ², Cohen 22).

5th Rev. **VESTA.** Vesta, seated to left, holding the Palladium and sceptre.

Under : *Galba* (Æ², Cohen 309-311); *Vespasian* (Æ¹, Cohen 576); *Titus* (Æ¹; Æ², Cohen, 341-346); *Julia Titi* (Æ, Medallion, Æ, Æ²,



Cohen 15-18); *Domitian* (Æ¹, Æ², Cohen 611-612); *Hadrian* (Æ, Medallion, Cohen 1450); *Sabina* (Æ, Æ¹, Æ², Cohen 78-87); *Faustina Senior* (Æ, Æ, Cohen 286-288); *Faustina Junior* (Æ, Cohen 286); *Julia Domna* (Æ, Æ¹, Æ², Cohen 220-225); *Cornelia Supera* (Æ, Cohen 7); *Salonina* (Æ, Cohen 142).

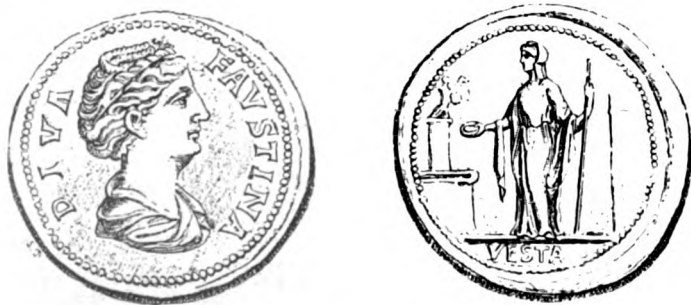
6th Rev. **VESTA.** Vesta seated, holding the Palladium and a spear.

Under : *Faustina Senior* (Æ², Cohen 289).

7th Rev. **VESTA.** Vesta, veiled, seated to right, holding sceptre.

Under : *Faustina Senior* (Æ, Cohen 290).

8th Rev. **VESTA.** Vesta, standing to left, holding the Palladium and a sceptre.



Under : *Faustina Senior* (Æ, Æ¹, Cohen 291-292); *Julia Domna* (Æ, Æ³, Cohen 230-231); *Julia Maesa* (Æ, Cohen 53).

9th Rev. **VESTA.** Vesta standing to left, holding patera and sceptre; to left, an altar, behind which surmounted by a column is a statue of Pallas; behind, a building.

Under : *Faustina Senior* (Æ Medallion: Cohen 293).

THE COIN TYPES OF IMPERIAL ROME

PREFACE

(By COMM. FRANCESCO GNECCHI).

(Continued from col. 10605.)

THE DIVINITIES AND THEIR RELATIVE TYPES

APOLLO

ACTIVS—AVGVSTVS—CONSERVATOR—MONETAE or MONETALIS—PALATINVS—PROPVGNATOR—SALVTARIS—SANCTVS.

The representation of Apollo passed on from the Republic to the Empire; it is not among those most commonly found, and, beginning with Augustus, it ended with Quintillus. Only two of the Empresses, the two Faustinas, adopted it. Apollo, whom the Greek mythology confounded with the Sun, calling him Phœbus, is generally represented nude and laureated but often wore the long robe. His emblem is the lyre. He is sometimes found on medallions accompanied by other divinities.

BACCHUS

LIBERO CONSERVATORI—LIBERO PATRI.

It is strange that the god of wine and feasting, from the time of the republic, upon the denarii of which the head only appeared, should have been introduced on the coinage with his licentious types, by two Emperors who appear to have had fewer dionysiac proclivities than others. The great Hadrian and the good Antoninus Pius alone, on some of their medallions, made an exception to the traditional and constant propriety of the representations on the Roman coinage. The dionysiac feast on a medallion of Antoninus was reproduced on an aureus of Severus, in whose time Bacchus reappears with the title of LIBER PATER which he retained under Gallienus.

Bacchus is always represented as a youth and nude, crowned with ivy, with the thyrsus, the wine-cup or a bunch of grapes. On the first medallions he appears accompanied by Ariadne and some Bacchantes, upon those of Severus by Hercules. His favourite animal was the panther, which is represented alone as his symbol on a unique small bronze of Claudius Gothicus.

CERES

CERES—CERER—CERERI—CEREREM—CERERE—AVGVSTA—DEA SANCTA—EGETIA or SEGETIA—FRVGIFERA (or FRVGIS).

The fair and gracious goddess of the fields, the Queen of fruits, although she had not the honour of a throne in the highest assembly of the chief divinities yet rivals Venus and Vesta in regard to the number of her representations on the imperial coinage. Her head, crowned with ears of corn, was already known on the consular coins; the whole matronly figure wrapped in the peplum with the emblems of the plough, ears of corn or cornucopia, as well as with the torch, as a reminiscence of her nocturnal wandering in search of her daughter Proserpina, carried off by Pluto, appears many times from Julius Cesar to Caracalla.

CYBELE

It is not until quite late that this African Goddess appears upon the coins and her representations are not very numerous. She was introduced by Hadrian and lasted only until the time of Caracalla, and the coins—medallions for the most part—upon which she figures, are always without inscription, or, at least, never bear her

name; to which fact is owing the discussion, not yet ended, as to whether the goddess of the coins of Severus, Julia and Caracalla may be, not Cybele, but the tutelary goddess or Genius of Carthage who resembles her and has almost exactly her figure. Sometimes Cybele is seated on a throne between lions or drawn in a car to which are yoked four lions, as in the beautiful medallions of Hadrian and of Antoninus Pius; sometimes she is seated upon a lion or on a dog running.

Her symbols are the turreted crown, the sceptre and the tympanum.

DIANA

AVGVSTA — CONSERVATRIX — EPHESIA — FELIX — LVCIFERA — REDVX — VICTRIX.

Diana the huntress, the virgin of the woods, sister of Apollo, assumes various names, Diana or Artemisia on earth, Luna in heaven, Hecate in the infernal regions; on the imperial coinage she is generally represented as an terrestrial huntress, in a short robe, armed with bow and quiver, with one or two torches and frequently accompanied by a grey-hound or stag. The half-moon is her symbol when she is represented as a celestial goddess but occasionally on the imperial coinage Diana takes again the antique form of Lucifera in a swift biga as she is often seen on the denarii of the Republic.

During the empire her representations lasted from Augustus to Claudius Gothicus. The chief temple of Diana was in Ephesus and her image, venerated in that temple, is reproduced on many cistofori chiefly of the time of Hadrian.

THE DIOSCVRI

Castor and Pollux, who had already figured on the coins of the Republic, were placed together for the first time under Antoninus Pius. Moreover one of the twins who is generally taken to be Castor, is reproduced on some medallions of Marcus Aurelius and Commodus, and then the Twins reunited appear upon a large series of coins under Maxentius.

They are always represented nude and the star shines over their heads; while, however, in the time of the republic, we see them most frequently galloping on horseback, on the imperial coinage we find them constantly on earth with their horses held by the reins.

HERCVLES

HERCVLI or ERCVLI

ADSECTOR — ARCADIVS — ARGIVVS — AVGVSTVS — COMES — COMMODIANVS — CONSERVATOR — CRETENSIS — DEBELLATOR — DEFENSOR — DEVSONIENSIS — ERINNANTINVS — GADITANVS — IMMORTALIS — INVICTVS — LYBICVS — MAGVSANVS — NE-MAEVS — PISAEVS — ROMANVS — THRACIVS — VICTOR.

Though merely a legendary hero, Hercules represents one of the most important figures on the Roman coinage, contesting the field with Jupiter himself both by the enormous extent of his representations and the great number of appellations which accompany his name. Dedicated from the first to distinguish the Quadrans, and reproduced on various denarii of the Republic, his glorious series was continued during the Empire. Its first culminating period was reached in the reign of Commodus, who regarded him as his favourite and tutelary genius to the extent almost of identifying himself with him, and causing himself to be represented frequently on the coins with his wives; then, after some time of comparative repose a second period was reached under Postumus, and a third under Maximianus Hercules which lasted until the time of Constantine. No other god, demi god or hero is represented in so many ways or in such varied forms. The longest legend which passed from Greece to Rome almost unmodified, is given in every detail on the Roman Imperial coinage. In the first period his types are the subject of a very great number of those marvellous monuments the medallions of the most famous epoch, beginning under Hadrian and lasting to the reign of Septimus Severus, and upon which, together with the chief hero are found, gathered into the mytho-

logical legends, the other minor heroes and secondary figures such as Antaeus, Cacus, the Hesperides, Phosphorus, the Centaur, the Hydra, Omphale &c.

In the second period, under Postumus, Hercules is represented and described with all the appellations attributed to him by the fabulous legends.

In the third, under the four Emperors, Hercules is commonly associated, especially upon the medallions, with Jupiter and the Goddess Moneta.

Hercules is always nude; the club, bow and lion's skin are his ordinary attributes.

AESCVLAPIVS

Aesculapius, the god of medicine, may be considered almost a duplicate of Salus; but he did not rival the latter in the importance of the representations on the Imperial coinage. Described for the first time by Galba, he next appeared on the medallions of Hadrian and Antoninus, then upon some coins of the family of Severus, and for the last time under Postumus and Aurelian.

Generally the austere figure of Aesculapius is represented in the toga with the staff round which is entwined the serpent. Rarely he is nude, and in that case it is perhaps not he but the African god of health who is represented.

IANVS

CONSERVATOR — PATER

Although there is much uncertainty of tradition as to the origin of Janus he may be considered as an eminently Roman deity. It is not known where he first appeared in Italy but he founded a city in Latium which was called Janiculum after him, and Saturn, who was expelled from heaven, was associated with his reign. His reign was peaceful, according to tradition, and Janus became known as the King of Peace. Such was the designation of his temple which was always shut in time of peace, as is recorded on the coins of Nero. The double head of Janus, looking to the East and to the West, the past and the future, was designed to represent the prudence of the two united races. *Janus Simulacrum duplicis frontis affectum est, quasi ad imaginem duorum populorum*¹. And he had the honour of being chosen to represent the money type of ancient Rome, the As, while merely the semi-as was assigned to the mighty Jove. Such preëminence, which has an appearance of strangeness is explained in various ways; first that Janus may be considered as the god of beginnings; *ad eum dicuntur rerum initia pertinere*². Thus Rome, renouncing Jove, of whom it was said *ab Jove initium*, assigned to him the first money as also the first month of the year. Moreover Janus was regarded as the symbol of covenants; *Janus faciendis fœderibus preest*³, another reason for assigning to him the post of honour as representative of treaties and agreements. Finally it should also be taken into account that Janus was supremely a local deity, a thing to which Rome attached extreme importance.

But in spite of the fact that upon the whole series of Republican asses in all its transformations in which his type is imprinted Janus left but a slight trace upon the Imperial coinage. After the time of the first triumvirate, which may be regarded as the transition between the Republic and the Empire, he appears only incidentally on some medallions or coins of Hadrian and Commodus, upon one denarius of Pertinax and upon one other of Gallienus.

Wherefore if we have dwelt more fully upon his name than is proportionate to the importance of his appearance upon the Imperial coinage it must be pardoned in consideration of his glorious past.

IOVE

IUPPITER, IOVIS, IOVI, CONSERVATOR AVG, AVGG N.N., CAES, CAESS N.N., ORBIS, NK, NK LYCK, PXV, LICINII AVG, PROBI AVG — CAPITOLINVS — CANTABRICVS (or CANTABRORVM) — CRESCENS — CVSTOS — DEFENSOR — SALVTIS AVG — DEVS — EXORIENS — EXVPERATOR — FORTIS — FVLGERATOR — GADITANVS — INVICTVS — IUVENIS — LIBERATOR — OLYMPIVS —

1. Servio ad *Aen.*, XII, 147.

2. S. Augustine, *De Civitate Dei*, VII, 7.

3. Servius ad *Aen.*, XII, 147.

OPTIMVS MAXIMVS — PATER — PRAE(SSES or PRAEFECTVS?)
ORBIS — PROPAGATOR — PROPAGATOR ORBIS TERRARVM PRO-
PVGNATOR — SOSPITATOR — STATOR — TONANS — TVTATOR
— VICTOR — VLTOR.

The Majestic head of Iove Optimus Maximus appeared in the first output of Roman bean-shaped coinage as the abiding symbol of the semis, and his figure and symbols hold a foremost place in the Imperial coinage; certainly the first, if we consider the multiplicity of his attributions, the different ways in which he is represented under one and the same Emperor, and the importance of the coins which represent him in every epoch. Jove is Conservator, Father and Custodian of the Emperor, and of Rome; Jove is the origin, the help, the hope, the propagator of the world; but he is also the terror of the world, the universal judge, the invincible, the vindicator. We must begin by giving an account of the numerous and varied representations, and indeed, we see him, a boy, astride the goat of Amalthea, his nurse, in the island of Crete (Antoninus Pius, Saloninus) then seated majestically on his throne, the torso nude, the legs draped in the mantle, or nude, standing with the fulmen and sceptre, or Victory and the eagle at his feet, which often bears the crown in its beak; we see him as a colossal figure in the act of protecting the Emperor; we see him in his temple before which a scene of sacrifice is being enacted, or in a triumphal quadriga or a swift biga, in the act of hurling his thunderbolts against the giants.

Often on the medallions of the good epoch he stands between Juno and Minerva. The three figures are sometimes standing, sometimes seated, sometimes the three figures disappear and only their symbols remain to represent them, the eagle, the peacock and the owl (bronze of Hadrian and Antoninus Pius).

On medallions of the four joint Emperors he is often accompanied by Hercules and the goddess Moneta.

IVNO

IVNO, IVNONI, IVNONEM.

AVGVSTA — CONSERVATRIX — LVCINA — MARTIALIS — REGINA
— REDINA (probably in error for Regina). — SISPIA — VICTRIX.

The Superb Juno, sister and consort, often capricious and not always amiable, of Jove, is represented as a matron diademed and furnished with a sceptre, and having a peacock as emblem. Her statue in the temple is represented for the first time upon the coins of the Flavii, and her personification figures upon those of several Emperors and almost all of the Empresses up to those of Magna Urbica.

Among the functions of Juno was that of presiding over the mint, On this account she sometimes assumed the name of Juno Moneta, and may thus be confounded with the goddess Moneta.

ISIS and SERAPIS

ISIS FARIA — DEO SANCTO SERAPIDI (or SARAPIDI)

The two important Egyptian divinities made their momentary appearance only upon the small bronze coins which are attributed to Julianus II, Helena and Jovianus; but they are, perhaps, not all to be attributed precisely to that epoch. Isis makes a fugitive appearance also upon some medallions of Faustina the younger, and Serapis under Septimius and Postumus. Isis is always represented with the lotus flower on his head except for the few times that it is held in his hand. His emblems are the sistrum, a vase, a pail or a branch. Now he is represented seated to front in the act of suckling his son Horus; now standing semi-nude, with the prow of a ship of which he holds the sail, then upon a car drawn by two mules or two hippopotami; now he is seated on a running dog or lion. When accompanied by Osiris, both terminate as sirens and hold between them a vase from which issues a serpent.

The head of Serapis is ornamented with the modius, he carries the sceptre and orb; but more often he is represented as a bearded bust.

MARS

MARS, MARTI, MARTEM

ADSECTOR — AVGVSTVS — COMES — CONSERVATOR — DEVS — INVICTVS — PACATOR — PACIFER — FVNDATOR PACIS — PATER — PATER PROPVGNATOR — PATER NK — PROPVGNATOR — VLTOR — VICTOR.

The god of war, the father of Romulus and Remus, makes his first appearance in his full Greek form upon the first bronze and silver Roman money coined in the Campagna, and then he is reproduced upon various denarii of the Republic. In the imperial series he contests with Jove and Hercules for the primacy from Augustus until the Constantinian era. Now nude, now in military array, he has sometimes a peaceful attitude but more often a warlike one. His emblems consist of an olive branch in the first case, and of arms and trophies in the second. A magnificent temple was erected in his honour by Augustus, under the title of MARTI VLTORI, a temple which is represented on the coinage of Augustus himself.

BATH TOKEN ISSUES

Early in 1904 you published in the *Numismatic Circular* a series of articles on the Bath token issues of the 18th century.

A few notes collected since, amplifying information then given, may now prove worth perusal.

Of the numerous Bath issuers of that period, by far the most prominent was the firm of Mary Lambe and Son. Founded in those long ago halcyon days, when as a fashionable resort Bath stood unrivalled, the business which from its commencement used the 'India House' as a trade sign, was long carried on in a building of early seventeenth century date, whose gabled frontage faced to Stall Street only, directly opposite the old world hostelry, the Three Tuns, from which a token was circulated in the 17th century, and was famous from its most intimate connection with the Mail Coach system, which, instituted in 1784 by a citizen of Bath, John Palmer, later commemorated both system and founder, by the Mail Coach Halfpence, Atkins, Middlesex, 258 &c.

The Bath City Improvement Act of 1789, sanctioned most extensive street alterations, and many doubtless inconvenient, but certainly picturesque, buildings and thoroughfares were then acquired and swept away.

Under this Act a section of Lambe's premises were rebuilt on the erection of the present Bath Street, of which the first stone was laid on March 30th 1791; bearing the inscription. 'For the honour and dignity of this City'. The then owner, Mary Lambe, continued occupancy of what was left of the old building in Stall Street, and the new building, No 1. Bath Street. To-day, these premises remain (with the exception of the ground floors) unaltered since the time, when from the 'old established Tea and Grocery warehouse' such quantities of the traders coinage passed into circulation.

The Bath Chronicle of July 21st 1791; contains the following "First established TEA and GROCERY WAREHOUSE in this CITY. M. LAMBE most respectfully returns thanks to the publick for past favours, and solicits a continuance to herself and SON whom she has taken into Partnership. M. LAMBE and SON. Request leave to assure their friends and the publick, no house in the TEA and GROCERY Trade shall undersell them. They can (with safety to the long established credit of their house) recommend their present Stock of TEAS as of very prime qualities and lowest prices. They were particularly selected from the last Tea Sale".

The Son whose entry to the business was thus announced, was Lacon Lander Lambe, then a young man of twenty-one; the two L's interlaced, appearing on the farthing tokens of 1795 may be taken as his monogram.

In the contemporary work 'Provincial Copper Coins' by Cha^s Pye, mention is made of 'Mr Lambe and Mr Jelly of Bath, who were collectors' and the token enthusiast referred to must have been, L. L. Lambe, of Mary Lambe and Son; whose numerous issues were fully dealt with in previous articles.

It is highly probable that at the decadence of the token period, the excessive number of their tokens that had been circulated and for which the junior partner was no doubt responsible, were found to have prejudiced the prosperity of the business, in any case the partnership was not of long duration.

On the 20th of June, 1799; the Chronicle contained the following 'Partnership dissolved' Bath, May 20th; 1799. The Public are hereby requested to take Notice that the TEA and GROCERY Business lately carried on under the firm of MARY LAMBE and SON is from henceforth the sole property of the said MARY LAMBE; and that all persons having any demand on the said concern, will be paid by the said Mary Lambe, to whom all persons that stand indebted thereto are hereby required to pay the same forthwith. — And MARY LAMBE Begs leave to thank her Friends and the Public in general for their past favours, when in partnership with her Son and to request a continuance of the same on her own separate account, as it is her intention to continue the above mentioned business in all its branches?

In the autumn of the year 1800, Mary Lambe passed away, and the name under which the business had so long been carried on disappeared shortly after, on its acquisition by a William Miller.

At the time of writing the earlier articles I had not been successful in locating Wood and C^o. In a recent acquisition, the first volumes of "The Bath Herald and Register" definite information is given concerning this firm under date, December 21st; 1793. They then carried on business at N^o 2 Bath Street, adjoining the premises of M. Lambe and Son, and their location may be taken as explanatory of their partiality for using Bath Street as a device, and why some of their issues were struck to Lambe's order, as, being a neighbour he doubtless acted for them.

'To the Nobility, Gentry and others.

James Wood (late W^m and James Wood, N^o 2 Bath Street, Bath; and in Hanway Yard, London) most respectfully informs his friends and the public in general, that on account of his Brother's Decease, and the extensive concern and great pressure of business in London, his personal presence there is indispensably necessary.

He therefore intends Selling Off for a Few Weeks
The Valuable Stock in Bath.

Being an entire new assortment of Linen Drapery; Haberdashery. Hosiery and Silk Mercery.

J. W. returns his most grateful acknowledgements to the public for their past favours, and hopes by an unremitting attention, and an earnest endeavour to give satisfaction, to merit a continuance of their future patronage and preference.

The final clause of this advertisement gives evidence of the intention to carry on the business after the announced sale, and numerous payments to Wood & C^o by local charitable organizations in 1794-5 prove its continuity.

The same volume of the 'Herald and Register' contributes the definite location of 'Heath, Ironmonger, &c.' who so largely contributed to the issues of Bath tokens.

Under date, November 23rd 1793; appears the following:

"FRANCIS HEATH

Ironmonger, Brazier, &c. N^o 15, Bath-Street
Opposite the Pump Room; Bath.

Begs leave to return his sincere thanks for the many favours he has already received, and to solicit a continuance of the same, and acquaints his Friends and the Public in general, he has just laid in an assortment of elegant BLOCK TIN WARES. which upon trial, will be found much cheaper than even the tinning of coppers, and are equally as wholesome as silver, and they are made on a superior principle so as to prevent unsoldering. — A complete set only 8 £ 8 s".

Heath was probably the first tenant of N^o 15 Bath Street, part of the frontage of which faces on Stall Street, directly opposite to the 'West front of (the) New Pump Room' so favorite a device on his tokens, and as a trader carrying on business but a few yards away, Heath must have watched with impatience, the extremely slow progress of the building operations, and taken keen interest

in the many controversies that raged over the erection of the Pump room.

Previous to 1800, Heath for a time occupied part, if not the whole, of N^o 2, in addition to N^o 15 Bath Street.

In common with so many other issuers of tokens, Heath was overwhelmed by financial difficulties, and in the Bath Chronicle, of January 15th 1801; is the announcement. — 'Bankrupts' Stock. To be Sold by Auction' 'this present Thursday, Jan 15 and 2 following days. ALL the STOCK in TRADE of FRANCIS HEATH. IRONMONGER. HARDWARE and TOYMAN, a bankrupt. Removed from his Shop in Bath-Street to the Great Auction Room in Parsonage Lane'.

The bankruptcy did not terminate his trading career, as he was carrying on business in 1809.

Fairly unique amongst the cities that contributed to the enormous issues of the 'trader's coinage' during the 18th century, is the position that can be claimed for Bath, with its Bath Street.

An ardent collector of tokens of that period, caring to make the pilgrimage and stroll on the east side of the busy Stall Street of today, may face the frontage of the 'Private Baths' Atkins, Som^t. 68; immediately on his left rises the 'West front of (the) New Pump Room'. Som^t. 32, &c.; and a few steps will enable him to view both the 'North front' of the same building, Som^t. 33; and the interior of the Room, appearing as a device on Som^t. 70 and 71.

If he retraces his steps to the front of the 'Private Baths' the Queens Baths of the present day, and looks westward from his point of vantage, Bath-Street, Som^t. 60 &c.; with its imposing semi-circular sweep and columned frontages stretches away before him, the 'Cross Bath Pump Room' Som^t. 61; lying full across the street end closing the view. Not yet is Bath Street exhausted of its token charm to the possible pilgrim; at the south corner of the circling sweep stand the premises once occupied by M. Lambe and Son, and no collector of tokens needs reminding of their contributions to the tokens of Somerset; at the house adjoining, Wood and C^o, Som^t. 9 &c., carried on business; while to adequately complete the interest evoked, at the north end but a few paces distant, in premises threatened but as yet unaltered, a replica of those once Lambe's, the business of Francis Heath, Som^t. 16 &c.; flourished and decayed. On the so often used device of Bath-Street, the houses tenanted by the three issuers, Lambe, Wood and Heath are clearly shewn.

Assuredly no other place can possess so many points of interest appealing to all collectors of 18th century tokens, located on so limited an area.

Apart from its numismatic aspect, scarred and disfigured in many respects as it now is, lacking much of the charm and 'dignity' it possessed when fresh from the builders hands, and unadorned appealing so strongly to issuers in the long vanished days of that token period, Bath Street will still amply repay a visit for its architectural effect alone.

Referring to the countermarked issues, contemporary with the tokens, of 'THOMAS. N^o 3. COCK LANE. BATH. CUTLER' a variety reads 'THOMAS. RAZOR MILL OR N^o 3 COCK LANE. BATH. CUTLER'. Thomas carried on business in the modern Union Passage, a bye way now, an important thoroughfare then. A Map of Bath and its suburbs published in 1795; shews a 'Mill for Edge Tools' situate about a mile from 'Cock-Lane' in a valley then as now of extreme beauty.

This was certainly the 'Razor Mill' then in the possession of Thomas, but soon after removed and its site covered by a storage bason on the construction of the Kennet and Avon Canal.

Faithfully yours

Sydney Sydenham.

NOTES ON THE EIGHTEENTH CENTURY TOKENS

Gentlemen,

I have pleasure in submitting for your acceptance, with a view to publication in your *Numismatic Circular*, the following small addition to my former Notes.



This illustration represents the portraits of the members of the "Jacobite Club", or the Twelve Apostles, as they were called, all of whom were Birmingham Traders etc. at the end of the 18th. Century. The picture was painted by John Eckstein in 1792, and was the joint property of all, but it was to become the sole property of the last survivor. As it contains portraits of three Token Celebrities, I venture to think it might interest collectors of this class of numismatics.

1st portrait. JOHN FREETH (see Atkins, 203, 9). He is seated at the table second from the left hand side wearing a three cornered hat, similar to that shown on the token itself. Freeth, kept a Tavern at the corner of Lease Lane, and Bell Street, at which house the Club assembled. He was a poet of local renown and published several volumes of his WORKS at various times, and one was as follows :

The Annual Poetical Songster, with a Preface on the Times, by John Freeth Birmingham. Printed by Thomas Pearson, for the Author, and Sold by R. Baldwin, Paternoster Row, London, MDCCXCIV. post 8 vo. 48 pp.

Most of the Songs refer to the Politics of that day as the title implies.

Freeth died Sep. 29th. 1808, and was buried in the Old Meeting House; this verse was put upon his tombstone.

"Free and easy through life his wish to proceed,

Good men he revered, be whatever their creed ;

His pride was a sociable evening to spend,

For no man loved better his pipe and his friend".

2nd. portrait. JAMES BISSET (see Atkins, 213, 79 & 80). He is the third figure from the right and wears a tall hat, and as he outlived all the other members of the Club, the picture became his sole property. In 1813 he removed his exhibition (mentioned on his tokens) to Leamington Spa, and a year later published a Guide Book to that neighbourhood. He died Aug. 17th. 1832 aged 72, and was buried near the south transept of the Parish Church, where a monument was erected to his memory.

3rd. portrait. JAMES SKETCHLEY (see Atkins, 101, 261, etc. and Davis's Token Coinage of Warwickshire 24. 212 etc.). His portrait is that shown standing upon the outside of the group on the right hand side, just behind Bisset. He was an Auctioneer and Appraiser, in Moor Street, Birmingham, and likewise the oldest member of the Club.

It is curious how unfortunate the manufacturers of the tokens were in spelling his name incorrectly, the only one accurate appears to be Atkins, 102. 264 c. and Davis, 24. 220. The tokens having Masonic edges would have been more correctly placed by Mr. Atkins under Birmingham instead of London, as without doubt

the dies were in the first instance cut for Sketchley, who was a freemason as the edges indicate. The dies were also used by the London issuer who was likewise a freemason.

Mr. Atkins at the time of publication was probably not aware that Sketchley was a Birmingham man, as otherwise he would have divided the London section into two, and placed part under Birmingham.

I beg to remain,
Yours very respectfully,
Arthur W. WATERS.

BRITISH MUSEUM ACQUISITIONS

The Department of Coins and Medals in the British Museum has recently been enriched by two important acquisitions. The Committee of the National Art-Collections Fund have presented a brilliant specimen of what, from a purely technical point of view, is one of the most remarkable products of the medallic art in Germany. This is the silver medal of the Trinity, made in 1544 by Hans Reinhardt of Leipsic for Duke Moritz of Saxony. On the obverse is a representation of the Trinity, supported by two angels. On the reverse are two angels holding a tablet inscribed with passages from the Athanasian Creed and from a hymn for Trinity Sunday. Extraordinary skill has been brought to bear on the casting and subsequent chasing of the piece; certain details — such as the curls of the beard of God the Father, and the figure of Christ — having apparently been made separately and applied. About six specimens of this medal are known. A later version of the piece, made in 1569, for Duke Augustus, is in the Victoria and Albert Museum; and a third variety, in the Metzler Collection at Frankfurt, is dated 1574, and bears, on the reverse, a representation of the Adoration of the Kings. The specimen acquired by the national collection yields to none in the excellence of its preservation; and although by its exuberance of treatment it may offend modern canons of taste, the importance of the acquisition, as representing German art in the middle of the sixteenth century, can hardly be over-estimated.

The second addition to the national cabinet comprises the famous collection of ancient coins of Judæa and neighbouring districts (Phœnicia, Decapolis, Galilæa, Samaria, and Arabia) which was formed by the late Leopold Hamburger of Frankfort-on-Main. The collection, which consists of upwards of 2,700 pieces, many of them possessing great historical importance, has recently been purchased by the Trustees, with the result that the British Museum series of the coinage of the Kings of Judæa from the Maccabees to the revolt of Simon Barcochab is now unrivalled in its extent and the rarity of its specimens. This applies especially to the coinage of the second revolt of the Jews in the reign of Hadrian, of which the former owner of the coins made a minute study.

(*Athenæum*.)


CORRESPONDENCE

Ceylon, 4th April 1908.

The Editor *Monthly Numismatic Circular*.

Sir,

A friend of mine lately lent me your *Monthly Numismatic Circular* for February 1908. I was very much interested in a paper in it on "Ceylon Dutch Currency" signed "Henry T Grogan". I hope he will excuse me pointing out a few discrepancies or what I take to be such in same.

1. It is not quite correct to say that all the  coins appeared "during the 18th century". Duits or Challies of Holland for the years 1802, 03 and of Gelderland for 1802, 03, 04, 05, 06, were minted and sent to the East. I have one of the latter province for 1802 and I know of another collector who has this and nearly all the others. I should be glad to send Mr. Grogan a full list of the duits and half duits,

2. "The copper thorny wreath series" are known here as "Crown of Thorns Stuivers". I have never seen the 1/8 stuiver piece.

3. I am inclined to think that the inscription on "the saku of 1787" is Malay, not Arabic, and that the coin was minted there and not in Ceylon. I would read letters first line *R* "Pulu Penang".

I beg to refer Mr. Grogan to the E. I. Co. Malay Cock coin (1810) for similar like letters. I am unable to find the word "Seilung" on the coin.

4. It has long been a disputed point here, whether the Dutch coined money in Jaffna. Mr. Grogan's specimens clearly prove they did. I also see by the Colombo Museum Coin Catalogue just out that the Museum has now secured a specimen.

The Tamil letters *36* are supposed to be the initial letters of "Ilangkei" the Tamil form of Lanka. It is difficult to say what the other Tamil letters stand for.

5. The round "Lead 2 stuiver piece of 1783" may be a forgery originally coated with bronze, as it is difficult to believe that it actually would have the value (as a lead piece) of 2 stuivers.

I congratulate Mr. Grogan in possessing many rare Ceylon Dutch coins.

Yours faithfully
P. C. MAC. MAHON.
M.C.B.R.A.S.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

ROYAL NUMISMATIC SOCIETY.

April 23. — Sir John Evans, President, in the chair. — Mr. T. Bliss exhibited a series of Northumbrian pennies of Siefred, Anlaf, and Regnald II., and others of the Cunetti type; also an aureus of the Emperor Trajan, commemorating the restoration of the kingdoms of Armenia and Parthia, the reverse exhibiting the Emperor receiving the ambassadors of those countries. The obverse type, head of the Emperor, differs from any published specimens of this coin in the imperial titles. The coin came from a hoard recently found in London. — Mr. L. A. Lawrence showed a half-noble of Edward III. with a trefoil on the reverse above the lion in the third angle of the cross; a late noble of Henry IV. with characteristic square lettering on the obverse; and a quarter-noble of the same reign, with a crescent above the shield on the obverse. — Mr. F. A. Walters exhibited a sestertius of Augustus issued at Lyons, and struck on a large *flan*. — Sir John Evans read a paper on 'Some Rare or Unpublished Roman Gold Coins' in his collection. Amongst them were aurei of the Antaestia gens, recording the public vows offered for the safe return of Augustus from his Gaulish campaign in B.C. 16 (only one other specimen of this coin is known); of Antoninus Pius, recording the *vota decennialia*; of Pescennius Niger, with Reverse "Fortuna redux"; of Septimius Severus, recording his return, and that of his sons Caracalla and Geta, from Syria, A.D. 202; and of Balbinus, with the reverse type of Victory (the second of the only two gold coins known of that emperor, both of which are in the collection of Sir John Evans); also a solidus of Magnus Maximus struck in London, but giving the name of "Augusta" to that city, which it received at the end of the fourth century A. D. — Lady Evans read a paper on 'A Silver Plaque of Charles I. as Prince.' This plaque, which is unique, measures $5\frac{1}{2}$ in by 4 in., and is engraved on one face with a representation of Prince Charles on horseback, and on the other with the Prince of Wales's plumes. It resembles in many respects an engraving by Renold Elstrack which was executed in 1614-15, and on which no mention is made of the Prince having been created "Prince of Wales." This title is also omitted on the plaque on which the Prince is styled "Duke of York and Albany, and Knight of the Most Noble Order of the Garter." Lady Evans, after a careful comparison with plaquettes of similar style by Simon Passe, is of opinion that the plaque, though not so elaborately finished as some of his, is his handiwork, and that it is after the engraving by

Renold Elstrack. It was also suggested that it may have been executed at the time of the courtship of Charles and Maria, Infanta of Spain, and may have been included among the presents offered to the Princess when Charles was in Spain. When the courtship was broken off, the presents on both sides were returned, and it is within the bounds of possibility that the plaque thus found its way back to this country.

(*Athenaeum*.)

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BRITISH NUMISMATIC SOCIETY.

April 22. — Mr. Carlyon-Britton, President, in the chair. — Major Sir Harry North was elected a Member. — Mr. Bernard Roth, V. P., read a paper on 'The Hoard of Gaulish Staters and Gold Bullets discovered in the Department of the Marne in November, 1905'. One half of this hoard consisted of cupped or ordinary gold staters of the Morini, of nearly 18 carats fine, having an average weight of 100.3 gr. The other half was composed of 200 globular gold staters, or *bullæ*, of about 17 carats fine, having an average weight of 112.65 gr. In addition to specimens from the author's cabinet, there were exhibited by Mr. A. H. Baldwin ten cupped staters and fifteen *bullæ*. The shape and ornamentation of the two sorts of coins were minutely described by Mr. Roth, and, after laying stress on the weight of the pieces and the fineness of the gold of which they are made, he advanced the conclusions (1) that the recently discovered hoard does not support the opinion that cupped staters were struck from *bullæ*; and (2) that the Evans type B 8 of 'Ancient British Coins' is really Gaulish, the numerous examples found in England having probably been imported.

Major R. P. Jackson contributed papers on 'Coin-Collecting in the Deccan' and on 'Some Copper Coins issued by European Powers in Southern India.' The latter dealt with the copper issues of the English East India Company current in the Madras Presidency; and Danish, Dutch, and French issues were also passed in review, and illustrated by numerous examples. In the former paper Major Jackson described the difficulties that European and native rulers experienced, between 1835 and 1893, in the different attempts made to set the coinage of India upon an economic basis. He explained both the reasons of the unwillingness of the Indian princes to initiate, and of the trading classes to accept, reformation of the currency; and also the various devices adopted by the latter to retain the lucrative business of money-changing. He also depicted the *milieu* in which the collector in the Deccan finds himself, with six official currencies to occupy his attention, as well as more than thirty local ones of different towns and villages. Nearly all the issues, it was pointed out, being hand-made, are easily counterfeited. They differ in shape and size, and range from 10 per cent below standard to as low as 50 per cent. The confusing variety of these coins was copiously illustrated by examples from Major Jackson's own collection.

In addition to the *numismata* already mentioned, the following were exhibited: — By Lieut.-Col. Morrisson: a series of Danish coins from the Tranquebar mint, of 2 and 4 cash, ranging from about 1730 (Christian VI.) to 1845 (Christian VIII.); and other copper coins issued by France and Holland for use in India. By Major Jackson: an autograph catalogue of the coins of the State of Mysore in his own collection, which comprises more than eleven hundred pieces. By Mr. L. A. Lawrence: a heavy quarter-noble of Henry IV., weighing 27 gr., and quartering France Modern on the king's shield. By Mr. H. A. Parsons: three Anglo-Saxon sceattas. By Mr. W. Charlton: twelve Roman *minimi* found in a tumulus at Ketteringham.

(*Athenaeum*.)

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FRANKFURTER NUMISMATISCHE GESELLSCHAFT

14. april 1908. — Ueber palästinensische Münzen sprach Herr Carl Mayer (Offenbach). Der Zeitraum, in welchem im heiligen Lande selbst geprägt wurde, umfasst etwa 350 Jahre, wovon ungefähr das erste Drittel vor unsere Zeitrechnung fällt. Zu den ältesten Zeiten

wog man sich das Geld zu (in ungeprägten Stücken, Ringen u. dgl.), was aus einer Stelle des alten Testaments und auch aus der Wurzel des hebräischen Wortes Schekel hervorgeht. Später sind Münzen der Nachbarvölker (Perser, Syrer, Macedonier, Phöniciër) im Lande umgelaufen. Auf palästinensischem Boden geprägt wurden etwa gleichzeitig Städtmünzen von Askalon, Gaza u. s. w. und autonome jüdische Münzen. An ihre Stelle traten nachher die römischen Colonialmünzen. Von den Städtmünzen sind die ältesten um 148 in Askalon geprägt worden.

Antiochus VII. gab dem Hohepriester und Volksfürsten Simon Makkabäus um 139 das Münzrecht. Von diesem Zeitpunkte an rechnen die autonomen jüdischen Münzen, die der Vortragende nach der Anordnung des reichen Materials, das zur Veranschaulichung seiner Ausführungen diente, wie folgt einteilte:

- 1) die Münzen der Makkabäer bezw. Hasmonäer (-37 v. Chr.).
- 2) die der Idumäer bezw. Scheinkönige.
- 3) die der römischen Landpfleger.
- 4) die sog. Notmünzen des 1. u. 2. Aufstandes (66-70 u. 131-35 n. Chr.). Die autonomen jüdischen Münzen weisen keine Abbildungen lebender Wesen auf; sie zeigen uns Pflanzen, Früchte, Füllhörner, Opfergeräte und Musikinstrumente, wie sie beim Gottesdienste Verwendung fanden. Simon Makkabäus prägte in den Jahren 1-5 ganze, halbe und viertel Schekel teils in Silber teils in Kupfer mit Kelch und Lilienstengel. Die Schrift ist samaritanisch. Von seinen Nachfolgern haben wir kleine bisweilen zweisprachige Kupfermünzen (althébräisch und griechisch). Gleichzeitig mit den Geprägten der idumäischen Fürsten von Herodes d. Gr. (37-4 v. Chr.) an finden sich römische Kupfermünzen von Augustus bis Nero.

Während des ersten Aufstandes prägten "Eleazar der Priester" und "Simon Fürst Israels" Silber und Kupfer. Aus dem zweiten Aufstande haben wir leichte Tetradrachmen (Schekel) und Denare ($\frac{1}{2}$ Schekel), sowie Gross- Mittel- und Kleinbronzen. Diese Notmünzen sind zum grössten Teil überprägte Stücke, man erkennt unter der Ueberprägung die Spuren römischer Schrift und Köpfe, so dass die ersten Gepräge festzustellen sind. Die Ueberprägungen selbst sind nur teilweise datirt.

Die vorgelegten Münzen waren vielfach Seltenheiten, zum Teil Unica. Von Städten waren vertreten Ascalon, Bostra, Caesarea, Dora, Gadara, Gaza, Gerasa, Neapolis, Petra, Philadelphia, Ptolemäus, Raphia, Sebaste, Sephoris, Tiberias.

Erwähnt wurde noch, dass Münzen mit gewöhnlicher hebräischer Aufschrift, wie solche für Cultuszwecke heute noch Anwendung finden, direkt auf nicht jüdischen Ursprung hindeuten.

Vergl. Frankfurter Münzzeitung vom 1.4.1908 (No. 88).

REVIEWS

Catalogue of the Imperial Byzantine Coins in the British Museum. By Warwick Wroth, Assistant-keeper of the Coins and Medals. In two volumes. With an introduction and 79 plates. London, 1908.

Price: £ 2. 15. 0.

Byzantine studies have of late attracted a good deal of attention. The admirable works of French savants, especially of Schlumberger, and Diehl, on Byzantine art and history, have no doubt stimulated this increased interest. "The history of the disintegrating and moribund Byzantine Empire", says Holmes, "has been explored by modern scholars with untiring assiduity; and the exposition of that debased political system will always reflect more credit on their brilliant researches than on the chequered annals of mankind". But however corrupt this state may have been, it has for a thousand years been an important factor in the world's history. In the words of Diehl "cet État quoi qu'il fût, a été grand".

There is a great deal more interest shown in the architecture and objects of art of the Byzantine period than in its coins, owing

no doubt to their stereotyped character, which renders their classification often difficult. Mr. Wroth's recent work on Byzantine numismatics, to which a hearty welcome must be accorded, will make the study of these coins a much easier one. The extraordinary richness of the British Museum in these series renders in itself a catalogue very valuable. Sabatier was hitherto the only standard treatise on this subject, but in view of the latest researches and the numerous recent contributions to Byzantine numismatics, a new up-to-date work was urgently needed.

The value of Mr. Wroth's volumes is greatly enhanced by the very character of the Catalogue, which is prefaced by a full historical introduction to the coinage of the Eastern Empire. Instead of starting the series with the reign of Arcadius, as is usually done, he begins with Anastasius I., after the disappearance "from the scene of the Emperors of the West (and their mints) with the resignation of Romulus Augustulus". Anastasius reformed the coinage, and inaugurated the large *folles*, A.D. 498, although his gold money followed the types of his predecessors. De Saulcy, Babelon, and de Salis concur in adopting the reign of this Emperor as the *point de départ* of a descriptive catalogue of Byzantine coins.

Mr. Wroth groups the coins of each reign according to denominations under their various mints (Constantinople, Thessalonica, Nicomedia, Cyzicus, Antioch, Alexandria, Carthage, Rome, Ravenna, Sicilian mints Kherson, &c.), and as far as possible in their chronological order. This arrangement is more satisfactory, and has the advantage of being scientific, whereas Sabatier's classifications under metals and alphabetical order of reverse legends has only the merit of easy reference.

In noticing the work, it is not my province to criticise the views of the writer on the attributions of individual coins, for his opinions are founded on judgment and discrimination. To compile the catalogue was no easy task, and it is small wonder that numismatists have hesitated to undertake it, although the need for a *magnum opus* of this character has been long felt.

To a student of Byzantine history, the coins, notwithstanding their lack of artistic merit, poor portraiture, and stereotyped character, have a peculiar fascination. They recall the adventurous careers of men and women, many of low birth, who rose to the highest dignity of the Empire. Before our eyes defile Justinian, the lawgiver and diplomatist, Phocas, the "New Gorgon", Leo the reformer, the famous Irene, Theodora, the overthrower of the iconoclasts, Basil the Macedonian, Leo, the Wise, the beautiful but unscrupulous Theophano, and her successive lovers Nicephorus II. Phocas, and John Zimisces, Basil 'Bulgaroktonos', the two sisters Zoe and Theodora, the Comnenes, whose annals read like a romance, and many other stars of more or less brilliancy which flashed across the firmament of the noble city of Constantine the Great.

I should mention also that Mr. Wroth's standard 'Catalogue of the Imperial Byzantine Coins in the British Museum' is beautifully illustrated with seventy-seven autotype plates, and that good and useful indices of emperors, dynasts, mints, types, remarkable inscriptions, &c. are provided at the end of the second volume.

L. F.

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Mitteilungen der Oesterr. Gesellschaft für Münz- u. Medaillenkunde, März 1908.

Rudolf Ritter v. Höfken, *Ueber den Esslinger und andere Funde Augsburger Brakteaten*. — *Die Medaille in der Jubiläumsausstellung 1908 im Künstlerhaus*. — *Subscriptions Einladung*. — *Verschiedenes*. — *Anzeigen*. — *Einläufe an die Gesellschaft*. — *Inserate*.

Revue suisse de Numismatique. Tome XIII, 2^{me} livraison, 1908.

M. A. Ruegg, *Ein unedierter Münzstempel des Gegenpapstes Felix V.* — Paul-Ch. Stroehlin, *Répertoire alphabétique de toutes les médailles, médaillons, plaquettes et jetons postérieurs au 31 décembre 1880, concernant la Suisse ou gravés par des artistes suisses, dont la description a été donnée dans les publications de la Société suisse de Numismatique depuis leur origine (1882-1906)*. — Société suisse de Numismatique: XXV^e Assemblée générale, Fribourg 1904; XXVI^e Assemblée générale, Lausanne 1905; XXVII^e Assemblée générale, Berne 1906; XXVIII^e Assemblée générale, Bâle 1907. — *Nécrologie*: Ulysse Jacot, Adolphe Hess, Aloys Furger, Maurice Himly

1. W. C. Holmes, *The Age of Justinian and Theodora*, Int. XIII.

2. Diehl, *Études byzantines*, p. 4.

Albert Rilliet, Henri Morin-Pons, Camille Reymond, Hermann Dannenberg, Robert Heiniger-Ruef, Charles-Richard Holder, Antoine Bénassy, Philippe W. Bachofen-Burckhardt, Hans Riggauer, Paul-Ch. Strobelius. — Bibliography. — Bibliothèque.

Revue Numismatique. Premier trimestre 1908.

A. de Foville, *Récents acquisitions du Cabinet des Médailles. Monnaies grecques d'Italie et de Sicile.* — G. Froehner, *Un nouveau légat de Sicile.* — R. Mowat, *Le titre d'Augusta conféré à Mæsa, à Soaemias et à Mamée par Septime Sévère, à propos de moules monétaires trouvés en Egypte.* — P. Bordeaux, *L'origine du différent monétaire B à l'atelier de Bourges.* — A. Blanchet, *Présents de médailles et anciennes décorations.* — M. Prinnet, *Sceau de Jacques à Vintimille.* — V. Leblond, *Instruction aux députés de l'hôtel de ville de Beauvais allant à Sens pour le fait des monnaies* (27 juillet 1435 ou 1440). — H. de la Tour, *Jeton de Jean Lallemand, seigneur de Magnagnac, près de Bourges.* — Chronique. — Bulletin Bibliographique.

The Numismatic Chronicle. Part I, 1908.

Rev. Arthur C. Headlam, DD., *Some Notes on Sicilian Coins.* — Bernard Roth, F. S. A., *A Large Hoard of Gold and Silver Ancient British Coins of the Brigantes, found at South Ferriby, Lincolnshire, in 1906.* — Mrs. Katherine Esdaile, *An Unpublished Medallion of the Younger Faustina.* — T. H. B. Graham, *Cromwell's Silver Coinage.* — Miscellanea.

Le Musée. Nos 3 et 4. Mars-Avril 1908.

Arthur Sambon, *Les Masques du Théâtre populaire italote et latin.* — Jean-Louis Vaudoyer, *La Comédie italienne et l'Opéra italien.* — Jean de Foville, *L'art du théâtre au XVIII^e siècle.* — L'Amateur, *Le Carnet de l'Amateur.* — A. Sambon, *Bulletin Numismatique: Recueil des monnaies antiques de la Sicile.*

The O'Hagan Coin Collections. Catalogue of the valuable and extensive collection of European, American, and other Foreign Coins, Medals, Tokens, &c. and the Series of English Commemorative Medals.

Sale by auction at Messrs. Sotheby, Wilkinson, and Hodge's rooms. April 27th to May 1st 1908. 926 lots.

Catalogue of the important series of Greek Coins. Sale at Messrs Sotheby Wilkinson and Hodge's rooms, May 4th to 9th 1908. 823 lots.

Catalogue of the Collection of Coins formed by the late Samuel Smith Esq. (Mohammedan, Indian, Continental, Chinese, American, Colonial, Irish &c. Coins).

Sale by auction at Messrs. Sotheby, Wilkinson and Hodge's rooms on May 11th and 12th 1908. 326 lots.

Catalogue of the Collection of Coins of the late Julius Witte Esq. (Ancient British, Anglo Saxon, and English Silver Coins).

Sale by auction of Messrs. Sotheby Wilkinson and Hodge's rooms, April 13th and 14th 1908. 393 lots.

Münzen und Medaillen von Nord-, Central- und Süd America. Sammlung des + Herrn Georg F. Ulex. Hamburg.

Versteigerung in Frankfurt a. M. den 11 Mai 1908 und folgende Tage. Expert, Ad. Hess Nachf. 4176 Nos.

Monnaies antiques, grecques et romaines, Monnaies étrangères en or. Collection de M. le Dr Rousset de Philadelphie. Vente à Paris les 24 et 25 Avril 1908. Expert, E. Bourgey. 437 Nos.

Auktions-Katalog. Sammlung des Herrn Kapitän F. A. Tschumakoff. Smolensk. Münzen von Russland. Versteigerung in Frankfurt a/Main 20. Mai 1908 und folgende Tage. Expert, Sally Rosenberg. 1170 Nos.

Monnaies impériales grecques en potin frappées à Alexandrie d'Égypte. En vente aux prix marqués. Ch. Dupriez. Bruxelles. 1027 Nos.

Numismatisches Literatur-Blatt. Nos 161/162, 163. 1908.

Übersicht der erscheinenden numismatischen Zeitschriften, &c.

Mehl's Numismatic Monthly. April 1908.

Rev. Thos. P. Kelly, *The Origin of Coins. How money came into use.* — Canada to make its own Coins. — A Collector's Ideas on Specializing. — Numismatic Societies, &c.

The Numismatist. April 1908.

A. G. Heaton, *California Private Mint Gold Dollars.* — Rare modern Roumanian Gold. — M. J. Cooney, *Some facts about Pilgrim's Rest Coins.* — The motto will be returned. Communications. — Numismatic Societies. — Queries. — Text on Coins. — Gold Coins of Home Manufacture circulate in Baker City. — With the Cataloguers. — Linelets. — Irony of Coins. — Correction, &c.

Numismatikai Közlöny. 1908, 2. Füzet.

Finaly Henrik, *Középkori magyar metrologiája.* — Finaly Gábor, *Magyar fordításával.* — Gohl Ödön, *Római pénzek a magyar nemzeti múzeum gyűjteményéből (IV).* — Supka Géza, *A laci bárbar éremlelet.* — Gohl Ödön, *Numismatikai ritkaságok.* — G-n, *Erdélyi emlékművek.* — Ötvös Gábor, *Irodalom.* &c.

Blätter für Münzfreunde. April 1908.

Schaumünzen auf die Kaskaden zu Wilhelmshöhe. — Wittelsberger Fund und Vierschildbeller. — Die physikalische Chemie im Dienste der Archäologie, speziell der Numismatik. — Ergänzungen der Münzkunde des Bistums Minden. — Mitteilungen zur oberdeutschen Münzkunde. — Nachtrag zum Eschenfelder Funde. — Zwei Konventionsmünzen aus dem Bodenseegebiet, &c.

Frankfurter Münzzeitung 1. Mai 1908.

Nessel, *Die Münzen der Bischöfe zu Strassburg. Hohenstaufenzeit Fortsetzung.* — Neue Münzen und Medaillen. — Münzfunde. — Kleine Mitteilungen. — Literatur. — Numismatische Gesellschaften. — Nekrolog: O. Bally

Berliner Münzblätter. Mai 1908.

R. Nadrowski, *Ein unbekannter Rechenpfennig des Thorner Münzmeisters Daniel Bottcher.* — Emil Bahrteldt, *Der Bractatenfund von Eorve.* — Sammlungen, &c.

Monatsblatt der Numismatischen Gesellschaft in Wien. April 1908.

Die ältesten Silbergoldprägungen Kaiser Maximilians I. Festschrift der Geschichtsvereine Wiens. — Ausflug nach Carnuntum. &c.

Sammlung Erbstein. I. ABTHEILUNG: ITALIENISCHE UND DEUTSCHE RENAISSANCE MEDAILLEN. Versteigerung in Frankfurt a/M. den 18. u. 19. Mai 1908. Expert: Adolf Hess Nachf. 621 lots.

Monnaies grecques antiques. Vente à Paris les 22 et 23 mai 1908. Experts: Rollin et Feuarent. 362 Nos.

Numismatische Korrespondenz. Mai 1908.

Rudolf Kube. Berlin. 1619 Nos.

Rassegna Numismatica. Maggio 1907.

Solone Ambrosoli (con ritratto). — Prof. Luigi Correr, *Ripostiglio di monete juse e battute.* — Edoardo Martinori, *Zecca di Bologna. Bolognino piccolo inedito.* — Prof. Dott. Luigi Rizzoli, *Sul privilegio imperiale di battere moneta concesso alla famiglia padovana Basilii.* — *Nuove medaglie svizzere di Sport, &c.*

Bolletino Italiano di Numismatica. Aprile 1908.

Lodovico Lafranchi, *Contributi al "Corpus" delle falsificazioni.* — Alberto Cunietti-Cunietti ten col., *Alcune varianti di monete di zecca italiane (LIV-LVIII continuazione).* — Serafino Ricci, *La medaglia d'oro in onore di Ercole Vidari.* — La Redazione, *Il terzo convegno dell' Atene e Roma nell' aprile a Milano e il Circolo Numismatico milanese, &c.*

Verzeichnis verkäuflicher Münzen und Medaillen. Mai 1908.

Zschiesche und Köder. Leipzig. 7963 Nos.

Verzeichniss verkäuflicher Münzen und Medaillen. No 15, 1908.

H. S. Rosenberg. Hannover. 4303 Nos.

Verzeichniss verkäuflicher Münzen und Medaillen. April 1908.

Hans Meuss, Hamburg. 1267 Nos.

Le Monete di Zecche Italiane nella Raccolta Caprotti. Catalogo No 1. Vendita a Milano il 11 Maggio 1908 e successivi. Expert: C. e C. Clerici. 2209 Nos.

CATALOGUE

OF

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ABBREVIATIONS

A. = Gold. — R. = Silver. — E. = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — R. = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F. = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce. — R. = Rare. — RR. = Very rare. — RRR. = Extremely rare. — H. = Head, *Historia Numorum.* — B. = Babelon, *Monnaies consulaires.* — C. = Cohen, *Monnaies impériales, 2^e édition.* — M. = Mionnet, *Monnaies grecques et romaines.* — Ev. = Evans, *Ancient British coins.* — K. = Kenyon, *Gold coins of England.* — Hks. = Hawkins, *Silver Coins of England.* — Rud. = Ruding, *Annals of the Coinage.* Ed. 1840. — A. = Atkins, *British Colonial coins.* — T. = Tancred, *Historical Record of War Medals.* — M. I. = Medallie Illustrations of English History, Franks and Grueber. — Mad. = Madai, *Münzcabinet.* — S. R. = Schulthess-Rechberg *Thaler-cabinet.* — Rm. = Reimmann, *Sale Catalogue.* — B. M. Cat. = British Museum Catalogue.

GREEK COINS

(Continued from col. 10616.)

ELIS

- 53342 (Before B.C. 471.) R. Drachm. Obv. Eagle flying to l., holding in beak serpent which twines round his body. R. FA. Winged thunderbolt. Wt., 42 grs. B. M. Cat., Pl. x, 2. V. F. 1 15 "
- 53343 (B.C. 471-370.) R. Stater. Obv. Eagle flying to r., tearing hare. R. FA. Winged thunderbolt. Wt., 186 grs. B. M. Cat., Pl. xi, 4, var. V. F. 7 10 "
- 53344 R. Stater. Obv. Head of eagle to l.; below, leaf on which

- traces of letters **AA**. **R**. Winged thunderbolt between **F—A** within olive-wreath. Wt., 183 grs. *B. M. Cat.*, Pl. XII, 1. *From the Hoskier Collection.* V. F. 27 " "
- 53345 **R**. Stater. Similar type. F. 4 10 "
- 53346 (B.C. 421-370.) **R**. Stater. Obv. Head of Hera to r. wearing stephanos adorned with flowers. **R**. Thunderbolt between **F—A** within olive-wreath. Wt., 188 grs. *B. M. Cat.*, Pl. XII, 13. *From the Rhosopoulos Collection.* V. F. 6 10 "
- 53347 (B.C. 362-312.) **R**. Stater. Obv. Head of Zeus to l., laureate. **R**. **FAEION**. Eagle with closed wings standing to r. on meta. Wt., 188 grs. *B. M. Cat.*, Pl. XIII, 8, var. E. F. 40 " "
- 53348 **R**. Diobol. Obv. Head of Zeus to r., laureate. **R**. **FA**. Eagle with closed wings to r. looking back. Wt., 13 grs. *B. M. Cat.*, Pl. XIII, 10. E. F. 2 " "
- 53349 **R**. Diobol. Similar type. F. D. C. 1 15 "
- 53350 **R**. Stater. Obv. **FA**. Head of Hera, to r., wearing stephanos; hair bound up behind. **R**. Eagle with closed wings to r., looking back within olive-wreath. Wt., 182 grs. *B. M. Cat.*, Pl. XIII, 12, var. *An excellent specimen from the H. P. Smith Collection.* E. F. 70 " "
- 53351 **R**. Stater. Obv. Head of Hera to r., wearing stephanos inscribed **FAEION**. **R**. Eagle with spread wings to l. standing on shield, looking back; all in olive-wreath. Wt., 186 grs. *B. M. Cat.*, Pl. XIV, 5. V. F. 14 " "
- 53352 **R**. Stater. Type similar to last with **F** in field of reverse. F. 3 " "
- 53353 **R**. Triobol. Obv. Head of Hera to r., hair rolled. **R**. Eagle with spread wings standing head turned to l. Wt., 45 grs. *B. M. Cat.*, Pl. XIV, 7, var. *Fine style.* V. F. 4 " "
- 53354 **R**. Triobol. Obv. As last. **R**. **FA**. Eagle with spread wings standing on shield, head turned to r. V. F. 2 5 "
- 53355 (B.C. 312-271.) **R**. Stater. Obv. **F A**. Head of Hera to l. wearing stephanos adorned with flowers. **R**. Eagle with closed wings standing to l. within olive-wreath. Wt., 187 grs. *B. M. Cat.*, Pl. XIV, 13. F. 6 10 "
- 53356 (B.C. 271-191.) **R**. Drachm. Obv. Eagle flying to r., tearing hare. **R**. **FA**. Thunderbolt. *B. M. Cat.*, Pl. XV, 9. V. F. 1 17 6
- 53357 **R**. Drachm. Obv. As last. **R**. **FA**. Thunderbolt with wings at one end. *B. M. Cat.*, 135. V. F. 2 " "
- 53358 (After B.C. 191.) **R**. Obv. Head of Zeus to r., laureate. **R**. **FA** | **AEI** | **ON** in olive wreath. *B. M. Cat.*, Pl. XVI, 3. *Fine patina.* E. F. " 10 "

PALE

- 53359 (B.C. 370-189.) **R**. Drachm. Obv. **PA**. Head of Persephone to l., crowned with corn. **R**. Cephalus seated to r., on rock. *B. M. Cat.*, Pl. XVII, 15. R. F. " 14 6

MESSENIA

- 53360 (B.C. 280-146.) **R**. Hemidrachm. Obv. Head of Zeus to r., diademed. **R**. Tripod within wreath, in the field, **ME—Σ** | **ΞΕ—NO** | **XA—PHΣ**. *B. M. Cat.*, 18. F. D. C. " 6 6

LACONIA

THE LACEDAEMONIANS

- 53361 (B.C. 280-146.) **R**. Hemidrachm. Obv. Bearded head of Herakles to r., laureate. **R**. **AA**. Amphora between caps of the Dioscuri, surmounted by stars; in the field **A—R**, all in wreath. *B. M. Cat.*, 8. E. F. " 15 "
- 53362 **R**. Hemidrachm. Obv. As last. **R**. Type as last, serpent twined round amphora; in the field, **ΠΙ—CIP**. *B. M. Cat.*, Pl. XXIV, 4 var. E. F. 1 10 "
- 53363 **R**. Hemidrachm. Similar type (head diademed). In field of reverse, **Π** **KH**. *B. M. Cat.*, Pl. XXIV, 5. E. F. " 17 6
- 53364 **R**. Hemidrachm. Similar. V. F. " 10 "
- 53365 **R**. Hemidrachm. Type as last. In field of reverse, **ΦΙ** **AO**. *Variety not in B. M. Cat.* E. F. 1 5 "
- 53366 **R**. Hemidrachm. Obv. Head of Zeus ivy-crowned. **R**. Type as before; in the field, **Δ—A**. *B. M. Cat.*, Pl. XXIV, 6. *From the May 1900 Sale.* V. F. 1 5 "
- 53367 **R**. Hemidrachm. Obv. Head of Zeus laureate. **R**. Usual type; in the field, **A—PI**. *Variety not in B. M. Cat.* V. F. " 17 6
- 53368 **R**. Hemidrachm. As last; in field of reverse, **K**, **E**. *Var. not in B. M. Cat.* V. F. " 12 6

ARGOS

- 53369 (Before B.C. 421.) **R**. Hemidrachm. Obv. Forepart of wolf to l., at bay. **R**. **A** in shallow incuse, in upper part of which two deeper incuses. *B. M. Cat.*, 3. F. " 4 "
- 53370 **R**. Hemidrachm. Similar type; in field of reverse, ... *B. M. Cat.*, 5. F. " 4 "
- 53371 **R**. Hemidrachm. Similar, with ... *B. M. Cat.*, 8. V. F. " 6 6

- 53372 **R**. Hemidrachm. Obv. Forepart of wolf to l. at bay; in the field **ΣO**. **R**. **A** in shallow incuse as before; below, **M**. *B. M. Cat.*, Pl. XXVII, 3 var. R. F. " 12 6
- 53373 (B.C. 421-350.) **R**. Hemiobol. Obv. Head of young Herakles to r. in lion's skin. **R**. **APΓE[ION]**. Wolf's head to r. Wt., 7 grs. *Not in B. M. Cat. RR.* F. 1 " "
- 53374 (B.C. 350-228.) **R**. Hemidrachm. Obv. Forepart of wolf to l. **R**. **A** in shallow incuse square; below, club; in the field, **AP**. *B. M. Cat.*, 57. F. F. " 9 "
- 53375 **R**. Hemidrachm. Obv. As last; in field, **O**. **R**. **A**; below, eagle on harpa to r.; in the field, **ΠY**. *B. M. Cat.*, 61, var. F. " 6 6
- 53376 **R**. Hemidrachm. Obv. Forepart of wolf to r. **R**. **A**; below, eagle on ...; in the field, **Σ** **EY**. *B. M. Cat.*, 64. V. F. " 9 "
- 53377 **R**. Hemidrachm. Obv. Type to l. **R**. **A**; below, crescent; in the field, **NI**. *B. M. Cat.*, 67. V. F. " 9 "
- 53378 **R**. Hemidrachm. Obv. Type to r. **R**. **A**; below, club; in the field, **ΦA**. *B. M. Cat.*, 82. V. F. " 10 "
- 53379 **R**. Obol. Obv. Wolf's head to r.; above, **ΣI**. **R**. **A** in shallow incuse square; in the field, **NI**. *B. M. Cat.*, Pl. XXVII, 21. F. D. C. 1 " "
- 53380 **R**. Diobol. Similar type. V. F. " 12 6
- 53381 (B.C. 228-146.) **R**. Hemidrachm. Obv. Forepart of wolf to r. **R**. **A** in shallow incuse square; below, star; in the field, **E Π** | **KP A** | **TE OΣ**. *B. M. Cat.*, 113. V. F. " 10 "
- 53382 **R**. Hemidrachm. Obv. Type to l. **R**. As last; symbol, star and crescent. *B. M. Cat.*, 113 var. E. F. " 15 "
- 53383 **R**. Hemidrachm. Obv. As last. **R**. **A** in shallow incuse; below, eagle on thunderbolt; in the field, **I E** | **P Ω** | **NO Σ**. *B. M. Cat.*, 114. V. F. " 8 6
- 53384 **R**. Hemidrachm. Similar type. V. F. " 8 "

HERMIONE

- 53385 (B.C. 370-300.) **R**. Triobol. Obv. Head of Demeter to l., crowned with corn. **R**. **E** in wreath formed of two ears of bearded corn. *B. M. Cat.*, Pl. XXX, 1. S. F. " 15 "
- 53386 **R**. Triobol. Similar type. In field of reverse, **ΔI**. *Var. not in B. M. Cat.* V. F. 1 " "

ARCADIA

MEGALOPOLIS

- 53387 (B.C. 370-about 280.) **R**. Triobol. Obv. Head of Zeus to l., laureate; to r., **I**. **R**. **A**. Pan, horned, naked, seated to l. on rock; right hand raised; in l., lagobolon; in the field, **I**. *B. M. Cat.*, Pl. XXXII, 11. V. F. 1 5 "
- 53388 **R**. Diobol. Obv. Head of young Pan to l., with goat's horns. **R**. **A**; below, syrinx; in the field, **I**. *B. M. Cat.*, Pl. XXXII, 13. V. F. " 6 6
- 53389 (Circa B.C. 280-234.) **R**. Triobol. Obv. Head of Zeus to l., laureate. **R**. Pan naked seated to l. on rock, right hand raised; in l. lagobolon; before him, eagle flying to l.; in the field, **A—Δ**. Wt., 39 grs. *B. M. Cat.*, 82. *A beautiful specimen of exceptionally fine style.* F. D. C. 3 " "
- 53390 **R**. Triobol. Similar type. V. F. 1 " "

PHIENEUS

- 53391 (B.C. 300-240.) **R**. Obv. Bust of Artemis to r., bound with wreath; behind, at shoulder, bow and quiver. **R**. **ΦENEON**. Mare to r., feeding; below, **A**; ex., **HP**. *B. M. Cat.*, Pl. XXXVI, 12. *Finely patinated. RR.* V. F. 2 2 "

TEGEE

- 53392 (Before B.C. 431.) **R**. Trihemiobol. Obv. Gorgon-head, facing; above, **T**. **R**. **ΞE**. *B. M. Cat.*, Pl. XXXVII, 7. R. F. 1 1 "

STYMPHALUS (?)

- 53393 **R**. Hemiobol. Obv. Eagle's head to r. **R**. ... in shallow incuse. Wt., 1 gr. *Not in B. M. Cat. RR.* V. F. " 15 "

(To be continued.)

ROMAN CONSULAR

(Continued from col. 10617.)

JULIA

- 53394 *L. Julius Caesar* (B.C. 106). **AR.** Obv. Helmeted head of Roma to r.; behind, ear of corn. **RL.** L.IVLI. Victory in biga galloping to r. *B.* 3. V. F. » 3 »
- 53395 *L. Julius Bursio* (B.C. 88). **AR.** Obv. Head of Apollo Vejovis to r.; behind, trident and star. **RL.** L.IVLI·BVSIO. Victory holding wreath in quadriga galloping to r.; in the field, SO. *B.* 5. E. F. » 4 6
- 53396 **AR.** Similar type. In field of reverse: DV. V. F. » 3 »
- 53397 *Julius Caesar.* **AR.** Obv. CAESAR. Elephant trampling a dragon under foot. **RL.** Sacrificial attributes. *B.* 9. F. D. C. » 8 »
- 53398 **AR.** Another, similar. *Not well centred.* F. D. C. » 5 »
- 53399 **AR.** Another, similar. E. F. » 3 6
- 53400 **AR.** Obv. Diademed head of Venus to r. **RL.** CAESAR. Aeneas to l., carrying his father Anchises and holding palladium. *B.* 10. E. F. » 5 »
- 53401 **AR.** Another, similar. V. F. » 3 6
- 53402 **AR.** Obv. COS·TERT·DICT·ITER. Head of Ceres to r., crowned with ears of corn. **RL.** AVGVR·PONT·MAX. Sacrificial implements; in the field to r., M. *B.* 16. E. F. » 4 »
- 53403 **AR.** Another, similar. V. F. » 3 6
- 53404 **AR.** Another, similar. V. F. » 3 »
- 53405 **AR.** Obv. IIT. Head of Piety to r., crowned with oak-leaves. **RL.** CAESAR. Trophy ornamented with oval shield and carnyx; to r., axe. *B.* 25. E. F. » 7 6
- 53406 **AR.** Another, similar. E. F. » 4 6
- 53407 **AR.** Obv. CAESAR III VIR R.P.C. Helmeted bust of Mars to r., holding spear. **RL.** S.C.. Legionary eagle surmounted by trophy, between two military standards. *B.* 67. *Rare.* E. F. » 1 2 6
- 53408 *C. Julius Caesar Octavianus Augustus.* **AR.** Obv. Diademed head of Venus to r. **RL.** CAESAR DIVI·F. Octavius in military costume walking to l., holding spear in l. hand. *B.* 105. *A beautiful specimen.* F. D. C. » 1 15 »
- 53409 **AR.** Obv. Diademed head of Venus to r., between laurel-branch, and cornucopiae. **RL.** CAESAR DIVI·F. Octavius standing to r. holding spear on l. shoulder. *B.* 107. F. D. C. » 1 5 »
- 53410 **AR.** Obv. Winged bust of Victory to r. **RL.** CAESAR DIVI·F. Neptune standing to l., the r. foot on globe, holding acrostolium and trident. *B.* 117. E. F. » 1 15 »
- 53411 **AR.** Another, similar. V. F. » 17 6
- 53412 **AR.** Obv. Laureated head of Apollo to r. **RL.** IMP·CAESAR. Colonist to r. ploughing. *B.* 156. V. F. » 6 »

JUNIA

- 53413 *C. Junius C. f.* (B.C. 204). **AR.** Obv. Helmeted head of Rome to r.; in front, X; behind, donkey's head. **RL.** M. IVNI ROMA. The Dioscuri to r. *B.* 8. V. F. » 2 6
- 53414 **AR.** Another, similar. F. » 1 6
- 53415 *D. Junius Silanus L. f.* (B.C. 89). **AR.** Obv. Head of Roma to r.; behind V. **RL.** D. SILANVS L·F. ROMA. Victory in biga to r.; above II. *B.* 15. F. D. C. » 5 »
- 53416 **AR.** Similar type; C behind head on obv. and XVIII in the field of rev. E. F. » 3 6
- 53417 **AR.** Another, with M and XXIIX. F. » 1 6
- 53418 **AR.** Obv. SALVS. Diademed head of Salus to r.; in front, D. **RL.** ROMA·D·SILANVS·L·F. Victory in biga to r. *B.* 18. E. F. » 7 6
- 53419 **AR.** Obv. Mask of Silenus crowned with pine-branches to r.; below, plough. **RL.** D·SILANVS·L·F. Victory in biga to r.; below, carnyx. *B.* 19. E. F. » 7 6
- 53420 **AR.** Obv. Mask of Silenus to r.; below, ROMA; in the field, B. **RL.** As last. *B.* 20 (10 fr.). E. F. » 9 »
- 53421 *D. Postimius Albinus Bruti f.* (B.C. 43). **AR.** Obv. PIETAS. Head of Piety to r. **RL.** ALBINVS BRVTI·F. Two hands clasped holding caduceus. *B.* 25. V. F. » 3 6
- 53422 **AR.** Another, similar. V. F. » 3 »
- 53423 *Q. Caepio Brutus* (B.C. 43-42). **AR.** Obv. BRVTVS. Bare head of L. Junius Brutus to r. **RL.** AHALA. Bare head of Servilius Ahala to r. *B.* 30. F. D. C. » 16 »
- 53424 **AR.** Another, similar. E. F. » 8 6
- 53425 **AR.** LIBERTAS. Diad. head of Liberty to r. **RL.** BRVTVS. The Consul L. Junius Brutus advancing to l. between two victors and preceded by accensus. *B.* 31. E. F. » 6 »
- 53426 **AR.** Obv. LIBERTAS. Bare head of Liberty to r. **RL.** CAEPIO BRVTVS PRO COS. Lyre between plectrum and laurel-branch. *B.* 34. S. V. F. » 10 »
- 53427 **AR.** Obv. L·SESTI·PRO·Q. Veiled bust of Liberty to r. **RL.** Q·CAEPIO BRVTVS PRO COS. Tripod between axe and simpulum. *B.* 37. (25 fr.). E. F. » 1 5 »
- 53428 **AR.** Quinarius. Obv. L·SESTI PRO Q. Table under which modius. **RL.** Q·CAEPIO BRVTVS PRO COS. Tripod between simpulum, and apex. *B.* 39 (30 fr.) R. F. » 16 »

- 53429 **AR.** Obv. BRVTVS. Axe, simpulum and sacrificial knife. **RL.** LENTVLVS SPINT. Praefericulum and lituus. *B.* 47. F. D. C. » 2 » »
- 53430 **AR.** Obv. COSTA LEG. Laur. head of Liberty to r. **RL.** BRVTVS IMP. Trophy. *B.* 42. (20 fr.). F. D. C. » 1 7 6
- 53431 **AR.** Another, similar. V. F. » 16 »

(To be continued.)

BYZANTINE COINS

(Continued from col. 10619.)

CONSTANS II (641-668)

- 53432 **AV.** Solidus. Obv. **DN CONSTANZINVS PP AV.** Bust of Emperor facing, holding orb. **RL.** VICTORIA AVGVΣ. Cross on four steps; below, CONOB. *Sab.*, pl. xxxii, 5. F. D. C. » 1 2 6
- 53433 **AV.** Solidus. Similar type. Smaller head of Emperor. F. D. C. » 1 5 »
- 53434 **AR.** Obv. CONSTAN AV. Bust facing holding orb. **RL.** + PAX. *Sab.*, pl. xxxii, 13 (60 frs.). RR. V. F. » 16 »
- 53435 **AE.** Follis. Obv. **IB PER COHST.** Bust facing holding orb. **RL.** + ANANEOC around large m, below which S·C. *Sab.*, pl. xxxiii, 1. E. F. » 8 6

CONSTANS II and CONSTANTINE POGONATUS (654-659)

- 53436 **AR.** Miliareseon. Obv. **DN·CONSTANZINVS.....** Facing busts of the two Emperors. **RL.** **DEVS ADIHTA ROMAINS** (*sic*). Cross on globe and three steps. *Sab.*, pl. xxxiv, 3. V. F. » 14 »

CONSTANS II, CONSTANTINE POGONATUS, HERACLIUS and TIBERIUS (659-668)

- 53437 **AV.** Solidus. Obv. **d N CONSTAN.** Facing busts of Constans II and Constantine Pogonatus. **RL.** VICTORIA AVGVΔ. Heraclius and Tiberius standing; between them, cross potence on four steps; below, CONOB. *Sab.*, pl. xxxiv, 18. E. F. » 1 10 »
- 53438 **AV.** Similar type. V. F. » 1 » »

CONSTANTINE IV POGONATUS, HERACLIUS and TIBERIUS (668-669)

- 53439 **AV.** Solidus. Obv. **d N CONSTANTINVS P.** Bust of Constantine IV. in armour, facing, holding spear on shoulder. **RL.** VICTORIA AVGV B. Heraclius and Tiberius standing; between them, cross on four steps; below, CONOB. *Sab.*, pl. xxxv, 14. V. F. » 1 1 »
- 53440 **AV.** Similar type. V. F. » 16 »

CONSTANTINE IV POGONATUS, alone (669-685)

- 53441 **AV.** Half Solidus. Obv. **d N CONSTANZINVS P·P·A.** Diademed bust to r. **RL.** VICTORIA AVGVΣ. Cross potence on globe. *Sab.*, pl. xxvi, 10. V. F. » 12 »
- 53442 **AV.** Half Solidus. Similar type. V. F. » 10 »
- 53443 **AV.** Triens. Obv. **d N CONSTANZINVS P P A.** Diademed bust to r. **RL.** VICTORIA AVGVΣ. Cross potence; below, CONOB; in the field, **Q.** *B. M. Cat.*, pl. xxxvi, 7 *var.* E. F. » 10 »

LEO III (716-741)

- 53444 **AV.** Solidus. Obv. **D·LEO PE AV.** Bust of Emperor facing, holding volumen and orb. **RL.** VICTORIA AVSV. Cross on four steps; below, CONOB. *Sab.*, pl. xxxix, 7 *var.* E. F. » 3 » »
- 53445 **AV.** Triens. Obv. **D LEO (PE AV).** Bust facing, holding orb. **RL.** As last. RR. F. D. C. » 1 10 »

LEO IV and CONSTANTINE VI (775-780)

- 53446 **AV.** Solidus. Obv. **LEOH VSSESOH COHSTANZIHOS** **OHCOSS.** Busts facing of the two Emperors. **RL.** **LEOH PAP COHSTANZIHOS PAZH.** Busts facing of Leo III and Constantine V. *Sab.*, pl. xli, 2. R. V. F. » 3 10 »

- 53447 *AR.* Obv. **ΛΕΟΗ | 2 COHST | ABZIHCE | CΘEYBA |**
SILIS. R. **ΙΒΣΥΣ ΧΡΙΣΤΥΣ ΒΙΚΑ.** Cross potence on
 four steps. *Sub.*, pl. XLI, 4. (50 fr.) *RR.* E. F. 1 1 "

CONSTANTINE VI and IRENE (780-797)

- 53448 *AR.* **COHS | ZAHZHO | S S IR·IBIE | C ΘEYBA |**
SILIS +. R. **ΙΒΣΥΣ ΧΡΙΣΤΥΣ ΒΙΚΑ.** Cross on three
 steps. *Sub.*, pl. XLI, 10 (100 frs.). *RR.* V. F. 2 " "
- 53449 *Æ.* *Follis.* Obv. Diademed bust of Irene facing holding orb and
 long cross. **R.** Diademed bust of Constantine VI facing
 holding orb; in the field, a cross; below, large **M** between
X—N. *Sub.*, pl. XLI, 11 (30 fr.). *RR.* F. 1 " "

NIKEPHORUS I and STAURACES (802-811)

- 53450 *AV.* *Solidus.* Obv. **ΒΙΚΙΦΟΡΟΣ ΒΑΣΙΛΕ΄.** Diademed bust
 of Nikephorus facing, holding volumen and long cross.
R. **ΣΤΑΥΡCIS ΔΕΣΠΟ ΙΧ.** Diademed bust of Stauraces
 facing, holding volumen, and orb. *Sub.*, pl. XLI, 17 (100 fr.).
RR. V. F. 3 10 "

MANUEL I and THEOPHILACTUS (811-813)

- 53451 *AR.* Obv. **+ MIXA | HL·S·ΘEOFY | LACZ·EECΘ' |**
ΒΑΣΙΛIS RO | ΜΑΙΟΗ. R. **ΙΒΣΥΣ ΧΡΙΣΤΥΣ ΒΙΚΑ.**
 Cross on three steps. *Sub.*, pl. XLII, 3. (100 frs.). *RR.* V. F. 2 15 "

LEO V and CONSTANTINE VII (813-820)

- 53452 *AR.* Obv. **+ ΛEOHCE | COHCTAH TI | H·EB X'ΩEV |**
SEBISBASI | LI' ROM'. **R.** **ΙΒΣΥΣ ΧΡΙΣΤΥΣ**
ΒΙΚΑ. Cross on three steps; below, globe. *Sub.*, pl. XLII, 9.
 (50 frs.). *R.* E. F. 1 4 "
- 53453 *AR.* Similar type. V. F. " 16 "

MICHAEL II and THEOPHILUS (821-829)

- 53454 *AR.* Obv. **+ MIXA | HL S ΘEOFI | ΛEEC ΘEY |**
ΒΑΣΙΛIS RO | ΜΑΙΟΗ. R. **ΙΒΣΥΣ ΧΡΙΣΤΥΣ ΒΙΚΑ.**
 Cross on three steps. *Sub.*, pl. XLII, 21 (50 frs.). *R.* E. F. " 16 "

THEOPHILUS (829-842)

- 53455 *AV.* Half *Solidus.* Obv. **ΘEO FILOC.** Diademed bust of
 Theophilus facing holding orb. **R.** Similar type. *Sub.*, pl. XLIII, 8.
F. D. C. " 12 "
- 53456 *AV.* Half *Solidus.* Obv. **ΘEO FILOS BA.** Diademed bust
 facing, holding orb. **R.** Similar type; in the field, a star. *Sub.*,
 pl. XLIII, 9. *F. D. C.* " 12 6

THEOPHILUS, MICHAEL and CONSTANTINE VIII

- 53457 *AV.* *Solidus.* Obv. *** ΘEOFILOS ΒΑΣΙΛΕΟ.** Diademed bust
 of Theophilus facing, holding Greek cross. **R.** **+ MIXAHL**
S COHCTAHZIH. Facing busts of Michael and Constan-
 tine VIII. *Sub.*, pl. XLIII, 16 (80 frs.). *R.* F. D. C. 2 10 "
- 53458 *AV.* *Solidus.* Similar type. V. F. 1 15 "
- 53459 Another, similar. F. " 15 "

THEOPHILUS and MICHAEL III

- 53460 *AR.* Obv. **+ ΘEO | FILOS S MI | XAHL EC ΘE |**
ΒΑΣΙΛIS RO | ΜΑΙΟΗ. R. **ΙΒΣΥΣ ΧΡΙΣΤΥΣ ΒΙΚΑ.**
 Cross on three steps. *Sub.*, pl. XLIV, 5. (60 frs.). *R.* *A beautiful*
specimen. F. D. C. 2 10 "

MICHAEL III (856-866)

- 53461 *AR.* Obv. **+ MIXA | HL·PISTOS | MECAS BA |**
SILEYS RO | ΜΑΙΟΗ. R. **ΙΒΣΥΣ ΧΡΙΣΤΥΣ ΒΙΚΑ.**
 Cross on three steps, below, small globe. *Sub.*, pl. XLIV, 13.
 (100 frs.). *RR.* E. F. 3 " "

BASIL I and CONSTANTINE IX (869-870)

- 53462 *AV.* *Solidus.* Obv. **ΒΑΣΙΛΙΟΣ ET CONSCTANZ·AΓC·C·B.**
 Diademed busts of Basil and Constantine holding between

them long Greek cross. **R.** **+ IBS XPS REX REC·NAN·**
TIYM * Christ seated facing. *Sub.*, pl. XLIV, 22. V. F. 1 10 "

- 53463 *AR.* Obv. **+ BASI | LIOS CE | CONSCTAH | ZIH PISZV**
| BASILIS | ROMEO. R. **ΙΒΣΥΣ ΧΡΙΣΤΥΣ ΒΙΚΑ.**
 Cross on three steps; below, globe. *Sub.*, pl. XLV, 1. E. F. 1 " "
- 53464 *AR.* Similar type. V. F. " 15 "

LEO VI (886-912)

- 53465 *Æ.* *Follis.* Obv. **+ ΛEOH BASILEVS ROM'.** Diademed
 bust facing. **R.** **+ ΛEOH | EB·ΘEOBA | SILEVSR |**
OMEOH. *Sub.*, pl. XLV, 13. E. F. " 3 "
- 53466 *Æ.* *Follis.* Similar type. F. " 2 "

LEO VI and ALEXANDER (886-911)

- 53467 *Æ.* *Follis.* Obv. **+ ΛEOH S ALEXAH·DROS.** The two
 Emperors seated facing holding labarum between them.
R. **+ ΛEOH | S ALEXAH | CROS BASIL | ROMEOH.**
Sub., pl. XLV, 18. V. F. " 10 "

ROMANUS I, CONSTANTINE X, STEPHEN and CONSTANTINE
 (928-944)

- 53468 *AR.* Obv. **+ ROMAHO | COHCTAHZ | SZEFAHOS |**
CE COHSTA | EB X'ΩB·K'. **R.** **ΙΒΣΥΣ ΧΡΙΣΤΥΣ**
ΒΙΚΑ. Cross potence on three steps in centre of which small
 medallion with head of Romanus I. *Sub.*, pl. XLVI, 11. (60 fr.).
RR. F. 1 "

CONSTANTINE X and ROMANUS II (949-959)

- 53469 *AV.* *Solidus.* Obv. **COHCTAHZ CE ROMAB AΓC·C·BA.**
 Diademed busts of the two Emperors facing, holding long
 Greek cross between them. **R.** **+ IBS XPS REX**
REC·NANTIVM. Bust of Christ. *Sub.*, pl. XLVI, 18. V. F. 1 2 "
- 53470 *AR.* Obv. **+ COHCTAH | PORFYROS | CE ROMAHO**
| EB·XΩ EVSEB | B RΩMEOB. **R.** **ΙΒΣΥΣ**
ΧΡΙΣΤΥΣ ΒΙΚΑ. Ornamented cross on three steps; below,
 small globe. *Sub.*, pl. XLVII, 1. V. E. " 15 "

JOHN I ZIMISCES (969-976)

- 53471 *AR.* Obv. **+ IΩAHN' | EB·XΩAVZO | CRAT EVSEB' |**
ΒΑΣΙΛEVS | RΩMAIΩ. R. **+ IBSΥS ΧΡΙΣΤΥΣ**
ΒΙΚΑ. Ornamented cross on two steps in centre of which
 medallion with bust of Emperor between **IΩ—AN.** *Sub.*,
 pl. XLVII, 19. V. F. 1 " "
- 53472 *AR.* Similar type. M. " 2 6

BASIL II and CONSTANTINE XI (976-1025)

- 53473 *AR.* Obv. **EB·ZOVZΩ·BICAZE·BASILE·C·CΩHS.**
 Diademed busts of the two Emperors; between them long
 ornamented cross on three steps. **R.** **+ BASIL | CΩHCTAH**
| PORFYROS | PISTOI BAS | RΩMAIΩ. *Sub.*,
 pl. XLVIII, 16. M. " 5 "

CONSTANTINE XII MONOMACUS (1046-1055)

- 53474 *AV.* Concave *Solidus.* Obv. **+ CΩHCTAHZ·BASILEHS**
RΩ. Facing bust of Emperor holding labarum and orb.
R. **+ IBS XIS REX REC·NANTIVM.** Christ seated
 facing. *Sub.*, pl. XLIX, 4 (40 fr.). E. F. 1 2 6

ROMANUS IV, EUDOCIA and her three sons (1067-1070)

- 53475 *AV.* Concave *solidus.* Obv. **+ RΩMAN—EYAKI.** Christ
 standing between and crowning Emperor and Empress.
R. **KΩH—MX—AHΔ.** The three sons of Eudocia standing,
 facing. *Sub.*, pl. L, 11 (50 fr.). V. F. 1 4 "
- 53476 Another of similar type. *Pierced.* M. " 17 6

MICHAEL VII DUCAS (1071-1078)

- 53477 *AV.* Concave *solidus.* Obv. **+ MIXAHA BACIA O·Δ.**
 Diademed bust of Emperor, facing, holding labarum and orb.
R. **IC—XC.** Bust of Christ facing. *Sub.*, pl. LI, 4. V. F. " 18 6

ALEXIS I COMNENUS (1081-1118)

- 53478 *A.* Concave solidus. Obv. + ΑΛΕΞΙΩC·ΔΕCII O KΩNCTANTI. Emperor and Saint Constantine standing facing, holding between them long Greek cross. *R.* + ΚΕΡΟΗΘΕΙ — IC—XC. Christ standing facing. *Sub.*, pl. LII, 17. V. F. 2 » »

JOHN II COMNENUS (1118-1143)

- 53479 Electrum. Concave Solidus. Obv. John II and St. George standing, facing, holding between them long Greek cross on two steps. *R.* IC—XC. Christ seated facing. *B. M. Cat.*, pl. LVIII, 1. E. F. 1 » »

MANUEL I COMNENUS (1143-1180)

- 53480 *A.* Concave solidus. Obv. ΜΑΝΟΗΛ ΔΕCΠΟΤΗ. Virgin standing crowning Emperor; above MP—ΘV. *R.* IC—XC. O ΕΜΜΑ—ΝΘΗΛ. Bust of Christ, *Sub.*, pl. LV, 7. E. F. 1 10 »

THEODORUS III VATATSES DUCAS LASCARIS (1255-1259)

- 53481 *A.* Concave solidus. Obv. Virgin standing, crowning Emperor. *R.* Christ seated facing. *Sub.*, pl. XLV, 2. *Pierced* (100 fr.). *R.* F. 1 10 »

CONTINENTAL COINS

GERMAN SERIES

(Continued from col. 10622.)

JEVER

- 53482 *Fred. Augustus*, of Anhalt-Zerbst (1753-1793). *R.* 12 Groot. 1764. Obv. Bust to r. *R.* Shield of arms. *S.* E. F. » 4 »
 53483 *Frederica Augusta Sophia* (1793-1807). *R.* Thaler, 1798. Obv. FRIED·AVG·SOPH·PRINC·ANH·DYN·IEVER ADMIN. Within laurel-branches: EIN | REICHS | THALER | 1798. *R.* SUB·UMBRA·ALARUM·TUARUM. Crowned double-headed eagle surcharged with Jever arms. *Rm.* 5163. F. D. C. » 12 6

LEUCHTENBERG

- 53484 *George III.* (1531-1555). *R.* Thaler, 1547. Obv. (leaf) MO : DNI : GEORG : LANDGR : I : LEVCHT. St. George trampling over dragon. *R.* CAROLVS : V : ROMA : IMP : SE : AV : 1547. Crowned double-headed eagle surcharged with arms. *Rm.* 4163. E. F. 1 » »

LICHTENBERG

- 53485 *John Reinhard I.* of Nassau (1599-1625). *R.* 1/2 Thaler. Obv. IOAN·REINH·COM·IN·HANAVV·ET·ZVVE. Bust to r. *R.* DNS·I·LIECHTE·ET·OCH·MAR·ET·ADA. Shield of arms. *Rm.* 5068 var. E. F. » 8 6

LIECHTENSTEIN

- 53486 *Joseph Wenceslaus* (1748-1772). *R.* Gulden, 1758. Obv. IOS·WENC·D·G·S·R·I·PR·&·GUB·DOM·DE·LIECHTEN·STEIN. Bust to r. *R.* OPP·&·CARN·DUX·COM·&c. Crowned shield of arms; beneath, 1758. F. D. C. » 12 6
 53487 *John II.* *A.* 20 Kronen, 1898. Obv. IOHANN II. FÜRST VON LIECHTENSTEIN. Head to l. *R.* 20 KR. Crowned shield of arms; beneath, 1898. F. D. C. 2 4 »
 53488 *R.* 5 Kronen, 1900. Similar type. F. D. C. » 10 6
 53489 *R.* 5 Kronen, 1904. Similar. E. F. » 10 6

LIEGNITZ-BRIEG

- 53490 *Wenzel* (1348-1364). *A.* Goldgulden. Obv. WENCESL·DVX·P. Lily. *R.* S·IOHANNES·B. St John the Baptist facing. V. F. 1 5 »
 53491 *George* († 1664). *A.* Ducat, 1660. Obv. D·G·GEORGIUS·DUX·SIT·LIGN·&·BRIEG. Crowned bust to r. *R.* SORS

MEA A DOMINO AN 1660. Helmeted shield of arms. *Sch.* 374. E. F. 2 10 »

- 53492 *Louis* († 1663). *A.* Ducat, 1661. Obv. D : G : LUDOVICUS·DUX·SIL·LIGNIC·B·&·GOLD. Crowned bust to r. *R.* CONSILIVM IEHOVAE STABIT AN 1661. Helmeted shield of arms. *Sch.* 402. F. D. C. 2 10 »

LINDAU

- 53493 Bracteate (12th Century). Lily. E. F. » 3 »

LIPPE-DETMOLD

- 53494 *Frederick-Adolphus* (1697-1718). *R.* Gulden 1714. Obv. FRID·ADOLPH COM·&·NOB·D·LIPP. Bust to r. *R.* SVPR·D·VIAN·&·A·MEID·BVRG·H·VLTR·1714. Helmeted shield of arms; below, 1718. *Rm.* 5198. E. F. » 14 »
 53495 *Simon Augustus* (1734-1782). *R.* Thaler, 1767. Obv. SIMON·AVGVST·COM·NOB·D·LIPP·S·D·V·&·A·B·H·VLTR. Bust to r. *R.* Within ornamented square panel : QUEM | QUADRAGESIES·ET | SE MEL PATRIAE | NATUM ESSE | GRATULAMUR | d. XII Jun. | MDCCLXVII. *Rm.* 5209. E. F. 2 10 »
 53496 *Frederick William Leopold* (1782-1802). *R.* Prize Gulden 1793. Obv. Helmeted and draped shield of arms; above, 17-93. *R.* FRIEDERICH WILHELM LEOPOLD FÜRST ZUR LIPPE. Within oak-wreath : DEM | GUTEN | LAND·WIRTH | B : R : *Rm.* 5212. V. F. » 6 »
 53497 *Paul Alexander Leopold* (1802-1851). *R.* Double thaler, 1843. Obv. PAUL ALEXANDER LEOPOLD FÜRST ZUR LIPPE. Head to r.; below A. *R.* 2 THALER &c. Crowned and draped shield of arms. *Rm.* 5213. *R.* F. D. C. 1 10 »
 53498 *Paul Frederick Emil Leopold* (1851-1875). *R.* Thaler, 1866. Type as last. *Rm.* 5216. E. F. » 5 6

LÖWENSTEIN-WERTHEIM

- 53499 *Charles* (1735-1789). *R.* Thaler, 1769. Obv. CAROL : D : G : S : R : I : PRIN : IN : LOEWENST : & WERTH. Bust to r. *R.* X·EINE FEINE MARCK. Crowned shield of arms and supporters; below : W·17. W 69 E. *Rm.* 5248. E. F. » 17 6

LÜBECK

- 53500 *R.* Shilling (XVI Cent). Obv. MONETA·NOVA·LVBICENS. Double headed eagle. *R.* CRVX·FVGAT·OMNE·MALVM. Cross. *Th.* 6963. V. F. » 1 »
 53501 *R.* Shilling. Variety of type. F. » » 9
 53502 *R.* Eight Shillings, 1728. Obv. LUBECKS COURANT·GELDT·1728. Shield above which : 8 | SCHIL | LING. *R.* CIVITATIS IMPERIALIS. Crowned double headed eagle. V. F. » 1 »
 53503 *R.* Forty-eight Shillings, 1752. Obv. Ornamented shield of arms. *R.* Crowned double headed eagle. V. F. » 4 6
 53504 *R.* Thirty-two shillings, 1796. Obv. Crowned double-headed eagle. *R.* 32 SCHILLINGS | LUBISCH | COURANT GELD | 1796. V. F. » 4 6
 53505 *R.* Similar of 1797. V. F. » 4 »

MAGDEBURG

- 53506 *R.* Bracteate (Moritz pfennig). Facing bust with sword under arch between two towers; inscription : SC—S MAVRICIVS. *Faber Catalogue*, No 1743. E. F. » 8 »

MAYENCE

- 53507 *Henry I.* of Harburg (1142-1153). *R.* Bracteate. Obv. EPPES FÖRDE. Half length figure of the Bishop between two towers above arch, under which figure to r. and legend : HENR. E. F. » 12 6
 53508 *Adolf I.* of Nassau (1381-1390). *A.* Goldgulden. Obv. + ADOLP : EPI : AMINIST : TECH. Shield of arms within tressure. *R.* S·MARTINVS·AREPS. The Archbishop seated facing. V. F. » 17 6
 53509 *John II.* of Nassau (1397-1419). *A.* Goldgulden. Obv. IOHI·AREP·MAGVNT. Standing figure of Christ, facing. *R.* MONETA MOEST·SVP. Shield of arms. *Cappe III*, 57 var. V. F. » 14 »
 53510 *A.* Goldgulden (Bingen). Obv. Similar. *R.* MONETA·OPI·PINCE. *Cappe III*, 36 var. V. F. 1 4 »
 53511 *John Philip* of Schönborn (1647-1673). *R.* Thaler, 1652. Obv. IO : PHIL : D : G : S : SED : MOG : A EP : S : R : I : G : A : C : P : E : H : F : O : DVX. Bust three-quarter face to r.; below, crowned shield of arms. *R.* CLYPEVS OMNIBVS INTESPER ANTIB. Madonna and Child; below, 1652. *Sch.* 4883. E. F. 1 4 »

- 53512 *Anselm Francis* of Ingelheim (1679-1695). *R.* Undated Thaler. Obv. ANS·FRANC·D·G·A·EPS·MOG·S·R·I·P·G·A·C·P·E. Bust to r.; below, crowned shield of arms. *R.* PAX·PRÆ—VALET·ARMIS. Hand issuing from clouds, holding scales in which sword and palm-branch. E. F. 2 10 "
- 53513 *Frederick Charles Joseph*, of Erthal (1774-1802). *R.* Conv. thaler, 1796. Obv. FRID·CAR·IOS·ERZB·V·KVRF·Z·MAINZ·F·B·Z·W. Bust to r. *R.* ZEHEH EINE FEINE MARK. Crowned shield of arms; below, 1796. E. F. 1 " "

MECKLENBURG-SCHWERIN

- 53514 *Frederick* (1756-1785). *R.* Gulden, 1764. Obv. FRIEDERICVS D·G·DUX·MECLEMB·1764. Crowned shield of arms. *R.* 32 | SCHILLINGE | COURANT | MECKLENBURG | SCHWERIN. | MÜNZE. V. F. " 3 "
- 53515 *Frederick Francis I* (1785-1837). *R.* Gulden, 1813. Obv. FRIED·FRANZ·V·G·G·HERZOG·ZU·MECKLENB·SCHWERIN. Crowned shield of arms. *R.* 18 : STUCK EINE MARK FEIN. In the field : $\frac{2}{3}$; ex., DEM VATERLANDE | 1813. V. F. " 3 "
- 53516 *R.* Another, similar. F. " 2 6 "
- 53517 *R.* Gulden, 1817. A variety of the above type. V. F. " 4 "
- 53518 *R.* Gulden, 1825. Another variety. E. F. " 4 "
- 53519 *R.* 4 Schillings, 1826. E. F. " " 9 "
- 53520 *Paul-Frederick* (1837-1842). *R.* Gulden, 1840. Obv. Head to r. *R.* Crowned shield of arms between laurel-branches. V. F. " 4 "
- 53521 *R.* Medalet, 1842. Obv. As last. *R.* VOLLENDET | D·7·MAERZ·1842. E. F. " " 9 "
- 53522 *Frederick Francis* (1842-1883). *R.* Thaler, 1864. Obv. Head to r. *R.* Crowned shield of arms between laurel-branches. F. D. C. " 6 "
- 53523 *R.* Another, similar. V. F. " 4 "
- 53524 *R.* Thaler, 1867, on the 25th anniversary of his accession. Similar type. F. D. C. " 7 "

MECKLENBURG-STRELITZ

- 53525 *Frederick-William* *R.* Thaler, 1870. Obv. Head to l. *R.* Crowned shield of arms. F. D. C. " 5 6 "

MONTFORT

- 53526 *Anton*. Administrator (1686-1693). *R.* Gulden, 1690. Obv. ANTONIVS·COMES·DE·MONTFORT·ADMINIST. Bust to r.; in the field to r., countermark. *R.* FORTITER·ET·CONSTANT. Crowned shield of arms between branches; below, 16 (60) 90. V. F. " 12 "
- 53527 *R.* Gulden, 1691. Similar type, without the countermark. V. P. " 12 "

MÜNSTER

- 53528 *R.* Thaler on the peace of Westphalia, 1648. Obv. MONASTm·CIV·EPLIS·LOCVS·PACIS·VNLS. View of the town. *R.* PAX·OPTIMA·RERV·A·DNI·MDCXLVIII·24·oct. Three doves with olive-branches flying over crown and sceptre on a cushion. *Rm.* 6928. F. D. C. " 10 "
- 53529 *Sede Vacante* (1688). *R.* Thaler. Obv. CAPIT·CATH·MONS·SEDE·VACANT. Bust of St. Paul to r., holding sword and book; in the field, 16—88. *R.* LEOPOLDVS·I·RO·IMP·SEM·AVG. Laureated bust of Emperor to r. *Rm.* 2678. E. F. 1 7 6 "

(To be continued)

SPANISH SERIES

- 53530 *Castile & Leon. Sancho IV* (1284-1295). *R.* Gros. Obv. STVC—II·REX. Crowned bust to l. *R.* CASTELLE·LEGIOPI·S. Castle. *Thomsen* no 2705 var. V. F. " 3 "
- 53531 *Pedro I. the Cruel* (1350-1369). *A.* Ducat. Obv. PETRVS·DEI·GRACIA·REX·CASTELLE·ELE·GIONI. Crowned bust to l. *R.* + PETRVS·DEI·GRACIA·REX·CASTELLE·ELE·GIONI. Arms of Castile and Leon. *Heiss*, Pl II, 7 var. E. F. 2 10 "
- 53532 *A.* Ducat. Similar type. V. F. 2 " "
- 53533 *Aragon. Martin* (1396-1410). *R.* Gros. Obv. + MARTIVS·DEI·GRACIA·REX·AR· Crowned bust facing. *R.* BALACIA·MARIO·RICTRVM·SARD. Square shield crowned. *Tb.* 2679. V. F. " 7 6 "
- 53534 *Spain. Ferdinand and Isabella* (1474-1504). *A.* Double Ducat. Obv. + FERNANDVS·ET·ELISABET·DEI·GRATIA. Crowned busts face to face of the King and Queen; between them, * · S · *R.* SVB·VNBRA·IARVM·TVARVN·P. Crowned shield on eagle. V. F. 2 10 "
- 53535 *A.* Double Ducat. Obv. FERDIPAR·ET·ELIS·DV·R·P·IMP·UAMP·VA. Busts face to face;

- between them, * · *R.* SVB·VNBRA·ALARVM·TVARVN·PRO· Crowned shield on eagle. V. F. 1 17 6 "
- 53536 *A.* Double Ducat. Obv. + FERNANDVS·ET·ELISABET·DEI·GRACIA·REX·AR· Busts as before; between them, * · S · *R.* As last. V. F. 1 10 "
- 53537 *R.* Douro. Obv. FERDINANDVS·ET·ELISABET·DEI·G. Crowned shield of arms, between VII—S · *R.* + REGINA·CAST·LEGIONIS·ARAGO·REX. Arms. *R.* V. F. 2 10 "
- 53538 *Ferdinand. A.* Ducat. Obv. + FERNANDVS·D·G·R·AR·V·S. Crowned bust to r. *R.* FERDINANDVS·D·G·R·AR·V·S. Crowned shield of arms between I—T. V. F. 1 10 "
- 53539 *Johanna and Charles V* (1516-1555). *R.* Real of Aragon, 1520. Obv. + IOANA·ET·KAROLVS·RX·ARAGON·V. Crowned shield of arms between C—A · *R.* TROPEA·REGNV·M·ARAGONVM·1520. Shield quartered with four crowned heads. *Heiss*. 75 (100 frs.) *R.* V. F. 2 7 6 "
- 53540 *Philip II* (1556-1598). *R.* 2 Reales. Obv. + PHILIPVS·DEI·GRATIA. Crowned bust facing. *R.* VALENSIA·MAR·... Square shield crowned. F. " 6 "
- 53541 *R.* Another of similar type. F. " 3 6 "
- 53542 *Philip III.* (1598-1621). *A.* Escudo of 1618 for Barcelona. Obv. PHILIPP·D·G·R·HISPA (Arms). Bust to l. *R.* + CIVITAS·BARCINO·1618. Crowned shield of arms between XI—R. *Scarce.* V. F. 2 " "
- 53543 *A.* Escudo of similar type. Uncertain date. F. 1 5 "
- 53544 *R.* Douro of 1611 for Aragon. Obv. + PHILIPPVS·II·DEI·G. Crowned shield of arms between CA—VIII. *R.* ARAGONVM·REX·1611. Shield of arms as no 53539. *RR.* E. F. 10 " "
- 53545 *R.* Douro of 1620 for Segovia. Obv. PHILIPPVS·III·D·G. Crowned shield of arms between acqueduct, A, and VIII. *R.* HISPANIARVM·REX·1620. Shield of arms quartered. E. F. " 12 "
- 53546 *Philip IV.* (1621-1665). *R.* 50 Reales 1626. Obv. PHILIPPVS·III·D·G. Crowned shield of arms, between acqueduct, A, and 50. *R.* HISPANIARVM·REX·1626. Quartered shield of arms of Castile and Aragon. E. F. 6 10 "
- 53547 *Billon.* 16 maravedi of 1662. Obv. PHILIPPVS·III·D·G. Bust to r. *R.* HISPANIARVM·REX·1602. Crowned shield of arms. E. F. " 4 6 "
- 53548 *R.* Real of 1654. Obv. PHILIP·D·G·HISPANIA·R. Bust to l. *R.* BARCINO·CIVI·1654. Cross in angles of which two annulets and three pellets alternately. V. F. " 3 6 "
- 53549 *Louis XIII.* Obsidional 5 sols for Barcelona. 1642. Obv. D·G·REX·FRAN·ET·CO·BAR. Laur. head of Louis XIII. to r., between V—S · *R.* BARCINO·CIVITAS·1642. Cross in centre of which a shield. *Maill.* XI., 13. *R.* F. " 8 6 "
- 53550 *Charles II.* (1665-1700). *R.* Double real of 1682. Obv. HISPANIARVM·REX around royal monogram under crown. *R.* CAROLVS·II·D·G·1682. Arms of Castile and Aragon. V. F. " 2 "
- 53551 *R.* 8 Reales 1687. Obv. CAROLVS·II·D·G·HISPANIAR·REX. Crowned shield of arms. *R.* VIRTUTE·PRO·TECTIONE·1687. Monogram of Maria, under cross and R·8. V. F. " 9 6 "
- 53552 *Charles III.* (Archduke; Pretender). (1701-1713). *R.* Double Real of 1712. Obv. CAROLVS·III·D·G. Crowned shield of arms. *R.* HISPANIARVM·REX·1712. Royal monogram under crown. S. V. F. " 1 "
- 53553 *Philip V.* (1700-1746). *R.* Real for Barcelona. Obv. Bust to r. *R.* Cross. F. " 1 "
- 53554 *R.* Double Real of 1721. Obv. PHILIPPVS·V·D·G. Crowned shield of arms. *R.* HISPANIARVM·REX·1721. Arms of Castile and Aragon. F. D. C. " 1 6 "
- 53555 *R.* Double Real of 1722. Similar type. V. F. " 1 "
- 53556 *R.* Double Real of 1725. Similar type. E. F. " 1 6 "
- 53557 *R.* Double Real of 1736. Similar type. V. F. " 1 "
- 53558 *Ferdinand VI.* (1746-1759). *R.* Duro of 1756. Obv. FERDND·VI·D·G·HISPAN·ET·IND·REX. Crowned shield of arms between M — 8. *R.* VLTRAQUE·VNUM·M·1759. M. Hemispheres under crown between two pillars above sea (Mexico). V. F. " 5 6 "
- 53559 *R.* Real of 1760 for Madrid. F. D. C. " 1 "
- 53560 *Charles III.* (1759-1788). *R.* Duro of 1763. Type as no 53558. V. F. " 2 6 "
- 53561 *Charles IV.* (1788-1808). Real of 1793. Obv. Bust to r. *R.* Crowned shield of arms. F. D. C. " 1 6 "
- 53562 *R.* Double Real of 1800 for Mexico. F. D. C. " 1 6 "
- 53563 *Joseph Napoleon* (1808-1814). *A.* 80 Reales 1809. Obv. Head to l. *R.* Crowned shield of arms. V. F. 1 " "
- 53564 *R.* 20 Reales. Similar type. F. " 5 "
- 53565 *Ferdinand VII.* (1808-1833). *A.* Two Escudos 1811. Obv. Laur. head to r. *R.* Crowned shield of arms within collar of the Golden Fleece. F. D. C. 1 5 "
- 53566 *R.* 8 Reales for Mexico. 1809. Obv. Laur. bust to r. *R.* Crowned shield of arms between pillars. F. D. C. " 3 6 "
- 53567 *R.* 2 Reales of 1811. V. F. " 1 "
- 53568 *R.* 2 Reales of 1820. V. F. " 1 "
- 53569 *R.* 2 Reales of 1826. F. " 9 "
- 53570 *R.* 2 Reales of 1833. V. F. " 1 "

- 53571 **R.** Half Duro of 1821. Obv. FERN. 7^o POR LA G.DE DIOS Y LA CONST. 1821. Head to r. in circle of dots. **R.** REY DE LAS ESPANAS. Within laurel-wreath | RESELLADO | 10 RS; beneath. S. M. R. V. F. » 2 »
- 53572 *Isabella II.* (1833-1868). **R.** Proclamation Medalet of Majorca, 1833. Obv. PROCLAMA | CION | DE | ISABEL | 2^a. **R.** MALLORCA 15 DICIEMBRE 1833. Crowned arms. S. F. D. C. » 4 »
- 53573 **R.** Proclamation Real of 1833. Obv. ELISABETH II. HISP. ET IND. REGINA. Crowned arms between two L's. **R.** ACCLAMATIO | AVGVSTA | XIX. NOV. | MDCCCXXXIII. E. F. » 4 »
- 53574 **R.** 10 Reales of 1854. Obv. Bust to r. **R.** Crowned shield between pillars. V. F. » 1 6
- 53575 **R.** Pattern 20 Reales of 1859. Obv. ISABEL 2^a POR LA GRACIA DE DIOS Y LA CONSTITUCION. 1859. Diademed head to r. **R.** REINA DE LAS ESPANAS — 20 RS. Crowned shield of arms between pillars. S. E. F. » 15 »
- 53576 *Republic* (1868-1870). Set of 5, 2, 1, $\frac{1}{2}$ pesetas. Obv. Reclining figure of Spain, turreted. **R.** Crowned shield of arms between pillars. E. F. » 8 »
- 53577 **R.** 2 Pesetas. 1870. Similar type. E. F. » 1 6
- 53578 **R.** Similar. V. F. » 1 »
- 53579 **R.** Peseta. 1869. Similar type. E. F. » 1 »
- 53580 *Amedeo I.* (1871). **R.** 5 Pesetas. Obv. AMADEO I REY DE ESPANA. 1871. Head to l. **R.** LEY 900 MILLESIMAS 40 PIEZAS EN KILOG. — 5 PESETAS. Crowned shield of arms, between pillars. V. F. » 4 »
- 53581 *Revolution* (1873). **R.** 5 Pesetas. Obv. REVOLUCION — CINCO PESETAS. Within circle : CANTONAL. **R.** CARTAGENA SITIADA POR LOS CENTRALISTAS. Within circle of dots : SETIEMBRE | 1873. E. F. » 4 »
- 53582 *Alfonso XIII.* **R.** 5 Pesetas. 1888. Obv. Baby head to l. **R.** Crowned shield of arms between pillars. F. D. C. » 4 »
- 53583 **R.** 5 Pesetas. 1891. Similar type. F. D. C. » 6 »

PORTUGUESE SERIES

- 53584 *Emanuel* (1495-1521). **R.** Real. Obv. I: EMANVEL: R; P: ET: A: D: G. Large M crowned. **R.** Same legend around crowned shield of arms. Th. 2899. V. F. » 2 6
- 53585 *Sebastian* (1557-1578). **R.** 500 Reis. Obv. + SEBASTIANVS: I: REX: PORTVG. Crowned shield of arms. **R.** IN: HOC: SIGNO: VINCES. Cross. Th. 2915 a. R. E. F. » 1 10 »
- 53586 **R.** Vintem. Obv. + SEBASTIANVS: I: REX: POR: Five shields of arms disposed in cruciform fashion. **R.** As last. F. » 1 6
- 53587 *John VI* (1792-1826). **R.** Cruzado (960 Reis) for Brazil 1821. Obv. JOHANNES D. G. PORT. P. REGENS. ET. BRAS. D. Crowned shield of arms, between 18—14; to l., 960. **R.** SUBQ. SIGN. NATA. STAB. Cross surcharged with hemisphere. V. F. » 3 6
- 53588 **R.** Cruzado of 1815. Similar type. E. F. » 4 »
- 53589 **R.** Cruzado of 1816. Similar type. V. F. » 3 6
- 53590 **R.** Cruzado of 1817. Similar type. F. D. C. » 6 »
- 53591 **R.** 4000 Reis. 1820. Obv. IOANNES VI. D. G. PORT. BRAS. ET. ALG. REX. 1820. Cross within tressure. **R.** Crowned hemisphere between laurel-branches; below, 4000. F. D. C. » 1 5 »
- 53592 **R.** 960 Reis. 1820. Obv. 960 | 1820 | * R * within wreath surmounted by crown. **R.** As No 53587. E. F. » 3 6
- 53593 **R.** 640 Reis. 1820. Similar type. F. D. C. » 2 6
- 53594 **R.** 960 Reis. 1821. Similar type. F. D. C. » 4 »
- 53595 **R.** Another similar. E. F. » 3 6
- 53596 *Maria II* (1833-1853). **R.** 1000 Reis. 1844. Obv. MARIA II. PORTUG. ET. ALGARB: REGINA. 1844. Diad. head to r. **R.** Crowned and draped shield of arms; below, 1000 REIS. V. F. » 7 6
- 53597 *Peter V* (1853-1861). **R.** 500 Reis. 1857. Obv. Head to r. **R.** Crowned and draped shield of arms. E. F. » 2 »
- 53598 *Louis I* (1861-1869). Set of 1, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$ Rupia. 1881 for Portuguese India. E. F. » 7 6
- 53599 **R.** Rupia. 1881. V. F. » 2 »
- 53600 **R.** Rupia. 1882. F. D. C. » 2 6
- 53601 **R.** 200 Reis. 1863 for Portugal. F. D. C. » 1 6
- 53602 *Carlos I* (1889-1908). **R.** 1000 Reis. 1899. Obv. Head to r. **R.** Crowned and draped shield of arms. E. F. » 4 »
- 53603 **R.** 500 Reis. 1891. Similar type. F. D. C. » 2 »
- 53604 **R.** 200 Reis. 1891. Similar type. F. D. C. » 1 6
- 53605 **R.** 500 Reis. 1898 on the 4th Centenary of the discovery of India. Obv. Conjoined busts of the King and Queen. **R.** Inscription around cross. F. D. C. » 7 6
- 53606 **R.** 200 Reis. Similar type. F. D. C. » 3 »

PAPER MONEY

MISCELLANEOUS FOREIGN & COLONIAL

BANK NOTES &c.

- 53607 AUSTRALIA. Sydney. Garnham Blaxcell. Ten Shillings. 29. January 1814. No 144. Rare. F. » 15 »
- 53608 CAPE OF GOOD HOPE. Three 2 Skilling Notes printed on same card. 10 Feb. 1815. Nos 30397-99. E. F. » 2 6
- 53609 — Two Rixdollars. 21. March 1821. No 63271. E. F. » 2 6
- 53610 — Similar. No 63428. E. F. » 2 6
- 53611 — One Rixdollar. 29. June 1821. No 116782. E. F. » 2 »
- 53612 — Similar. No 116991. E. F. » 2 »
- 53613 CHINA. Hsien-Teng (1853-1857). 2000 Ch'ien. F. » 2 6
- 53614 — 1500 Ch'ien. F. » 2 »
- 53615 — 1000 Ch'ien. F. » 1 6
- 53616 — 500 Ch'ien. F. » 1 »
- 53617 COLOMBO. Two Rixdollars. 20. May 1820. No 13006. V. F. » 5 »
- 53618 DEMERARY & ESSEQUEBO. Blank note for Two Joes. E. F. » 2 6
- 53619 DENMARK. Bank of Copenhagen. One Rigsdaler. No 49756. M. » 1 »
- 53620 — Year. 1793. No 240859. M. » 1 »
- 53621 — — No 380730. F. » 1 6
- 53622 — Year. 1794. No 494614. M. » 1 »
- 53623 — Year. 1802. No 796319. F. » 1 6
- 53624 — 1803. No 570992. M. » 1 »
- 53625 DOMINICA. 40 Centavos. Serie A. 1865. No 8399. F. » 1 »
- 53626 — — 1867. No 128998. V. F. » 1 »
- 53627 — — Serie B. — No 14759. V. F. » 1 »
- 53628 — — — No 15060. V. F. » 1 »
- 53629 — — — No 60173. V. F. » 1 »
- 53630 — — — No 216526. V. F. » 1 »
- 53631 — 20 Centavos. Serie B. No 8444. V. F. » 1 »
- 53632 — 10 Centavos. Serie G. No 2234. V. F. » 6 »
- 53633 HUNGARY. Five Florins. Blank. E. F. » 6 »
- 53634 — Two Florins. E. F. » 6 »
- 53635 — One Florin. E. F. » 6 »
- 53636 — Hungarian Fund. One Dollar. New-York. 2. Feb. 1852. E. F. » 6 »
- 53637 IRELAND, REPUBLIC OF. Fifty Dollars. 1867. Rare. V. F. » 12 6
- 53638 ITALY. S. Monte della Pietà di Roma. Ninety scudi. 1797. No 6933. V. F. » 3 6
- 53639 — Ten Paoli. 11. Sept. 1798. M. » 1 »
- 53640 — Banco di S. Spirito di Roma. Pius VI. Nine Scudi. 29. February 1796. E. F. » 3 6
- 53641 — Ten Scudi. Similar. E. F. » 3 6
- 53642 — Twelve Scudi. Similar. E. F. » 3 6
- 53643 — Thirteen Scudi. Similar. E. F. » 3 6
- 53644 — Roman Republic. Assegnato di 10 Paoli. Anno 6. No 686142. V. F. » 1 »
- 53645 — Torino. 200 Lire. .. July 1785. No 13284. V. F. » 1 6
- 53646 — — 1. July 1786. No 1746. V. F. » 1 6
- 53647 — — 1. Sept. 1799. No 4318. V. F. » 1 6
- 53648 — — — No 7504. V. F. » 1 6
- 53649 — — — No 10010. V. F. » 1 6
- 53650 — 50 Lire. 1. Oct. 1794. No 8249. V. F. » 1 »
- 53651 — 1. April 1796. No 43716. V. F. » 1 »
- 53652 MASSACHUSETTS BAY. Promisary Note of 375. pounds. 1. January 1780. No 406. V. F. » 5 »
- 53653 RUSSIA. One Rouble. 1886. » 2 »
- 53654 SWEDEN. Bank of Stockholm. Eight Schillings. 21. May 1841. No E 1612. M. » 1 »
- 53655 TRANSVAAL. Bloemfontein Bank. One shilling and sixpence. 2. September 1867. No 4654. F. » 10 »
- 53656 — Mafeking Siege note. Two Shillings January 1900. No A 6104. F. » 2 6
- 53657 U.S.A. Confederate States. Twenty Dollars. 17. February 1864. No 268. V. F. » 6 »
- 53658 — Five Dollars. No 1370. V. F. » 6 »
- 53659 — — No 14266. V. F. » 6 »
- 53660 — Exchange Bank of Virginia. Twenty Dollars. 3. March 1861. No 4854. V. F. » 2 »
- 53661 — State of Alabama. One Dollar. 1. January 1863. No 74714. V. F. » 1 6
- 53662 — State of Florida. One Dollar. 10. October. 1861. No 11281. V. F. » 1 6
- 53663 — Corporation of Richmond. One Dollar. 19. April 1861. V. F. » 1 »
- 53664 — New Orleans. Second Municipality. Twelve and $\frac{1}{2}$ Cents. 20. May. 1837. V. F. » 1 »
- 53665 VAN DIEMEN'S LAND. Ten shillings. 2. June 1823. No H. 76. V. F. » 5 »
- 53666 — One Shilling. 2. January.... No 46. F. » 3 6
- 53667 — Another. M. » 2 6
- 53668 VIRGINIA. Five Pounds. 17. July 1775. No 16,1581. E. F. » 5 »

NUMISMATIC BOOKS

(Continued from col. 10627).

- 53669 GARDNER. Catalogue of Greek Coins in the British Museum. Seleucid Kings of Syria. 1878. 8vo. *Out of print.*
- 53670 — — — Thessaly to Aetolia, 1883. 8vo. 1 " "
- 53671 — — — Peloponnesus. 1887. 8vo. 1 1 "
- 53672 — — — The Parthian Coinage. London, 1889. 4to. 8 plates. 1 1 "
- 53673 — — — The types of Greek Coins. Cambridge. 1883. Large 4to. 15 autotype plates. *Out of print.* 1 " "
- 53674 GNECCHI. Le Monete di Milano, da Carlomagno a Vittorio Emanuele II, descritte ed illustrate. Milano, 1886. 4to, 58 plates. " 16 "
- 53675 — — — Le Monete di Trivulzio. Milano, 1886. 4to 12 plates. " 16 "
- 53676 — — — Saggio di Bibliografia numismatica delle Zecche italiane medioevali e moderne. Milano, 1889. 8vo. " 2 6 "
- 53677 — — — Monete Romane. Milano, 1896. 16o 15 plates. " 3 3 "
- 53678 — — — Second edition. Milano, 1900. " 5 6 "
- 53679 — — — Third edition. Milano, 1907. " 8 "
- 53680 — — — Roman Coins; (second edition of the above work translated into English by the Rev^d A.W. Hands). London. 1903. " 4 "
- 53681 GREENWELL. The Electrum Coinage of Cyzicus. London, 1887. 8vo, 6 plates. 1 1 "
- 53682 GRUEBER. Roman Medallions in the British Museum. London, 1874. 4to, 66 plates. 1 1 "
- 53683 — — — Handbook of the Coins of Great Britain and Ireland London, 1899. 8vo, 64 plates. 1 1 "
- 53684 — — — HANDS. Common Greek coins. Vol. I. 8vo, 170 pp. Illustrated. London, 1907. " 5 "
- 53685 HAWKINS. Description of the Anglo-Gallic Coins in the British Museum. London, 1826. 4to. 3 plates. 1 4 "
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- 53688 — — — Supplement to above. London, 1896. 8vo. " 4 6 "
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- 53690 HEAD, Dr B.V. On the Chronological Sequence of the Coins of Syracuse. London, 1874. RR. 2 " "
- 53691 — — — On the Chronological Sequence of the Coins of Ephesus. London, 1880. 8vo. 5 plates. 1 1 "
- 53692 — — — On the Chronological Sequence of the Coins of Boeotia. London, 1881. 8vo. 6 plates. 1 1 "
- 53693 — — — Historia Numorum. A Manual of Greek Numismatics. Oxford. 1887. Large 8vo. Bound. *Out of print.*
- 53694 — — — Guide to the Principal Gold and Silver Coins of the Ancients, 2nd edition. London, 1882. 1 1 "
- 53695 — — — Catalogue of Greek Coins in the British Museum. Thrace. 1877. 8vo. *Out of print.* 1 10 "
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- 53697 — — — Central Greece, 1884. 8vo. *Out of print.*
- 53698 — — — Attica, Megaris, Aegina, 1888. 8vo. " 15 "
- 53699 — — — Corinth, &c., 1889. 8vo. *Out of print.*
- 53700 — — — Caria and the Islands, 1897. 8vo. 1 8 "
- 53701 — — — Phrygia, 1906. 8vo. 2 " "
- 53702 HEDINGER. Explication historique et critique des Médailles de l'œuvre du chevalier, précédée de l'éloge historique par Chrétien de Méchel. Bâle, 1778. Folio, 40 plates. " 15 "
- 53703 HEISS. Description générale des Monnaies antiques de l'Espagne. Paris, 1870. 4to, 60 plates. 4 " "
- 53704 — — — Description générale des Monnaies des rois Wisigoths d'Espagne. Paris, 1872. 4to 13 plates. 1 12 "
- 53705 — — — Les Médailleurs de la Renaissance, 9 vol. Folio. 1881-1892. 40 " "
- 53706 HENREY. Guide to the Study of English Coins. Revised edition by C.F. Keary. London, 1883. " 3 6 "
- 53707 HENNIN. Histoire numismatique de la Révolution française. Paris, 1826. Large 4to, 95 plates. 2 " "
- 53708 HENRY. English Coins in Copper, Tin and bronze. London, 1879. 8vo. " 1 6 "
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- 53719 HUMPHREYS. The Coin Collector's Manual. London, 1883. 2 vols. *Second hand.* 8

(To be continued.)

ENGLISH GOLD COINS

(Continued from col. 10629.)

Henry VII.

SOVEREIGN

- 53720 *Third type.* Mm. Lis. R. Dragon. **hēPRIOVS • DEI • GRAT • REX • ANGL • ET • FRAN • DPS • HIB •**
The King seated on a throne with canopy of three arches.
R • IHSVS • TVTAM • TRAPSIENS • P • R •
MEDIVM • ILLORVM • IBAT • Shield on double rose; all within double tressure of ten arches with lion and lis alternate in each arch and two saltires in each spandril. *Ken.* 47. RR. E. F. 27 10 "

ANGELS

Second issue.

- 53721 Mm. Escallop. **hēPRIO DI GRAT REX ANGL Z FRAN.** (Rosette stops). St. Michael slaying the dragon.
R • IHS TVT TRAPSIENS PE MEDIV ILLOR IB (Rosette stop). Ship with **h** and a rose at sides of mast. Cf. *Ken.*, p. 78, no 9. R. F. 2 10 "
- 53722 Mm. Cinquefoil. **hēPRIO • DI • GRAT • REX • ANGL • Z • FR •** R. **P • R • ORVO • TVT • SALVT • POS • XP • R • ED •** V. F. " 18 "
- 53723 Mm. Anchor. **ANGL • Z • FR •** R. **P • R • ORVO •** V. F. 1 5 "
- 53724 — — — **ANGL • Z • FR •** V. F. 1 1 "
- 53725 Mm. Anchor (R. only). **ANGL • Z • FR •** R. **P • R • ORVO • TVT • SALVT • POS • XP • R • ED •** V. F. 1 1 "
- 53726 Mm. Anchor. **ANGL • Z • FR •** (R. only). Same obverse legend as preceding. R. **P • R • ORVO • TVT • SALVT • POS • XP • R • ED •** V. F. 1 5 "
- 53727 Mm. Pheon. R. Pheon and cross crosslet. **ANGL • Z • FR •** R. **P • R • ORVO • TVT • SALVT • POS • XP • R • ED •** V. F. 1 15 "
- 53728 — — — Another, same mint marks. **ANGL • Z • FR •** M. " 16 "
- 53729 Another. Mm. Cinquefoil. An interesting coin with the inner circle on the obverse unbroken and passing across the Saint's face. **ANGL • Z • FR •** R. **R • ED • M •** V. F. 2 5 "

HALF-ANGEL

- 53730 Mm. Pheon. Same type as the angels. **hēPRIO • DI • GRAT • REX • ANGL • Z • FR •** O. **ORVO • TVT • SALVT • POS • XP • R • ED •** V. F. 1 10 "

(To be continued.)

ENGLISH SILVER COINS

CROWNS

(Continued from col. 10629.)

William and Mary.

- 53731 1691. ANNO REGNI TERTIO. R. F. D. C. 4 " "
- 53732 — — — E. F. 3 10 "
- 53733 — — — V. F. 2 " "
- 53734 — — — V. F. 1 12 6 "
- 53735 1692. QUINTO. — R. V. F. 2 10 "
- 53736 — — — V. F. 2 " "

William III.

- 53737 1695. ANNO REGNI SEPTIMO. F. D. C. 1 10 "
- 53738 — — — E. F. 1 " "
- 53739 — — — V. F. " 10 "
- 53740 — — — OCTAVO. *Brilliant.* F. D. C. 1 15 "
- 53741 — — — F. D. C. 1 10 "
- 53742 — — — E. F. " 15 "
- 53743 — — — V. F. " 9 "
- 53744 1696. — — — OCTAVO. Curved breast plate. E. F. 1 5 "

53745	—	—	E. F.	» 15 »
53746	—	—	V. F.	» 10 »
53747	—	Straight cuirass.	V. F.	» 10 »
53748	—	Curiously double struck.	V. F.	» 5 »
53749	1700.	DVODECIMO. Brilliant.	F. D. C.	2 » »
53749 ^a	—	—	F. D. C.	1 15 »
53750	—	—	E. F.	1 10 »
53751	—	—	V. F.	» 15 »
53752	—	—	F.	» 7 6
53753	—	DECIMO TERTIO. — R.	F.	1 » »

(To be continued.)

HALF-CROWNS

(Continued from col. 10630.)

William and Mary.

53754	1689.	ANNO REGNI PRIMO. R.	Crowned shield: arms 1, England; 2, Scotland; 3, Ireland; 4, France. Frosted interior of crown.	E. F.	» 10 »
53755	—	—	—	V. F.	» 5 »
53756	—	—	Arms: 1 and 4, France and England quarterly; 2, Scotland; 3, Ireland; Frosted interior of crown.	E. F.	» 7 6
53757	1690.	SECUNDO. R.	—	M.	» 4 »
53758	—	TERTIO. R.	—	F.	» 15 »
53759	1691.	Four crowned shields arranged in form of cross, W M monogram in each angle. ANNO REGNI TERTIO.	V. F.	» 7 6	
53760	—	—	—	F.	» 4 6
53761	1692.	QVARTO.	—	V. F.	» 10 »
53762	—	—	—	F.	» 7 6
53763	1693.	QVINTO.	—	E. F.	» 10 »
53764	—	—	—	V. F.	» 7 6
53765	—	—	—	V. F.	» 5 »
53766	—	—	—	F.	» 4 »

William III.

53767	1696.	ANNO REGNI OCTAVO. Small shields on reverse.	V. F.	» 7 6
53768	—	Larger shields, as usual.	F.	» 5 »
53769	1697.	NONO.	E. F.	» 6 »
53770	1698.	DECIMO.	F. D. C.	» 6 6
53771	—	—	E. F.	» 5 »
53772	—	—	V. F.	» 4 »
53773	1700.	DVODECIMO.	E. F.	» 7 6
53774	—	—	E. F.	» 5 »
53775	1701.	DECIMO TERTIO.	F. D. C.	» 10 »
53776	—	—	E. F.	» 7 6
53777	—	—	V. F.	» 5 »
53778	—	Plumes in the angles on reverse. R.	F. D. C.	2 5 »
53779	—	—	E. F.	1 5 »
53780	—	—	F.	» 12 6
53781	—	—	M.	» 3 6
53782	—	Elephant and castle under the bust. RR.	V. F.	4 10 »
53783	—	—	F.	4 » »
53784	—	—	F.	3 5 »

BRISTOL MINT

53785	1696.	B below the bust.	F. D. C.	1 5 »
53786	1697.	—	E. F.	» 15 »
53787	—	—	F.	» 7 6
53788	—	No strings to Ireland's harp. R.	F. D. C.	2 » »

CHESTER MINT

53789	1696.	C below the bust.	F.	» 7 6
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EXETER MINT

53790	1697.	E below the bust. S.	F. D. C.	1 15 »
53791	—	—	V. F.	» 15 »
53792	—	—	V. F.	» 10 »
53793	—	—	F.	» 5 »
53794	—	—	M.	» 3 6

NORWICH MINT

53795	1697.	N below the bust. S.	F. D. C.	1 15 »
53796	—	—	V. F.	» 15 »

YORK MINT

53797	1697.	Y below the bust. S.	F.	» 5 »
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(To be continued.)

SHILLINGS

(Continued from col. 10631.)

William and Mary.

53798	1692.	—	R.	F.	» 7 6
53799	1693.	—	R.	E. F.	» 15 »
53800	—	—	—	V. F.	» 10 »
53801	—	—	—	V. F.	» 7 6
53802	—	—	—	F.	» 4 »

William III.

53803	1695.	—	F. D. C.	» 7 6
53804	1696.	—	V. F.	» 1 6
53805	1697.	—	F. D. C.	» 7 6
53806	—	—	F.	» 1 6
53807	1699.	Flaming hair. R.	M.	» 2 6
53808	1700.	Usual type.	F. D. C.	» 10 »
53809	—	—	E. F.	» 6 »
53810	—	—	E. F.	» 5 »
53811	—	Plume under bust. Of great rarity.	M.	2 10 »
53812	1701.	Usual type.	E. F.	» 10 »
53813	1701.	Plumes in angles on reverse. R.	F.	» 6 »
53814	—	—	M.	» 3 6
53815	—	—	M.	» 2 »

BRISTOL MINT

53816	1696.	B under the bust.	F.	» 3 »
53817	—	An obverse brockage.	F. D. C.	» 5 »
53818	1697.	—	E. F.	» 12 6

CHESTER MINT

53819	1696.	C under the bust.	E. F.	» 12 6
53820	1697.	—	M.	» 2 »
53821	—	Thick flan. 157 $\frac{1}{2}$ grains. Ex Copp and Murdoch collections.	V. F.	1 10 »

NORWICH MINT

53822	1697.	—	V. F.	» 5 »
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YORK MINT

53823	1696.	Y under bust. R.	F. D. C.	» 15 »
53824	—	Y under bust. R.	F.	» 7 6
53825	—	—	F.	» 6 »
53826	1697.	Y under bust. R.	F. D. C.	» 15 »
53827	—	—	F.	» 2 »

(To be continued.)

SIXPENCES

(Continued from col. 10631.)

William and Mary.

53828	1693.	—	R.	F. D. C.	» 12 6
53829	—	—	—	E. F.	» 7 6
53830	—	—	—	V. F.	» 5 »
53831	—	—	—	F.	» 3 »
53832	1694.	—	R.	E. F.	» 12 6
53833	—	—	—	V. F.	» 7 6

William III.

53834	1695.	—	E. F.	» 5 »
53835	1696.	—	F. D. C.	» 2 6
53836	—	Brilliant.	F. D. C.	» 2 »
53837	—	—	E. F.	» 1 6
53838	1697.	—	E. F.	» 2 6
53839	—	Large bust. R.	E. F.	» 17 6
53840	—	—	V. F.	» 12 6
53841	—	—	F.	» 5 »
53842	—	—	M.	» 1 6
53843	1698.	—	E. F.	» 5 »
53844	—	—	V. F.	» 2 »
53845	—	Plumes on reverse. R.	V. F.	» 5 »

53846	1699. Plumes.	—	S.	F. D. C.	» 12 6
53847	—	—	—	V. F.	» 5 »
53848	—	—	—	V. F.	» 4 »
53849	—	—	—	F.	» 3 »
53850	— Roses.	—	R.	F.	» 5 »
53851	1700. Usual type.	—	—	F. D. C.	» 3 »
53852	1701. —	—	R.	E. F.	» 15 »

BRISTOL MINT

53853	1696. B below the bust.	—	—	V. F.	» 6 6
53854	—	—	—	F.	» 4 »
53855	—	—	—	F.	» 2 6
53856	1697. —	—	—	F. D. C.	» 8 6
53857	—	—	—	E. F.	» 6 »
53858	—	—	—	V. F.	» 3 »
53859	—	—	—	F.	» 1 6

CHESTER MINT

53860	1696. C below the bust.	—	—	V. F.	» 4 »
53861	—	—	—	F.	» 3 »
53862	—	—	—	F.	» 2 »
53863	1697. —	—	—	E. F.	» 6 »
53864	—	—	—	V. F.	» 5 »
53865	—	—	—	F.	» 2 6

EXETER MINT

53866	1696. E below the bust.	—	—	E. F.	» 6 »
53867	—	—	—	F.	» 3 »
53868	1697. —	—	—	F.	» 2 »

NORWICH MINT

53869	1696. N below the bust.	—	—	F. D. C.	» 8 6
53870	—	—	—	E. F.	» 7 »
53871	—	—	—	E. F.	» 5 »
53872	1697. —	—	—	E. F.	» 5 »
53873	—	—	—	F.	» 2 6

YORK MINT

53874	1696. Y below the bust.	—	—	F. D. C.	» 7 6
53875	—	—	—	E. F.	» 5 »
53876	—	—	—	V. F.	» 3 »
53877	—	—	—	F.	» 2 »
53878	Y below the bust.	—	R.	V. F.	» 15 »
53879	—	—	—	V. F.	» 12 6
53880	—	—	—	F.	» 5 »
53881	—	—	—	M.	» 3 »

(To be continued.)

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GROATS

(Continued from col. 10632.)

Henry VII.

First coinage.

53882	Mm. lis upon rose. HERRIC DI GRAX REX * APOL Z FRANK . Bust facing, open crown, fleured tressure. R. POSVI DAVM ADIVTOR * MAVM CIVITAS LONDON . A remarkably fine coin. R.	—	—	F. D. C.	2 10 »
53883	—	—	—	E. F.	1 5 »
53884	—	—	—	V. F.	» 15 »
53885	—	—	—	F.	» 10 »
53886	— Saltire each side of neck R.	—	R.	V. F.	1 » »
53887	— Same mint mark. Rose on breast. R.	—	R.	V. F.	1 5 »
53888	—	—	—	V. F.	1 » »
53889	—	—	—	F.	» 10 »
53890	Mm. Rose. Saltire each side of neck. R.	—	—	V. F.	» 15 »
53891	Mm. Rose (Obv. only). Same type. R.	—	—	V. F.	» 12 6
53892	Mm. Cross (Obv. only). Same type. HERRICVS DAI * GRAX REX APOL Z FRANK . R.	—	—	E. F.	1 1 »
53893	—	—	—	V. F.	» 15 »

Second coinage.

53894	No mint mark. Bust facing; double arched crown. HERRIC * DI GRAX REX APOL Z FRANK . S.	—	—	F.	» 6 »
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53895	Mm. Heraldic cinquefoil. FRANK . S.	—	—	E. F.	» 7 6
53896	—	—	—	M.	» 2 »
53897	Mm. Cinquefoil. FR .	—	—	E. F.	» 7 6
53898	—	—	—	V. F.	» 5 »
53899	—	—	—	F.	» 3 »
53900	—	—	—	F.	» 2 »
53901	— Rosettes in legends. FRANK . S.	—	—	V. F.	» 5 »
53902	Mm. Greyhound's head. APOL Z FRANK . S.	—	—	E. F.	» 10 »
53903	—	—	—	V. F.	» 7 6
53904	—	—	—	V. F.	» 5 »
53905	— APOL Z FR .	—	—	V. F.	» 5 »
53906	—	—	—	M.	» 2 »
53907	— APOL Z F .	—	—	F.	» 4 »
53908	Mm. Greyhound's head, R. Rose . APOL Z F .	—	—	F.	» 5 »
53909	Mm. Leopard's head crowned, R. Cinquefoil . APOL Z * FRANK . R.	—	—	V. F.	» 15 »
53910	Mm. Leopard's head crowned R. APOL Z FRANK . R.	—	—	F.	» 5 »
53911	Mm. Lis issuing from half-rose R. Leopard's head crowned . APOL Z FRANK . R.	—	—	E. F.	» 12 6
53912	Mm. Lis issuing from half-rose. APOL Z FRANK . R.	—	—	V. F.	» 7 6
53913	— APOL Z FR .	—	—	F.	» 5 »
53914	—	—	—	F.	» 4 »
53915	Mm. Anchor. APOL Z FR .	—	—	V. F.	» 5 »
53916	—	—	—	F.	» 2 6
53917	Mm. Anchor. APOL Z FR .	—	—	V. F.	» 5 »
53918	—	—	—	F.	» 3 »
53919	Mm. Anchor. Obv. APOL Z FR .	—	—	V. F.	» 5 »
53920	— APOL Z F .	—	—	V. F.	» 5 »
53921	Mm. Escallop. APOL Z FRANK . Trefoil stops in legends.	—	—	V. F.	» 7 6
53922	— Same mintmark. Rosettes instead of trefoil stops in legends. APOL Z FRANK .	—	—	V. F.	» 5 »
53923	— FRANK .	—	—	V. F.	» 5 »
53924	— FRANK .	—	—	F.	» 3 »
53925	Mm. Cross crosslet. Single arch to crown. APOL Z FR .	—	—	V. F.	» 4 »
53926	— APOL Z FRANK .	—	—	V. F.	» 5 »
53927	— APOL Z FRANK .	—	—	F.	» 2 6
53928	— APOL Z FRANK .	—	—	V. F.	» 5 »
53929	— APOL Z FRANK .	—	—	F.	» 2 6
53930	— APOL Z FR .	—	—	V. F.	» 5 »
53931	— APOL Z F .	—	—	V. F.	» 6 »

Third coinage.

53932	Crowned bust in profile to right. Mm. Pheon.	ḥḏḥṛṛṁ' : VII' : DI : ḡṛṛ' : RḤX : ṚḶL : Z : F.	E. F.	» 12 6
53933	—	—	E. F.	» 10 »
53934	—	—	V. F.	» 7 6
53935	—	—	V. F.	» 5 »
53936	—	—	F.	» 3 »
53937	—	ṚḶL : Z : FR.	E. F.	» 12 6
53938	—	—	V. F.	» 7 6
53939	—	—	F.	» 3 »
53940	—	—	F.	» 2 »
53941	Mm. Cross crosslet.	ḥḏḥṛṛṁ' : VII' : DI' : ḡṛṛ' : RḤX : ṚḶL' : Z : FR. Remarkably fine.		1 2 6
53942	—	—	E. F.	1 » »
53943	—	—	V. F.	» 10 »
53944	—	—	V. F.	» 7 6
53945	—	—	F.	» 3 »
53946	—	ṚḶL' : Z : F.	F.	» 4 »

(To be continued.)

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HALF-GROATS

(Continued from col. 10564.)

Henry VII.

First coinage.

CANTERBURY MINT

53947	Facing bust and open crown. Mm. Tun. A cross each side of neck. Legend somewhat double struck. R. POSVI &c. CIVITAS CANTOR . The letter M (Archbishop Morton) in centre of cross. R.	—	—	M.	» 6 6
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LONDON MINT

53948	Mm. Lis. HERRIC DI GRAX REX APOL Z * R. POSVI &c. CIVITAS LONDON . Rosette stops in legends. Lozenge and pellet centre of reverse. R.	—	—	V. F.	1 » »
53949	—	—	—	F.	» 7 6

Second coinage.

CANTERBURY MINT

53950	Mm. Tun. HERRIC DI GRA REX ANGL Z FR. Facing bust with double-arched crown. R. POSVI &c. QIVITAS ANTOR.	E. F.	»	3	»
53951	—	V. F.	»	2	»
53952	— ANGL Z F.	V. F.	»	2	»
53953	— ANGL Z F.	V. F.	»	2	»
53954	— ANGL Z FR.	V. F.	»	2	»
53955	— ANGL Z F.	V. F.	»	2	»
53956	— ANGL Z F.	V. F.	»	2	»
53957	Mm. Tun, R. Lis. Rosette stops in legends. S.	V. F.	»	3	»
53958	Mm. Tun and lis, R. ? Rosette stops in legends. S.	F.	»	2	»
53959	Mm. Lis. Trefoil stops. ANGL Z FR. S.	F.	»	2	»
53960	Mint mark obliterated. Cross each side of neck. Ω (<i>Archbishop Morton</i>) in centre of reverse. S.	V. F.	»	7	6
53961	—	F.	»	3	»

LONDON MINT

53962	Mm. ? Lozenge and pellet centre of reverse. R.	F.	»	7	6
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YORK MINT

53963	Mm. Lis. Lozenge and pellet centre of reverse. QIVITAS ABORATI. S.	V. F.	»	5	»
53964	Mm. Martlet. Key each side of neck. S.	V. F.	»	4	»
53965	—	F.	»	2	6
53966	— Without the usual tressure. S.	V. F.	»	5	»

Third coinage.

LONDON MINT

53967	Mm. Cinquefoil. Crowned bust in profile to right. HERRIC * VII * DI * GRA * REX * ANGL * Z. R. POSVI &c. S.	V. F.	»	5	»
53968	—	F.	»	3	»
53969	Mm. Martlet. Same type. S.	V. F.	»	7	6
53970	—	V. F.	»	5	»

YORK MINT

53971	Mm. Cinquefoil, R. Martlet. Two keys below the shield. S.	F.	»	3	»
53972	Mm. Martlet. Same type. S.	E. F.	»	7	6
53973	—	V. F.	»	4	»
53974	—	F.	»	3	»
53975	—	F.	»	2	»

(To be continued.)

MISCELLANEOUS ENGLISH COINS

(Continued from col. 10638).

GOLD

53976	Henry V. Noble. HERRIC * DI * GRA * REX * ANGL * Z * FRANCO * DNS * hYB. The King standing in ship, crowned and holding sword and shield; mullet and broken annulet at sword arm; broken annulet on side of ship. R. * IHC * AVTOM * TRAPSIENS * PER * MADI * ILLORV * IBAT. Floriated cross &c., h in centre. S.	E. F.	»	1	10	»
53977	James II. of Scotland. Lion. Mm. Crown. ITCO-BVS DEI GRA REX SCOTTORVM. Shield of arms, crowned and between two lis. R. XPC * REX PAT * XPC VIRGIT XP. St. Andrew: a crowned lis on either side. <i>Burns</i> , 527. R.	F.	»	1	10	»
53978	Charles I. Oxford Unite. 1642. CAROLVS : D : G : MAG : BRIT : FRAN : ET HI : REX. Half-length figure of the King, holding sword and olive-branch. R. EXVRGAT &c. Declaration RELIG : PROT : LEG : ANG : LIBER : PAR. Three plumes above, date below. <i>Ken</i> 116. K.	V. F.	»	2	»	»
53979	Cromwell. Broad. 1656. OLIVAR * D * G * R * P * ANG * SCO * ET * HIB * &c. PRO. Laureate bust of the Protector. R. PAX * QV * ERITVR * BELLO. Crowned shield of arms. 1656. <i>Brilliant.</i> R.	10	10	»		
53980	Charles II. Five Guineas. 1675. Elephant below the bust; pointed truncation. <i>Ex. Martin, Rostron, and Lady Buckley cabinets.</i> <i>Brilliant.</i> R.	F. D. C.	»	10	10	»
53981	— Two Guineas. 1684. Elephant below the bust. R.	F.	»	2	10	»

53982	— Guinea. 1681. Usual type. S.	V. F.	»	1	10	»
53983	— Pattern Broad. 1660. CAROLVS * II * REX. Laureate bust to right; a star above, S (<i>Simon</i>) below. R. MAGNALIA * DEI * 1660. Cross with CC crowned at end of each limb and a shield in each angle. Plain edge. <i>Rud.</i> , Pl. xxxiv, 1. <i>A brilliant and perfect piece. Extremely rare.</i>	20	»	»		
53984	— Pattern Farthing. 1665. CAROLVS * A * CAROLO. Laureate bust to left, <i>hair long.</i> R. QVATVOR * MARIA * VINDICO. Britannia. <i>Ex. BRITANNIA. Of great rarity with the long hair</i>	12	10	»		
53985	James II. Guinea. 1686. Elephant and castle. R.	V. F.	»	1	10	»
53986	William and Mary. Five Guineas. 1693. Elephant and castle. R.	F. D. C.	»	8	8	»
53987	— Two Guineas. 1693. Usual type. R.	F. D. C.	»	5	5	»
53988	— Guinea. 1689. — R.	F. D. C.	»	3	10	»
53989	— Half Guinea. 1691. Elephant and castle. RR.	F. D. C.	»	2	5	»
53990	William III. Two Guineas. 1701. <i>Brilliant.</i> R.	F. D. C.	»	6	10	»
53991	Queen Anne. Five Guineas. 1703. VIGO. RR.	E. F.	»	12	10	»
53992	— Two Guineas. 1711. Usual type. R.	E. F.	»	3	5	»
53993	George I. Five Guineas. 1716. — R.	E. F.	»	8	10	»
53994	— Two Guineas. 1726. Brilliant. R. F. D. C.	6	10	»		
53995	— Guinea. 1721. — R.	V. F.	»	1	10	»
53996	George II. Five Guineas. 1748. Old head. S.	E. F.	»	5	15	»
53997	George III. "Military" Guinea. 1813. A brilliant proof. S.	F. D. C.	»	2	15	»
53998	— Half Guinea. 1774. S.	F. D. C.	»	1	5	»
53999	— Another, 1786. —	V. F.	»	»	15	»
54000	George IV. Two Pound Piece. 1823. —	F. D. C.	»	2	12	6
54001	—	E. F.	»	2	10	»
54002	— Sovereign. 1825. Square garnished shield, crowned. <i>Brilliant. S.</i>	F. D. C.	»	1	5	»
54003	— 1829. — S.	F. D. C.	»	1	5	»
54004	— Half-Sovereign. 1825. Square shield, crowned. S.	F. D. C.	»	»	12	6
54005	— William IV. Sovereign. 1832. S.	F. D. C.	»	1	5	»
54006	Victoria. Proof Half-Sovereign. 1839. R.	F. D. C.	»	»	15	»
54007	— Proof Five Pounds. 1887.	F. D. C.	»	5	15	»
54008	— Proof Two Pounds. 1887.	F. D. C.	»	2	15	»
54009	— Proof Five Pounds. 1893.	F. D. C.	»	6	»	»
54010	— Proof Two Pounds. 1893.	F. D. C.	»	3	»	»
54011	— Proof Sovereign. 1893.	F. D. C.	»	1	5	»
54012	— Proof Half-Sovereign. 1893.	F. D. C.	»	»	12	6

SILVER

54013	Edward the Confessor. Penny. York. Hild. type A. <i>Hks</i> 226. * REFEN ON EOFE.	V. F.	»	6	6	
54014	William I. Penny. Canterbury. <i>Paxs</i> type. <i>Hks</i> 241. * PINEDI ON CNTLI.	V. F.	»	6	6	
54015	— Romney. Hks. 242. * PINDEI ON RVMN. R.	V. F.	»	12	6	
54016	— Sandwich. Hks. 241. * GODPINE ON SAN. R.	E. F.	»	15	»	
54017	— Southwark. Hks. 241. * OSMVND ON SV-DE.	V. F.	»	6	»	
54018	— Wareham. Hks. 241. * IEGLRIC ON PERE. R.	F. D. C.	»	1	»	»
54019	— * SIDELOC ON PERE.	F. D. C.	»	1	»	»
54020	— Winchester. Hks. 241. * SPRIECLINC ON PIN.	E. F.	»	5	»	
54021	— York. Hks. 241. * LEISINC ON EFRPI.	V. F.	»	6	6	
54022	Henry II. Aquitaine denier. * ENRICVS REX. * AQVI TANI Cross pattée. R. <i>Ainslie</i> , Pl. 3, 2 var. R.	V. F.	»	5	»	
54023	Queen Eleanor. Aquitaine denier. * DVC ISIT Two crosses pattées, Ω above, π below. R. * TANI. Cross pattée. <i>Ainslie</i> , Pl. 3, 4. R.	F. D. C.	»	7	6	
54024	Richard I. Poitou denier. * RICARDVS REX. Cross pattée. R. PIC TAVIE NSIS across the field in three lines. <i>Ainslie</i> , Pl. 3, 9.	V. F.	»	3	»	
54025	Prince John, Lord of Ireland. 1177-1199. Dublin Halfpenny. * IOHANNES DOO. Head facing. R. * ADAM ON DVVE. Short double cross with annulet each angle. S.	E. F.	»	5	»	
54026	—	V. F.	»	3	6	

- 54027 **John. Penny. London. Class III. Num. Chron.**, 3rd vol., 4th series. ✱ RENNOR-ON-LVND. V. F. » 2 »
- 54028 — VVILL&LM-L-ON-LV. V. F. » 2 »
- 54029 — **Canterbury. Cross pommée.** ✱ GOLD-VVIN&-ON-Ω. V. F. » 2 6
- 54030 — ✱ IOHANN-ON-GAN. E. F. » 3 6
- 54031 — **Dublin Halfpenny. IOHANNES REX.** Bust of King John, facing, crowned, within a triangle; star in each angle. R. ROBERT ON D. Triangle containing crescent, cross, and three stars. R. V. F. » 10 »
- 54032 **Henry III. Penny. Canterbury. Class IV.** ✱ SIMVN-OP-GANT&. Ornamented letters. V. F. » 2 »
- 54033 — **Class V.** ✱ ROGER-OF-R-ON-Ω. V. F. » 1 3
- 54034 **Prince Edward. Gascony Lion.** ✱ EDVWARD FILI. Lion passant, guardant, to left. R. ✱ h-REGLIS ANGLIE. Cross pattée. *Ainslie. Pl. 3, 11.* E. F. » 10 »
- 54035 **Edward III. Demi-gros of Aquitaine.** ✱ [BDDIOTV SIT] ROM& : DRI : DRI : D. Inner legend ✱ ED : REX : ANGLIE. Cross pattée with lis in one angle. R. DVX ACQUITANIE. Lion passant guardant; crown above. *Ainslie. Pl. 6, 73.* V. F. » 7 6
- 54036 **Henry V. Groat.** Mm. Pierced cross. h&RRI& DI ✱ GRA. REX. ANGLIE. S. FRANK. Crowned bust facing within tressure; egg shaped swelling on the neck, mullet on the left shoulder. R. POSVI &c. CIVITAS LONDON. V. F. » 7 6
- 54037 **Henry VI. Gros Blanc. Paris.** Mm. Crown. FRANKORVM : ET : ANGLIE : REX. Shields of France and England; h&RRI&VS above. R. SIT : ROM& : DRI : B&H&DIOTVM. Cross calvary between iis and lion; below, h&RRI&VS. *Ainslie. Pl. 6, 82-3.* V. F. » 4 »
- 54038 **Edward IV. Groat.** Heavy coinage. Mm. Lis. EDVWARD DI ✱ GRA REX ANGL S ✱ FRANK. Lis on the King's neck; pellet each side of crown. R. POSVI &c. CIVITAS LONDON. Small additional pellet in two of the angles. 54 grains. V. F. » 7 6
- 54039 — **Groat.** Light coinage. Mm. Crown, R. Sun. Quatrefoil each side of neck. V. F. » 2 »
- 54040 **Richard III. Groat.** Mm. Rose and sun united. Usual type. RICHARD DI ✱ GRA REX ANGL S ✱ FRANK. R. E. F. 1 1 »
- 54041 — Mm. Boar's head. R. E. F. 1 5 »
- 54042 **Henry VIII. Testoon.** Mm. O. h&RRI& 8 D ✱ ROGL FR& Z HIB REX. R. POSVI &c. Crowned rose between the letters h R crowned. *Excellent portrait.* R. E. F. 5 » »
- 54043 **Penny. H. D. G. ROSA SINE SPINE.** Crowned bust three quarters to right. R. CIVITAS LONDON. Shield on cross fourchée. R. E. F. » 7 6
- 54044 **Edward VI. Crown. 1551.** Mm. Y. EDVWARD VI : D ✱ ROGL FR& Z : HIB REX. Usual type, the King on horseback to right, date below. R. E. F. 2 10 »
- 54045 **Elizabeth. Crown.** Mm. 1. ELIZABETH : D ✱ G. ANG. FRA ET : HIBER REGINA. Crowned bust with sceptre, to left. R. F. D. C. 6 10 »
- 54046 — **Sixpence. 1561.** Mm. Pheon. V. F. » 3 6
- 54047 — **Milled Sixpence. 1562.** Mm. Star. Richly decorated dress. R. F. D. C. 1 5 »
- 54048 — **Groat.** Mm. Martlet. R. F. » 2 »
- 54049 — **Threepence. 1578.** Mm. Cross. V. F. » 4 »
- 54050 — **Pattern Sixpence. 1601.** Crowned bust of Elizabeth three quarters to left, ruff, richly decorated dress. VNVMA DEO DVOBVS SVSTINEO. Mm. Flower. R. AFFLICTORVM CONSERVATRIX. Crowned monogram of Elizabeth dividing the date 1601. *Rud. Pl. xv, 9. A struck piece.* R. E. F. 2 15 »
- 54051 **James I. Crown.** Mm. Lis. IACOBVS D ✱ G. MAG. BRIT FRAN ET HIB REX. The King on horseback to right; plain ground line. R. QV&E DEVS &c. Shield of arms. R. F. D. C. 9 15 »
- 54052 — Another, mm. thistle. Same legends and type but with a plume over shield on reverse. R. *Very rare of this type and mint mark. None in Barron or Montagu collections.* E. F. 9 15 »
- 54053 — **Shilling.** Mm. Lis. IACOBVS : D : G : MAG : BRI : FRA : ET HIB : REX. Crowned bust to right; mark of value XII behind the head. R. QV&E DEVS &c. Shield of arms. S. E. F. » 10 »
- 54054 — — — — — V. F. » 5 »
- 54055 — **Sixpence. 1622.** Mm. Thistle. IACOBVS : D : G : MAG : BRI : FRA : ET HIB : REX. Same type as the shilling. S. F. » 3 6
- 54056 — **1623.** Mm. Lis. Same legends. S. E. F. » 10 »
- 54057 — **1624.** Mm. Lis. HI : S. V. F. » 7 6
- 54058 **Charles I. Tower Crown.** Hks. type 1a. Mm. Lis. CAROLVS : D : G : MAG : BRIT : FRA : ET : HIB : REX : The King on horseback to left, crowned, ruff, armour; horse richly caparisoned, plume on head and crupper. R. CHRISTO. AVSPICE REGNO. Shield on cross fleury. R. V. F. 6 10 »
- 54059 — Another, Hks. type 2 b. Mm. Plume. Smaller horse, no plume on crupper. R. Oval shield surmounted by a plume and C R. Legends as before. R. E. F. 5 » »
- 54060 — Another, Hks. type 4. Mm. Eye. Different style of horse, no caparisons. R. Oval garnished shield. Legends as before. R. *Finely toned.* E. F. 6 » »
- 54061 — **Briot's Crown.** Mm. Flower and B, R. B. CAROLVS D : G : MAG : BRIT : FRAN : ET : HIBER : REX. The King on horseback to left, sword held upright; ground shown. R. Oval garnished shield, crowned, and between the letters C and R. *Cheap.* R. V. F. 1 15 »
- 54062 — **Exeter Crown.** Hks. 478. Mm. Rose. R. V. F. 1 10 »
- 54063 — **1644.** Mm. Rose. Obverse as Hks. 479. Date at end of reverse legend. R. F. D. C. 4 » »
- 54064 — **1645.** Mm. Castle. Hks. 480. E. F. 3 » »
- 54065 — **Tower Halfcrown.** Mm. Tun. Hks. type 3 a. V. F. » 4 »
- 54066 — Another, mm. triangle over anchor. Larger horse; ground line. R. V. F. » 10 »
- 54067 — **Aberystwith (?) Shilling.** Mm. (R.) A. CAROLVS D : G : MAG : BR : FR : ET : HI : REX. Crowned bust to left; value behind the head. R. EXVRGAT &c. Declaration REL : PRO : | LEG : ANG : | LIB : PAR : Three plumes above, 1645 below. RR. E. F. 2 5 »
- 54068 **Pontefract Shilling. 1648. Struck after the death of Charles I.** Crown above the letters C and R. Legend DVM : SPIRO : SPERO. R. CAROLVS : SECVNDVS : 1648: View of the castle with flag on central tower; OBS to left of castle, P C above, cannon on right. *Octagonal.* RR. F. D. C. 4 » »
- 54069 — **Inchiquin Shilling (1642).** An irregular octagon of silver, stamped on both sides with the weight dw. gr. within a triple beaded circle. RR. V. F. 5 » »
- 54070 **Commonwealth. Halfcrown. 1651.** Usual type. R. V. F. 1 10 »
- 54071 — Another, date 1656. R. V. F. 1 10 »
- 54072 — **Shilling. 1656.** R. F. D. C. 1 7 6
- 54073 — **Sixpence. 1658.** R. F. » 10 »
- 54074 — **Half-Groat. 5.** V. F. » 3 »
- 54075 — **Halfpenny.** F. D. C. » 5 »
- 54076 **Cromwell. Crown. 1658.** Usual type. Laureate bust of the Protector. R. PAN QV&ERITVR BELLO. Crowned shield of arms Ex. Tyssen, Durrant, Dymock, Berne, Brice, Montagu (X 16), Richardson, and Murdoch collections. *Finely toned.* R. F. D. C. 7 10 »
- 54077 — **Shilling. 1658.** Same type. R. F. D. C. 2 » »
- 54078 — — — — — E. F. 1 15 »
- 54079 **Charles II. Crown. 1680.** Large bust. S. V. F. » 10 »
- 54080 — **Halfcrown. 1663.** Usual type. E. F. 1 1 »
- 54081 — **1670.** V. F. » 12 6
- 54082 — **1681.** Large bust. F. » 4 »
- 54083 — **Shilling. 1676.** Usual type. V. F. » 6 6
- 54084 — **Sixpence. 1677.** E. F. » 5 »
- 54085 — **1683.** — — — — — E. F. » 6 6
- 54086 — — — — — V. F. » 3 »
- 54087 — **Pattern Broad. 1660.** Laureate bust of Charles II to right, S (Simon) below. CAROLVS II D G MAG BR FR ET HI REX. R. MAGNA OPERA DOMINI 1660. Crowned shield. *Rud. Pl. xxxiv, 2. RR.* E. F. 2 » »
- 54088 — **William III. Halfcrown. 1698.** Usual type. F. D. C. » 6 6
- 54089 — Another, date 1700. F. D. C. » 8 6
- 54090 — **York. 1697.** Y below the bust. S. V. F. » 7 6
- 54091 — **Shilling. 1700.** Usual type. E. F. » 6 »
- 54092 — **Sixpence. 1696.** Usual type. *Brilliant.* F. D. C. » 2 6
- 54093 — **1697.** — — — — — F. D. C. » 5 »
- 54094 — **1698.** — — — — — F. D. C. » 4 »
- 54095 — **1700.** — — — — — F. D. C. » 4 »
- 54096 — **Scots Forty-shilling piece. 1695.** Laureate bust to left; mark of value 40 below. R. Crowned shield. S. V. F. » 10 »
- 54097 **Queen Anne. Crown. 1713.** Roses and plumes. V. F. » 12 6
- 54098 — **Pattern Farthing. 1713.** ANNA DEI GRATIA. Bust to left. R. BRITANNIA. Britannia seated under a portico. Ex. : 1713. *Mont. no 12. A brilliant specimen.* R. 3 10 »
- 54099 **George I. Shilling. 1723.** SSC. Second head. E. F. » 3 »
- 54100 **George II. Crown. 1741.** Young head. Roses. F. D. C. 1 1 »
- 54101 — **1746. LIMA.** Old head. E. F. 1 1 »
- 54102 — **Halfcrown. 1739.** Young head. Roses. E. F. » 10 »
- 54103 — **Shilling. 1727.** Young head. Roses and plumes. F. D. C. » 10 »
- 54104 **George III. "Northumberland" Shilling. 1763.** S. E. F. » 12 6
- 54105 — **Shilling. 1787.** Without the usual dot above the King's head. V. F. » 5 »

54106	—	Proof Shilling. 1787. Plain edge. R. F. D. C.	» 10 »
54107	—	Proof Sixpence. 1787. R. F. D. C.	» 6 6
54108	George IV. Proof Crown. 1821.	SECUNDO. R. F. D. C.	1 5 »
54109	—	Pattern Crown. 1825. Plain edge. R. F. D. C.	3 3 »
54110	—	Proof Halfcrown. 1821. R. Crowned shield; rose, thistle, and shamrock. R. F. D. C.	» 15 »
54111	—	Proof Halfcrown. 1825. R. Shield surmounted by crowned helmet and lambrequins. R. F. D. C.	1 » »
54112	—	Proof Shilling, 1821. Same type as the half-crown of this date. R. F. D. C.	» 12 6
54113	—	Proof Sixpence. 1821. Same type. R. F. D. C.	» 10 »
54114	Victoria. 1893. Proof Crown.		
	—	Proof Halfcrown.	
	—	Proof Florin.	
	—	Proof Shillings.	
	—	Proof Sixpence.	
	—	Proof Threepence.	

The set. F. D. C. » 17 6

COPPER

54115	Queen Anne. Farthing. 1714.	ANNA DEI GRATIA. Bust to left. R. BRITANNIA. Figure of Britannia. Ex. : 1714. <i>Mont.</i> no 15. V. F.	» 12 6
54116	George III. Proof Twopence. 1797.	F. D. C.	» 15 »
54117	—	Another, bronzed. — F. D. C.	» 15 »
54118	—	Proof Penny. 1797. Bronzed. F. D. C.	» 5 »
54119	—	Pattern Halfpenny. 1797. A beautiful original. F. D. C.	1 1 »
54120	George IV. Proof Penny, Halfpenny, and Farthing. 1826.	Bronzed. The set. F. D. C.	» 12 6
54121	—	Proof Irish Penny. 1812. F. D. C.	» 10 »
54122	William IV. Proof Penny, Halfpenny and Farthing 1831.	Bronzed. The set. F. D. C.	» 12 6
54123	Victoria. Proof Penny, Halfpenny and Farthing. 1839.	Bronzed. The set. F. D. C.	» 12 6

(To be continued.)

ENGLISH COMMEMORATIVE MEDALS

(Continued from col. 10640.)

WILLIAM and MARY

54124	R. Restorers of the Church of England. G. Bower.	GVLIELMVS ET MARIA D·G·ANG·FRA·ET·HIB·REX·ET·REGINA·FIDEI·DEFENSORES &c. Busts. R. CAELO DELABITUR ALTO. On a pedestal inscribed ÆRE PERENNIVS a statue of William III in Roman costume, resting his right hand upon his sword and holding the model of a church in his left; above, rays from Heaven. Edge inscribed DUM MICAT HOC GEMINUM SYDUS FUGIT ATTRA TYRANNIS. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 2.05. A fine medal and in splendid preservation. R.	2 10 »
54125	A. Coronation. 1689.	GVLIELMVS ET MARIA REX ET REGINA. Busts. R. NE TOTVS ABSVMATUR. Jove thunders against Phaeton, who is falling from his chariot; the earth in flames. Ex. : INAVGVRA·T·H·AP·1689. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.35. V. F.	4 10 »
54126	R.	— — — — — V. F.	» 15 »
54127	R.	— — — — — V. F.	» 10 »
54128	R. Jan Smeltzing.	GULIELMVS ET MARIA D·G·BRITANNORVM REX ET REGINA·F·D·Busts. R. PRETIUMQ ET CAUSA LABORIS. Perseus delivering Andromeda from the sea monster. Ex. : 1689. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.45. R. E. F.	2 » »
54129	R. Georg Hantsch.	WILH·III·D·G·ANG·SCO·FR·ET·HIB·REX·DEF·FID·Laureate bust to right. R. MARIA·D·G·ANG·SCO·FR·ET·HIB·REGINA. Bust of Queen Mary to left. <i>Inscribed edge.</i> <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.55. R. E. F.	1 15 »
54130	Æ.	— — — — — R. E. F.	» 15 »
54131	R. R. Arondeaux.	AUREA POMA MIXTA ROSI. Busts of William and Mary within rose and orange wreaths; above, sceptres, crown, crest, and Eye of Providence; below, open book LEGES ANGLIÆ and a cornucopia at either side. R. MELIOREM LAPSA LOCAVIT. A flourishing orange tree and a fallen and decayed oak. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 2.45. R. V. F.	3 10 »
54132	R. J. Smeltzing.	GULIELM·III·D·G·BRITANN·R·RELIG·LIBERTATISQ·RESTITUIT. Laureate head of William to right. R. ITE MISSA EST. The arms of Britain suspended from an orange tree entwined with roses and thistles. James II dropping his crown in flight and Father Petre with the infant Prince. Ex. : INAUGURATIS MAIESTATIBUS. ELECTO	

	PAPATU. EXPULSA TYRANNIDE. BRITANNIA FELIX.	1689. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.9. R. E. F.	3 10 »
54133	R. GVLIELM·ET·MARIA·D·G·M·B·F·ET·H·REX·ET·REG.	Crowned busts conjoined to right. R. PRINC·AVR·ET·NASS·HIC·TERRÆ·LÆTTITIA. Crowned shield of Britain surrounded by the seven shields of William III. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.7. R. E. F.	1 15 »
54134	Pewter. P. H. Müller.	GVLIELMVS REX ANGL SCOT FRANC ET HYBERN PATRIÆ DECVS ANGLIÆ PRÆSIDIUM. Laureate bust of the King to right. R. The Garter entwined with orange branches and decorated with the shields of England, Scotland, France, and Ireland. Chronogrammatic inscription. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.95. R. V. F.	» 10 »
54135	R. Coronation Festival at the Hague. 1689.	BRITTAN·LIBER·RELIG·IUSTIT·LEG·VIND·MDCLXXIX. Crowned shield of the Prince of Orange within the Garter. R. Female figure holding staff surmounted by the cap of Liberty. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.3. E. F.	» 10 »
54136	R. Coronation Festivities at Rotterdam.	View of Rotterdam and the Meuse. In foreground, a palm tree and shield of arms. R. Celebration in front of a triumphal arch. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.2. E. F.	» 12 6
54137	R. Security of Britain. 1689. P. H. Müller.	GVLIELMVS ET MARIA REX ET REGINA BRITANNIÆ. Busts of William and Mary. R. AUREA FLORIGERIS SUCCRESCUNT POMA ROSETIS. Britannia seated under a united rose and orange tree. Ex. : SECURITAS BRITANNIÆ RESTITUTA. 1689. Inscribed edge. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 2.15. V. F.	2 » »
54138	Pewter. Tribute to Mary. 1689. J. Smeltzing.	MARIA·D·G·M·BRIT·FRAN·ET·HIB·REGINA·F·D·P·A·Laureate bust to left. R. DIGNA QUÆ LONGE PLURES. The Queen imploring Heaven's protection for a young orange tree to which is suspended the shield of Britain. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.45. R. V. F.	» 12 6
54139	Æ. Regency of Mary, 1690. MARIA. II. D. G. MAG.	BR·FR·ET·HIB·REGINA. Bust of the Queen to right. R. VELVT INTER IGNES LVNA MINORES. A full moon shining amid clouds and stars; landscape below. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.9. V. F.	» 5 »
54140	—	Æ. Similar obverse. R. EX NOCTE DIEM. A full moon, clouds, but no stars; landscape below. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.9. V. F.	» 6 »
54141	R. J. Smeltzing.	GULIELM·R·MARIA REGINA. F·D·P·A·Laureate busts of William and Mary. R. DISSIPAT ET REFICIT. Mary with trident and cornucopia. In the distance, Dutch ships under repair; on the right, Lord Torrington taken to the Tower. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.45. R. E. F.	2 15 »
	* After the battle off Beachy Head, the Queen, as Regent during the King's absence in Ireland, by her prompt action dissipated the dangers which threatened the State, and ordered both Dutch and English ships to be immediately refitted and repaired. Lord Torrington, the English Admiral, was severely censured and committed to the Tower.		
54142	—	Another by J. Smeltzing, but in pewter. Reverse as preceding, obverse as no 54138. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.45. R. V. F.	» 15 »
54143	R. Amnesty in Ireland, 1690. G. Hantsch.	Laureate bust of William III to right. R. HIBERNIA RESTITVTA. William, crowned with laurel by Victory, presents an olive branch to Hibernia. Ex. : MDCXC. <i>Med. Illus.</i> , I, ¹⁰⁰ / ₁₀₀ . Size 1.55. R. F. D. C.	2 10 »
54144	R.	— — — — — V. F.	1 10 »
54145	R.	— — — — — F.	» 15 »
54146	R. Pacification of Ireland, 1691. D. Trapentier.	GUL·ET·MARIA·D·G·M·BRIT·FR·ET·HIB·REX·ET·REGINA·Busts. R. PARCERE SVBIECTIS ET DEBELLARE SVPERBOS. A lion tearing a prostrate hydra; a spaniel fawning before a lioness. View of a port and shipping in the distance. Ex. : HIB·PACATA. Edge inscribed. <i>Med. Illus.</i> , II, ¹⁰⁰ / ₁₀₀ . Size 2.1. R. E. F.	3 5 »
54147	—	R. G. Hantsch. Obverse as no 54143. R. William on horseback at the head of his troops; Victory attended by infant geni bearing six shields with views of the towns of WATERFORT, ATHLONE, LIMRICH, KINSAL, LONDONDERRY, and GALOWAY. Ex. : RESITVTORI HIBERNIÆ·MDCXCI. <i>Med. Illus.</i> , II, ¹⁰⁰ / ₁₀₀ . Size 1.6. R. V. F.	1 15 »
54148	R. Elector of Saxony, Knight of the Garter, 1693. J. G. C. 4.	in cypher, with the Electoral cap above, within the Garter. R. Two crossed swords within wreath, &c. <i>Med. Illus.</i> , II, ¹⁰⁰ / ₁₀₀ . Size 1.6, square. R. V. F.	1 » »
54149	R. Thomas Neale, 1694. THO·NEALE ARMIGER.	Bust to right. Plain reverse. <i>Med. Illus.</i> , II, ¹⁰⁰ / ₁₀₀ . Size 1.2. R. E. F.	1 10 »
54150	R. Death of Queen Mary. 1694.	Same obverse as no 54139. R. SVBLATAM EX OCVLIS QVÆRIMVS INVIDI. Inscription across the field NAT·APR·30·1662·MOR·DEC·28. 1694. <i>Med. Illus.</i> , II, ¹⁰⁰ / ₁₀₀ . Size 1.9. V. F.	» 15 »
54151	Æ.	— — — — — E. F.	» 7 6

- 54152 Æ. — — — V. F. 5 5
 54153 Æ. J. Luder. MARIA II. D. G. MAG. BRIT. FRAN. HIB. REGINA Bust to right, hair bound with pearls. R. QVANDO VLLAM INVENIENT PAREM *Piety, Wisdom, and Constancy* standing before a funeral pile. *Med. Illus.*, II, ¹¹²/₃₃₅. Size 2.3. R. E. F. 1 5
 54154 Æ. — — — V. F. 1 5
 54155 Pewter. — — — Pierced. V. F. 1 5
 54156 — Æ. Gilt. Same obverse. R. TRISTITIA PVBLICA. Britannia mourning by a monument. *Med. Illus.*, II, ¹¹⁴/₃₃₅. Size 2.3. R. E. F. 1 5
 54157 Brass. Duke of Melfort and the Earl of Balcarres. Arms of the Duke of Melfort. Motto — AB VNO AD OMNES. R. Arms of the Earl of Balcarres Motto — ESPERANCE. *Med. Illus.*, II, ¹²⁵/₃₀₇. RR. V. F. 1 15
 54158 R. Nicholas Witsen, 1695. N. WITSEN CONS. AMST. AD REGEM ANGLIÆ LEGATVS. MDCXCV. Bust of Witsen. R. LABOR OMNIA VINCIT. A battering ram and a breach. *Med. Illus.*, II, ¹²⁷/₃₀₇. Size .95. R. V. F. 1 5
 54159 A. Fortunes of James II, 1696. IACOB. II. REX. M. BR. Laureate bust of James II to right. R. FATO. The Royal crown in an open boat on the sea. Ex. : 1696. *Med. Illus.*, II, ¹²⁹/₃₀₇. Size 1. RR. E. F. 7 10
 54160 R. The Assassination Plot, 1696. HERODES ATQVE PILATVS. Busts of Louis XIV and James II. Ex. : ACTOR. IV. 26. R. IRRITA CONSPIRATIO. Louis, James, and Father Petre; armed men in a wood; a fleet in the distance. GENESIS XLIX. 5. 6. *Med. Illus.*, II, ¹³¹/₃₁₄. Size 1.7. R. E. F. 2 5
 54161 Æ. — — — R. E. F. 1 2 6
 54162 R. Peace of Ryswick, 1697. R. Arondeaux. CÆSA FIRMABANT FOEDERA PORCA. Plenipotentiaries closing the doors of temple of Janus; in front, altar and dead sow. R. Bird's eye view of the Palace and gardens of Ryswick, within border of fourteen shields. *Med. Illus.*, II, ¹³³/₃₁₄. Size 1.9. R. E. F. 2 7 6
 54163 — Æ. Gilt. C. Wermuth. Bust of William III. R. Bust of Louis XIV. Edge inscribed SIC BENE CONVENIVNT RISVICI D ¹¹/₂₁ SEPT. MDCHIC. *Med. Illus.*, II, ¹³⁵/₃₁₄. Size .8. R. E. F. 12 6
 54164 — Bust of William III. R. PAX ORBIS TERRARVM. Globe and branches of olive. *Med. Illus.*, II, ¹³⁷/₃₁₄. Size .8. R. V. F. 10 5
 54165 — Æ. Gilt. H. Roussel. LVDOVICVS MAGNVS REX CHRISTIANISSIMVS. Laureate bust to right. R. SALVS EVROPÆ. Figure of Peace. Ex. : PAX TERRA MARIQVÆ PARTA. 1697. *Med. Illus.*, II, ¹³⁹/₃₁₄. Size 2.75. R. E. F. 15 5
 54166 R. England in 1697. John Croker. Laureate bust of the King. R. Britannia with trident, shield, and naval crown; a broken yoke at her side. Ex. : BRITANNIA MDCXCVII. *Med. Illus.*, II, ¹⁴¹/₃₁₄. Size 2.75. R. E. F. 3 10
 54167 R. Prince James, 1697. N. Roettier. IACOBVS. WALLIÆ. PRINCEPS. Bust of the young Prince to left. R. 1697. IACTATVR NON MERGITVR VNDIS. A ship in distress. *Med. Illus.*, II, ¹⁴³/₃₁₄. Size 1.75. R. V. F. 1 10
 54168 Æ. — — — E. F. 1 1
 54169 R. James II and Prince James, 1699. Norbert Roettier. IACOBVS : II : D : G : M : B : R : Laureate bust of James II to right. R. IAC. WALLIÆ. PRINCEPS. Bust of Prince James to left. *Med. Illus.*, II, ¹⁴⁵/₃₁₄. Size 1.05. R. F. D. C. 1 10
 54170 — R. Another; obverse legend IACO : II. DEI. GRATIA. R. E. F. 1 5
 54171 — A. Norbert Roettier. Obverse same as the reverse of 54169. R. SOLA LVCE FVGAT. The sun rising over the sea disperses clouds and demons. Ex. : 1699. *Med. Illus.*, II, ¹⁴⁷/₃₁₄. Size 1.05. RR. E. F. 10 5
 54172 — R. Norbert Roettier. Same obverse. R. PAX VOBIS. A cornucopia. Ex. 1699. *Med. Illus.*, II, ¹⁴⁹/₃₁₄. Size 1.05. V. F. 12 6
 (To be continued.)

TRADE TOKENS IN THE SEVENTEENTH CENTURY

(Continued from col. 10644.)

LANCASHIRE

- 54173 Blackburn. (100). Richard Haworth, 1666. 1 d. E. F. 3 6
 54174 Bury. (18). Samvell Waringe, 1667. — V. F. 4 6
 54175 Chorley. (20). Thomas Admson, 1653. 1 d V. F. 5 6

- 54176 Liverpool.
 54177 Manchester.
 54178 Preston.
 54179 Warrington.
 54180 —

- (67). Edward Williamson. ¹/₂ d. E. F. 7 6
 (74). Jonathan Eaton. 1667. — V. F. 7 6
 (101). Roger Haddock. 1 d. V. F. 13 6
 (122). John Dichfield. 1669. ¹/₂ d. F. 2 6
 (126). I. P and T. B. 1667. — V. F. 10 6

LEICESTERSHIRE

- 54181 Ashby-de-la-Zouch.
 54182 —
 54183 Belton.
 54184 Billesdon.
 54185 —
 54186 Burrow.
 54187 Burton Overy.
 54188 Hinckley.
 54189 —
 54190 —
 54191 Leicester.
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 54204 —
 54205 —
 54206 Loughborough.
 54207 —
 54208 Lutterworth.
 54209 —
 54210 —
 54211 Market Bosworth.
 54212 —
 54213 —
 54214 Market Harborough.
 54215 —
 54216 —
 54217 —
 54218 —
 54219 —
 54220 Melton Mowbray.
 54221 —
 54222 —
 54223 —
 54224 Mountsorrel.

- (3^a). James Farmer. 1666. ¹/₄ d. V. F. 7 6
 (10). Samvell Noulden. 1667. ¹/₂ d. V. F. 10 6
 (11). William Barradell. 1671. — V. F. 10 6
 (12). Humphrey Partridge. 1667. — E. F. 10 6
 (13). Henry Sanderson. 1669. — F. 6 6
 (15). John Shaw. 1664. ¹/₄ d. F. 4 6
 (16). Ralph Coleman. ¹/₂ d. V. F. 6 6
 (26). Thomas Davenport. d. M. 1 6
 (27). Nathaniel Gilbert. 1671 (Octagonal). ¹/₄ d. F. 4 6
 (30). William Iliffe. ¹/₂ d. V. F. 6 6
 (31). Nathaniell Baker. 1667. — E. F. 6 6
 (32). John Browne. 1669. ¹/₂ d. V. F. 4 6
 (36). Francis Elliot. 1655. ¹/₂ d. V. F. 6 6
 (37). John Goodall 1666. — V. F. 5 6
 (38). Daniell Heggs. 1657. ¹/₄ d. V. F. 6 6
 (42). Mary Mountney. ¹/₂ d. V. F. 6 6
 (44). W. J. N. — V. F. 6 6
 (45). Tho Overinge. — F. 3 6
 (47). Jane Pallmer. — V. F. 7 6
 (48). John Pares. 1666. ¹/₂ d. V. F. 6 6
 (49). Edward Read. 1666. — V. F. 6 6
 (50). William Savidge. 1670. — M. 3 6
 (53). Thomas Sturges. ¹/₄ d. F. 4 6
 (55). Samvell Willson. — F. 3 6
 (62). Henry Flower. 1669. ¹/₂ d. M. 1 6
 (66). Henry Somerville. — F. 4 6
 (71). Peter Mackarnes. 1657. ¹/₄ d. F. 3 6
 (72). — 1662. — F. 3 6
 (73). Edward Revell. — V. F. 4 6
 (75). Hugh Adcock. ¹/₂ d. V. F. 7 6
 (76). Richard Thompson. — V. F. 6 6
 (77). Robert Bass. 1668. (Heartshaped). — V. F. 15 6
 (78). Ann Gott. 1658. ¹/₂ d. V. F. 6 6
 (81). Frances Reeves. 1657. — d. V. F. 5 6
 (85). H. F. S. — ¹/₄ d. E. F. 10 6
 (88). William Thompson. ¹/₂ d. F. 4 6
 (93). John Brown. 1668. — V. F. 6 6
 (94). Arthur Cloudsly. 1664. ¹/₄ d. E. F. 10 6
 (95). Thomas Clowdesley. 1668. ¹/₂ d. V. F. 6 6
 (98). Roger Waite. 1666. — V. F. 5 6
 (100). Jonas Davis. 1665. — V. F. 7 6

LINCOLNSHIRE

- 54225 Alford.
 54226 Barrow O H.
 54227 Barton O H.
 54228 Boston.
 54229 —
 54230 —
 54231 Epworth.
 54232 Grantham.
 54233 Hagworthingham.
 54234 Helpringham.
 54235 Holbeach.
 54236 Horncastle.
 54237 —
 54238 —
 54239 —
 54240 Kirton.
 54241 L. neoln.
 54242 —
 54243 —
 54244 —

- (4). William Scottreth. 1667. ¹/₂ d. V. F. 4 6
 (9). Brian Coverdaill. ¹/₂ d. V. F. 7 6
 (11). George Kidson. — V. F. 7 6
 (15). Town piece. — F. 2 6
 (29). John Moore. — F. 2 6
 (29^a). W. A. M. 1662 (Unpublished). ¹/₄ d. M. 4 6
 (73). Robert Wright. 1669 (Heartshaped). ¹/₂ d. F. 7 6
 (97^a). Town piece. 1667. — V. F. 2 6
 (116). Will Rishworth. 1665. ¹/₄ d. V. F. 7 6
 (118). Anthony Newlove. ¹/₂ d. E. F. 7 6
 (120^a). Richard Daves. 1658 (Unpublished). ¹/₄ d. F. 4 6
 (123). John Chappman. — M. 2 6
 (130). Alexander Howgrave. — F. 2 6
 (131). John Hussey. 1668. ¹/₂ d. V. F. 4 6
 (135). Fastace Hooker. 1665. — V. F. 7 6
 (139). City Token. ¹/₄ d. V. F. 3 6
 (141). Samvell Aistrop. 1668. ¹/₂ d. V. F. 6 6
 (142). — ¹/₂ d. V. F. 3 6
 (144). Samvell Astrup. 1658. — V. F. 3 6

54245	—	(145).	John Babb. 1668.	—	V. F.	»	3	6
54246	—	(149).	Nathaniell Gray. 1663.	—	V. F.	»	3	6
54247	—	(151).	William Kelsey. 1666.	d.	F.	»	2	»
54248	—	(153).	Joseph Ludington.	d.	V. F.	»	3	6
54249	—	(155).	Samvel Ludinton.	—	V. F.	»	3	6
54250	—	(156).	Enoch Malton. 1666.	d.	V. F.	»	7	6
54251	—	(157).	Wil. Marshall.	d.	E. F.	»	4	6
54252	—	(159).	John Osgodbey.	d.	V. F.	»	3	»
54253	—	(169).	Edward Tomson.	d.	F.	»	2	6
54254	—	(171).	Ann Willerton. 1666.	—	V. F.	»	3	»
54255	—	(173).	Anthony Willows.	—	V. F.	»	2	6
54256	—	(175).	Bartholamew York.	d.	V. F.	»	5	6
54257	Louth.	(183).	John Barker. 1661.	d.	V. F.	»	4	6
54258	Market Rasen.	(204).	William Chapman. 1668.	d.	V. F.	»	4	6
54259	Reston.	(208).	Elias Martin. 1671.	—	V. F.	»	4	6
54260	Spalding.	(222).	John Havey. 1655.	d.	M.	»	1	6
54261	—	(224).	Joseph Nutton. 1668.	d.	V. F.	»	4	6
54262	—	(228).	John Ray. 1666.	—	V. F.	»	5	6
54263	Stamford.	(234).	Town piece.	—	F.	»	1	6

LONDON

54264	Abchurch Lane.	(3).	Ralph Lucas. 1665.	d.	F.	»	3	»
54265	Addie Street.	(12).	Robert Rhett. 1666.	—	V. F.	»	4	6
54266	Aldermanbury.	(12 ^a).	John Berket. 1669. (Unpub.).	—	V. F.	»	7	6
54267	Aldersgate St.	(16).	The Maiden Head. '68.	—	E. F.	»	10	»
54268	—	(18).	At The Tunn.	d.	V. F.	»	3	»
54269	—	(20).	Richard Awnsham. 1667.	d.	F.	»	2	»
54270	—	(20 ^a).	Daniell Baker. 1667 (Unpub.).	d.	M.	»	3	6
54271	—	(28).	Thomas Damsell. 1667.	d.	M.	»	2	»
54272	—	(33).	R. S. H.	d.	V. F.	»	3	6
54273	—	(33).	Thomas Singleton.	—	F.	»	2	»
54274	—	(59).	Roger Wallman '66.	d.	V. F.	»	6	6
54275	—	—	—	—	M.	»	2	6
54276	—	(61).	Nicholas Warrin.	d.	V. F.	»	3	6
54277	Aldgate.	(67).	John Langham.	—	V. F.	»	4	6
54278	—	(68).	Simon Turner.	d.	F.	»	5	6
54279	—	(77).	H. S. N.	d.	V. F.	»	3	»
54280	—	(88).	David Gillat. 1671.	d.	V. F.	»	5	6
54281	—	(99).	John Vertue. 1668.	—	E. F.	»	7	»
54282	Air St.	(102 ^a).	Richard Furnis. (Unpub.).	d.	M.	»	3	6
54283	Barbican.	(111).	Thomas Cooper. 1655.	—	V. F.	»	3	»
54284	—	(120).	Francis Morley. 1668.	d.	V. F.	»	5	6
54285	Barnaby St.	(127 ^a).	R. M. S. (Unpublished).	d.	V. F.	»	7	6
54286	—	(127 ^b).	W. A. T. (Unpublished).	—	V. F.	»	7	6
54287	Basinghall St.	(134).	Tho. Armestronge. 1668.	d.	E. F.	»	7	6
54288	Basing Lane.	(118 ^a).	W. P. 1667 (Unpublished).	d.	M.	»	4	6
54289	Bedford. St.	(160).	H. K. P.	—	E. F.	»	6	»
54290	—	(161).	Christopher Seward. 1664.	d.	V. F.	»	5	»
54291	Billingsgate.	(198).	Rob Cash. 1663.	d.	V. F.	»	3	6
54292	—	(199 ^a).	Valentine Hayward. '67 (Unpub.).	—	V. F.	»	5	6
54293	—	(200).	V. I. H. 1650.	—	V. F.	»	3	6
54294	—	(201).	R. S. M.	—	F.	»	2	6
54295	Billiter Lane.	(212).	William Wickins. 1657.	—	V. F.	»	4	6
54296	Bishopsgate St.	(221).	H. I. B.	—	V. F.	»	4	6
54297	—	(224).	Tho. Blackborne.	—	F.	»	2	6
54298	—	(225).	John Bond.	—	M.	»	1	6
54299	—	(237).	Hen Horne.	—	E. F.	»	5	6
54300	—	(243).	I. K. M.	—	V. F.	»	3	»
54301	—	(244).	R. S. M.	—	V. F.	»	3	6
54302	—	(252 ^a).	The tun and 3 arros (Unpub.).	—	V. F.	»	4	6
54303	—	(262).	John Wilson.	—	V. F.	»	4	»
54304	—	(264).	Name in monogram.	d.	V. F.	»	7	6
54305	—	(276).	Ralph Butcher. 1666.	d.	M.	»	1	»
54306	—	(277).	E. C.	—	M.	»	1	»
54307	—	(284).	Peter Eagles. 1668.	d.	E. F.	»	7	6
54308	—	(286).	Joseph Fossey. 1668.	—	F.	»	2	6
54309	—	(287).	Thomas Fyde. 1666.	—	V. F.	»	4	6
54310	—	(288).	Thomas Goss. 1652.	d.	F.	»	3	»
54311	—	(290).	M. H.	—	F.	»	3	»
54312	—	(296).	Samvell Hampson.	—	F.	»	2	6
54313	—	(302).	Henry Jordan.	—	V. F.	»	3	6
54314	—	(303).	William Jordan.	d.	V. F.	»	3	6
54315	—	(309).	Thomas Middleton.	d.	V. F.	»	4	6
54316	—	(324).	Sam Sallway.	d.	V. F.	»	4	6
54317	—	(331).	Robert Studd.	d.	F.	»	2	6
54318	—	(334).	John Futhill.	—	E. F.	»	4	6
54319	Blackfriars.	(340).	Thomas Hooton. 1664.	—	F.	»	2	»

54320	—	—	—	—	V. F.	»	4	»
54321	—	(341).	William Kidder. 1666.	—	F.	»	3	»
54322	—	(353).	Philip Yeo.	—	V. F.	»	4	»
54323	Boss Alley.	(370).	W. C. R. 1653.	—	F.	»	3	6
54324	Bow Lane.	(375).	D. I. C.	—	F.	»	2	»
54325	—	(381).	I. C. K.	—	V. F.	»	3	6
54326	—	(384).	Andrew Ragdale.	—	F.	»	2	6
54327	—	(386).	John Wolrich. 1650.	—	V. F.	»	3	»
54328	Bow Street.	(389).	James Beech. 1667.	d.	F.	»	2	6
54329	—	(392).	H. B. S. 1653.	d.	E. F.	»	3	6
54330	—	—	—	—	F.	»	1	6
54331	Bread St.	(398).	T. M. D. '57.	d.	F.	»	2	6
54332	—	(404).	R. E. R. 1649.	—	F.	»	3	»
54333	—	(408).	At the Coffee House.	d.	V. F.	»	5	6
54334	—	(408 ^a).	John Velen (Unpublished).	d.	V. F.	»	10	»
54335	Bridewell.	(423 ^a).	John Chapman (a variety).	d.	V. F.	»	4	6
54336	—	(427).	Tho Templeman.	d.	E. F.	»	5	6
54337	Broad St.	(429).	E. A. B. 1658.	—	M.	»	1	6
54338	—	(434 ^a).	Will Mallaba (Unpub.).	—	V. F.	»	7	6
54339	Broken Wharf.	(436).	Hugh Andrus. 1667.	d.	V. F.	»	5	6
54340	Bulwark Gate.	(447).	R. I. S.	d.	V. F.	»	3	»
54341	—	(449).	Tho Tonge.	—	V. F.	»	3	6
54342	Butcher Row.	(452).	Mathew Dune.	d.	F.	»	2	»
54343	—	(456).	Edward Starky. 1657.	d.	E. F.	»	5	6
54344	Cannon St.	(460).	Anne Blunt. 1672.	d.	E. F.	»	7	6
54345	—	(462).	Tho Colcock.	d.	V. F.	»	5	6
54346	—	(465).	B. I. S.	d.	F.	»	2	6
54347	Capel Lane.	(467 ^a).	1659 (Unpublished).	d.	F.	»	7	6
54348	Castle Lane.	(478).	Thomas Blake.	d.	V. F.	»	3	»
54349	Cateaton St.	(485 ^a).	Tho Smith (Unpublished).	—	F.	»	4	6
54350	Chancery Lane.	(510).	T. A. K.	—	V. F.	»	3	»
54351	—	(514).	William Mart.	d.	F.	»	3	»
54352	—	(529).	F. W.	d.	V. F.	»	3	»
54353	Charing Cross.	(540).	Tho Darling '57.	—	V. F.	»	3	»
54354	—	(553).	I. W.	d.	M.	»	2	»
54355	Charterhouse Lane.	(559).	John Bush.	—	V. F.	»	4	6
54356	—	(564).	Richard Greene.	d.	V. F.	»	3	6
54357	—	—	—	—	F.	»	2	»
54358	Cheapside.	(573).	T. E. B. 1650.	—	V. F.	»	3	»
54359	—	(579).	T. D.	—	F.	»	2	6
54360	—	(583).	I. S. H.	—	F.	»	2	»
54361	—	(585).	Edward Jarvis.	d.	V. F.	»	10	»
54362	—	—	—	—	F.	»	3	6
54363	—	(599).	S. S. T.	d.	F.	»	2	6
54364	—	(601).	Ezekiell Wallis.	—	F.	»	2	»
54365	Chick Lane.	(611).	Richard Hallet. 1659.	d.	E. F.	»	4	6
54366	—	(613).	Henry Knight. 1669.	d.	F.	»	2	6
54367	—	(619).	Robert West. 1667.	—	F.	»	2	6
54368	Chiswell St.	(630).	John Thomlinson. 1667.	—	V. F.	»	5	6
54369	Church Lane.	(639).	John Stonyer. 1658.	d.	V. F.	»	3	6
54370	Churchyard Gate.	(641).	Ed. Rogers. 1659.	d.	F.	»	2	6
54371	Clare Market.	(646 ^a).	James Hill. 1657. (Unpublished).	d.	E. F.	»	10	»
54372	—	(649).	Hum Muutt. 1666.	d.	V. F.	»	3	6
54373	Clerkenwell.	(669).	Edward Wright. 1658.	d.	F.	»	2	»
54374	Cloth Fair.	(673).	William Bincks. 1666.	d.	V. F.	»	5	6
54375	—	(681).	William Gray. 1666.	—	V. F.	»	4	6
54376	Cock Lane.	(696).	Richard Norman.	d.	V. F.	»	4	»
54377	Cole Harbour.	(702).	Henry Cooper.	d.	E. F.	»	5	6
54378	—	—	—	—	F.	»	2	6
54379	Coleman St.	(714).	Joseph Sibley. 1663.	—	V. F.	»	4	6
54380	Covent Garden.	(736).	William Clifton.	—	F.	»	2	»
54381	—	(737).	W. C.	d.	F.	»	1	6
54382	—	(739).	G. G. G.	—	F.	»	2	»
54383	—	(740).	W. M. L.	—	V. F.	»	3	6
54384	—	(743).	John More.	d.	F.	»	2	6
54385	Cow Cross.	(751).	H. M. G.	d.	V. F.	»	3	»
54386	Cow Lane.	(774).	W. M. T.	—	F.	»	2	»
54387	Cree Church Lane.	(779).	R. M. B.	d.	F.	»	2	6
54388	—	(782).	Will Clarke.	d.	E. F.	»	4	6
54389	—	(783).	Edward Shrawley. 1669.	d.	V. F.	»	7	6
54390	Cripplegate.	(792).	G. F.	d.	F.	»	2	»
54391	—	(797).	Isaac Hodgkin (pierced).	d.	V. F.	»	3	»
54392	Crooked Lane.	(801).	Thomas Cole. 1669.	—	V. F.	»	3	6
54393	Crown Court.	(807).	John Spicer. 1667.	—	V. F.	»	4	6
54394	Crutched Friars.	(815).	Philip Starkey.	d.	V. F.	»	3	6
54395	Custom House Quay.	(824).	Joseph Drew.	d.	V. F.	»	4	6
54396	—	(826).	S. E. T.	d.	F.	»	2	6
54397	Dowgate.	(845 ^a).	James Cromee. 1671. (Octagonal).	d.	E. F.	»	12	6
54398	—	(855).	Michaell Sellers. 1664.	d.	E. F.	»	4	6
54399	Drury Lane.	(857).	John Barnes.	d.	E. F.	»	6	»
54400	—	—	—	—	F.	»	3	»

54401	—	(858). Richard Bedwell. 1656.	$\frac{1}{4}$ d. V. F.	» 3 6	54483	Holborn.	(1360). T. B.	—	V. F.	» 2 6	
54402	—	(860). Ansell Carter.	$\frac{1}{4}$ d. V. F.	» 4 6	54484	—	(1366). Matt Bayly.	$\frac{1}{4}$ d. V. F.	» 4 6		
54403	—	(863). Robert Deluke.	$\frac{1}{4}$ d. F.	» 1 6	54485	—	(1379). John Broxon. 1668.	—	E. F.	» 5 6	
54404	—	(864 ^a). Mary Dennis. 1664. (Unpublished).	$\frac{1}{2}$ d. E. F.	» 10 »	54486	—	(1382). Charles Burford.	$\frac{1}{4}$ d. F.	» 2 6		
54405	—	(866). John Eldridge. 1667.	—	V. F.	» 4 6	54487	—	(1383). A. E. C.	$\frac{1}{4}$ d. E. F.	» 5 6	
54406	—	—	—	F.	» 2 »	54488	—	(1388). Clarveato. 1668.	—	F.	» 2 6
54407	—	(869). Edward Harrise. 1666.	—	V. F.	» 3 »	54489	—	(1392 ^a). John Cox. 1666 (Unpub.).	—	E. F.	» 10 »
54408	—	—	—	F.	» 1 6	54490	—	(1395). Thomas Day.	—	F.	» 2 6
54409	—	(870). Thomas Hayton.	—	F.	» 2 6	54491	—	(1408). Baptist Frere. 1661.	$\frac{1}{4}$ d. F.	» 2 6	
54410	—	(871 ^a). James Hutten. 1666. (Unpublished).	$\frac{1}{4}$ d. V. F.	» 5 6	54492	—	(1413). E. E. H.	—	V. F.	» 3 »	
54411	—	(872). Joseph Inman. 1668.	$\frac{1}{2}$ d. F.	» 2 6	54493	—	(1417). T. E. H.	—	V. F.	» 3 »	
54412	—	(878 ^a). John Pearce (Unpublished).	—	F.	» 7 6	54494	—	(1420). David Hatton (Octagonal).	$\frac{1}{4}$ d. V. F.	» 10 »	
54413	Durham Yard.	(899). Gabrell Marden. 1659.	$\frac{1}{4}$ d. V. F.	» 3 6	54495	—	(1424). Rob. Holmes.	$\frac{1}{4}$ d. F.	» 2 6		
54414	East Smithfield.	(901). W. E. A.	—	F.	» 2 6	54496	—	(1453). Tho Rayner '57.	—	F.	» 2 »
54415	—	(908). R. A. C.	—	V. F.	» 3 6	54497	—	(1457). T. M. S. 1651.	$\frac{1}{4}$ d. F.	» 2 6	
54416	—	(910). Edward Chapman.	—	V. F.	» 3 »	54498	—	(1462). Richard Shephard. 1666.	$\frac{1}{2}$ d. F.	» 3 »	
54417	—	(913). O. Copping &c. 1649.	—	V. F.	» 3 6	54499	—	(1464). Humphry Simes. 1658.	$\frac{1}{4}$ d. V. F.	» 3 6	
54418	—	(915). R. D.	—	F.	» 2 »	54500	—	(1470). Thomas Tawny. 1668.	$\frac{1}{4}$ d. V. F.	» 4 6	
54419	—	(945). Thomas Roberts.	—	V. F.	» 3 »	54501	—	(1471). Robert Thody. 1667.	—	V. F.	» 3 6
54420	Exchange.	(958). Tho Browning.	—	F.	» 2 »	54502	—	(1478). George Wallis.	$\frac{1}{4}$ d. V. F.	» 3 »	
54421	—	(965). Morat Coffee House. 1 d.	M.	» 2 »	54503	—	(1482). William Whetston. 1653.	—	F.	» 2 6	
54422	—	(966). —	—	V. F.	» 3 6	54504	—	(1486). Michael Wright. '67.	$\frac{1}{2}$ d. M.	» 1 »	
54423	—	(967). —	—	F.	» 2 »	54505	Holles St:	(1492). Francis Ellis.	—	V. F.	» 4 6
54424	Fenchurch St:	(976). W. B.	$\frac{1}{4}$ d. V. F.	» 3 »	54506	Holywell St:	(1495). W. S.	$\frac{1}{4}$ d. V. F.	» 3 »		
54425	—	(990). Jerom Mathew.	—	F.	» 1 6	54507	Houndsditch.	(1517). Phillip Jemmet.	—	V. F.	» 2 6
54426	—	(994). D. M. R.	—	V. F.	» 3 »	54508	—	(1520). John Merry. 1663.	—	V. F.	» 3 »
54427	—	(1001). John Young.	$\frac{1}{4}$ d. V. F.	» 4 6	54509	—	(1526 ^a). Thomas Rayner (Unpub.).	$\frac{1}{2}$ d. V. F.	» 5 »		
54428	Fetter Lane.	(1005). John Cotton.	$\frac{1}{4}$ d. E. F.	» 7 6	54510	Irongate.	(1537). P. M. C. 1664.	—	V. F.	» 5 »	
54429	—	(1011). James Gould. 1664.	$\frac{1}{4}$ d. V. F.	» 3 »	54511	—	(1539). I. M. H. 1648.	$\frac{1}{4}$ d. V. F.	» 4 »		
54430	—	(1019). Robert Redway.	$\frac{1}{4}$ d. F.	» 2 »	54512	—	(1547). John Rammage.	$\frac{1}{2}$ d. F.	» 2 6		
54431	—	—	—	V. F.	» 3 6	54513	—	(1548). Edmon Smith.	—	V. F.	» 5 6
54432	—	(1022). John Smith. 1654.	$\frac{1}{4}$ d. V. F.	» 4 6	54514	King St:	(1591). R. K. B.	$\frac{1}{4}$ d. F.	» 2 »		
54433	Fleet Lane.	(1061). S. A. O. 1649.	—	F.	» 2 »	54515	—	(1609). Thomas Leadbetter. 1668 (Octagonal).	$\frac{1}{2}$ d. V. F.	» 10 »	
54434	—	(1062). Henry Waterfall.	$\frac{1}{2}$ d. V. F.	» 4 6	54516	—	(1614). Widdow Mathew. 1659.	$\frac{1}{4}$ d. V. F.	» 3 »		
54435	Fleet St:	(1074). James Farr. 1666.	—	V. F.	» 4 6	54517	—	(1625). William Watts. 1650.	—	V. F.	» 3 »
54436	—	(1078). William Halsted.	—	F.	» 3 »	54518	Lambeth Hill.	(1632). W. E. C.	—	F.	» 2 »
54437	—	(1079). John Hancox.	—	M.	» 2 »	54519	Leadenhall St:	(1641). I. I. A.	—	V. F.	» 3 »
54438	—	(1081). William Healey. 1668.	—	V. F.	» 4 6	54520	—	(1644). John Alder. 1668.	$\frac{1}{4}$ d. V. F.	» 4 6	
54439	—	(1095 ^a). W. A. S. (Unpublished).	$\frac{1}{4}$ d. E. F.	» 10 »	54521	—	(1657). John Crowe.	$\frac{1}{4}$ d. V. F.	» 4 »		
54440	—	(1096). John Secol.	—	F.	» 2 »	54522	—	(1673). T. B. M.	—	V. F.	» 2 6
54441	—	(1103). Will Warde.	$\frac{1}{4}$ d. F.	» 3 6	54523	—	(1674 ^a). John Owen (Unpublished).	$\frac{1}{4}$ d. F.	» 4 6		
54442	—	(1104). Lewis Willson.	$\frac{1}{2}$ d. M.	» 1 6	54524	—	(1676). W. A. P.	$\frac{1}{4}$ d. E. F.	» 5 6		
54443	—	(1104 ^a). H. M. Y. (Unpublished).	$\frac{1}{4}$ d. V. F.	» 7 6	54525	—	(1677). Rob Palmer.	—	F.	» 2 6	
54444	Fore St:	(1110). Thomas Papworth.	—	F.	» 2 6	54526	—	(1681). Thomas Sawyer. 1668.	$\frac{1}{4}$ d. V. F.	» 7 6	
54445	—	(1112). Thomas White. 1661.	—	V. F.	» 4 6	54527	—	(1691). G. F. T.	$\frac{1}{4}$ d. F.	» 2 6	
54446	Foster Lane.	(1116). John Chambers.	—	F.	» 2 6	54528	—	(1695). I. E. W.	—	F.	» 2 »
54447	—	(1125). Anthony Poole. 1658.	$\frac{1}{2}$ d. E. F.	» 7 6	54529	—	—	—	E. F.	» 3 6	
54448	—	—	—	V. F.	» 3 6	54530	—	(1703). The Black Horse.	—	V. F.	» 3 »
54449	Friday St:	(1131). Phillip Jordan. 1669.	—	V. F.	» 5 6						
54450	—	(1134). Andrew Vincent '71.	$\frac{1}{4}$ d. V. F.	» 4 6							
54451	—	—	—	F.	» 3 »						
54452	Garlick Hill.	(1142). A. B.	$\frac{1}{4}$ d. F.	» 2 »							
54453	Glasshouse Hall.	(1155). Turk's Head.	$\frac{1}{4}$ d. F.	» 3 »							
54454	Golden Lane.	(1158). John Maxwell.	$\frac{1}{4}$ d. M.	» 1 6							
54455	—	(1171). Thomas Perrot. 1658.	—	F.	» 2 »						
54456	Goodman's Yard.	(1182). William Prescott. 1668.	$\frac{1}{4}$ d. F.	» 2 »							
54457	Goswell St:	(1188). M. A. C.	$\frac{1}{4}$ d. F.	» 2 »							
54458	—	(1192). Thomas Gillinan.	—	M.	» 1 6						
54459	—	(1193 ^a). Jacob Weight (Unpublished).	$\frac{1}{4}$ d. F.	» 3 6							
54460	Gracechurch St:	(1197). L. Cashe.	$\frac{1}{4}$ d. V. F.	» 3 6							
54461	—	(1203). I. E. K.	$\frac{1}{4}$ d. F.	» 2 6							
54462	—	(1207 ^a). Martin Vernon '57. (Unpublished).	$\frac{1}{4}$ d. F.	» 5 6							
54463	Gravel Lane.	(1220). Matthew Briggs.	$\frac{1}{4}$ d. V. F.	» 4 6							
54464	Grays Inn Gate.	(1237). William Place.	$\frac{1}{4}$ d. F.	» 4 6							
54465	Grays Inn Lane.	(1247). John Farmer.	—	F.	» 3 »						
54466	—	(1249). T. M. H.	$\frac{1}{4}$ d. E. F.	» 5 6							
54467	Gt: Eastcheap.	(1256). I. I. B.	—	F.	» 2 6						
54468	—	(1259). John Sapcott.	$\frac{1}{4}$ d. V. F.	» 7 6							
54469	Green Yard.	(1270). Humphrey Eedes.	$\frac{1}{2}$ d. V. F.	» 4 6							
54470	—	(1274). Richard Nettelton.	—	V. F.	» 4 »						
54471	Green's Rents.	(1279). Will Warde. 1666.	—	V. F.	» 4 »						
54472	Grocer's Alley.	(1281). Thomas Johnson. 1666.	—	V. F.	» 3 6						
54473	Gutter Lane.	(1304). Thomas Fitzhugh.	$\frac{1}{4}$ d. M.	» 2 »							
54474	Hartshorn Lane.	(1316). Henry Morrell. 1667.	$\frac{1}{4}$ d. V. F.	» 4 6							
54475	—	(1317). I. T.	$\frac{1}{4}$ d. F.	» 2 6							
54476	Hatton Garden.	(1323). Thomas Lane.	$\frac{1}{4}$ d. M.	» 1 »							
54477	—	(1328). Thomas Prence.	—	M.	» 1 6						
54478	Haymarket.	(1337). James Warren. 1664.	—	V. F.	» 5 6						
54479	Helmet Court.	(1339). John Haward.	—	F.	» 2 6						
54480	The Hermitage.	(1347). John Mayhew. 1666.	—	F.	» 2 6						
54481	High Timber St:	(1350). L. F. F. (Octagonal).	—	E. F.	» 10 »						
54482	High St:	(1351). G. A. H.	$\frac{1}{4}$ d. M.	» 1 6							

(To be continued.)

ADVERTISEMENTS

THE REIGN AND COINAGE OF CARAUSIUS

By PERCY H. WEBB, F.R.N.S.

(Reprinted from the "Numismatic Chronicle").

1908

Int. VI pp.; Text 260 pp.; Plates V

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(To be continued.)

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Uns unbekannte Herren Sammler werden um Aufgabe genügender Referenzen ersucht.

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COMMON GREEK COINS.

(Continued from col. 10651.)

HIPPONUM

The colonists from Locri who settled in the old native city Hipponium did not abandon their reverence for the laws of Zaleucus, the lawgiver, of their old home, by whom the coinage of metal was forbidden. We have seen that his laws were obeyed at Locri until 344 B.C. and it may have been this old prejudice against a mint which prevented the men of Hipponium from coining silver money.

However, thirty-five years before the Locrians instituted a mint, the colonists at Hipponium coined bronze money. The Italian races had been used to a bronze coinage from an earlier period and it may be owing to the Greek colonists mixing more freely with the native races in their new home that they instituted a mint and issued bronze coins.

There is a special interest attaching to these coins of Hipponium, their types illustrating the history of the city most clearly.

The site of Hipponium is on a hill overlooking the beautiful fertile plain which extends to the southern end of the bay, on the west coast of Bruttium. At the northern end of the bay stood Terina, about twenty miles distant. The name by which the bay was known was sometimes derived from the southern and sometimes from the northern city, hence Strabo calls it *ἱππωνιάτις κόλπος*, and Thucydides *περιναίος κόλπος*. The name of the city is spelt **CEI** on the early coins of Hipponium, and hence we may gather that the name is that given by the early native race which founded a city on that site. The letter **C** is the Sabellian *f* written either **3** or **F** by the Umbrians or **3** or **3** by the Oscans, and **F** by the Latins. The sound of the letters **C** and **V** were sufficiently alike for the Romans to spell the name Vibo at a later date.

The description of the city given by Strabo is as follows: "After Consentia is Hipponium, founded by the Locrians. The Romans took it from the Bruttii, who were in possession of it at a subsequent period, and changed the name into Vibo Valentia. "And because the meadows in its vicinity are luxuriant and full of flowers, it is supposed that Proserpine came over from Sicily to gather them, and from thence the custom among the women of this city to gather flowers and to plait garlands, prevailed to such an extent, that they now think it shameful to wear purchased garlands at the festivals. It also possesses a harbour made by Agathocles, the Tyrant of Sicily, when he was in possession of the town."

We may gather further details of this beautiful neighbourhood from Athenaeus (XII, 542, p. 249, t. III) who quotes from the historian Duris of Samos, whose work is carried down to 281 B.C. He describes a sacred grove near the city, well watered with fountains, and of surpassing beauty, in which was a place called the horn of Amalthea, which had been adorned and planned by Gelon of Syracuse.

Athenaeus also quotes a poem in which the tunny fish caught in this bay were praised (Lib. VII, 302).

We know nothing of the history of the city until the year 390 B.C., when Dionysius sent a fleet commanded by his brother Leptinus, and an army which gained the great victory on the banks of the Helorus over the combined forces of the Italian Greeks. The story of this battle has been told in the chapter on Laüs. The citizens of Hipponium must have sided with the other Greek cities and have been no longer looked upon as Locrians, for their city was taken by Dionysius in 389 B.C., and the citizens exiled to Syracuse, where they remained ten years, while their lands had been given to the Locrians (Diodorus, XIV, 107). Their release appears to have been the result of the victory of the Carthaginians over the forces of Dionysius, but details are not given by Diodorus.

The earliest coins of Hipponium are those issued by the returned exiles about 379 B.C. They bear the head of Hermes on the Obverse, and three Reverse types, an eagle on a serpent, an amphora, and a caduceus, with the legend **CEI** or **CEIN** in Sabellian or Oscan letters, the use of which may either signify that the Bruttians had even at that date some influence, or that the citizens

wished to commemorate the ancient name borne by the city before the Locrian Greeks settled there.

The Bruttian rule in Hipponium was interrupted by the victories of Alexander of Epirus, who took the city from them, and from about 330 to 325 B.C., a second series of coins were issued, this time with the Greek legend **ΕΙΡΩΝΙΕΩΝ** on the Reverse, some with the eagle on a fulmen, others with the amphora, and others with the interesting new type of Pandina standing, holding sceptre and caduceus, or wreath, and some smaller coins with a club as type. On the Obverse we have three types, first the head of Zeus Olympios, on the second the head of Apollo, and on the third the head of a young river-god Rheon.

The head of Zeus, probably copied from the coins of Alexander, appeared on the Obv.; and the fulmen on the Rev., on which the eagle sits, was also on Alexander's coinage.

After the death of Alexander, in 326 B.C., on the banks of the Acheron near Pandosia, described by Livy (lib. VIII), the Bruttians appear to have regained their power over the city, and to have held it until about 296 B.C., that is for a period of about thirty years.

About the year 296 Agathocles, the formidable Tyrant of Syracuse, crossed over again to Italy and released the citizens of Hipponium from the power of the Bruttii. We first hear of Agathocles in Italy as coming from Syracuse under his brother Antander, the general of the forces sent to assist the Crotoniates against the Bruttians. We do not know the date, the duration, nor the issue of this expedition, but when Agathocles returned to Syracuse he was one of the first held in honour for bravery and military success. An account of his wars in Sicily and Africa with the Carthaginians may be seen in Chapter XCVII, Part II of Grotes *Hist. Gr.* When he came to Hipponium and Croton about 296 he established an alliance with Demetrius Poliorcetes, and gave his daughter Lanassa in marriage to Pyrrhus king of Epirus. Arnold (chapter XXXV *Hist. Rome*) briefly tells the sad story of his latter years. Hipponium was evidently regarded by him as a strong base for his war in Italy, and the building of the harbour, spoken of by Strabo, was necessary as a refuge for his ships of war, and as a safe landing-place for his troops. The harbour also served to render secure the export of timber from the neighbouring forests, and for building and repairing his ships. Agathocles died in 289 B.C., and soon afterwards the garrison left by him in Hipponium was defeated by the Bruttii.

The coins which we may associate with the name of Agathocles were issued between 296 and 289 B.C., that is during a brief period of about seven years.

On the Obverse we see the head of Pallas wearing a Corinthian helmet, and the legend **ΣΩΤΕΙΡΑ**, in reference to the salvation of the Greeks from the Bruttians, and on the Reverse a figure of Nike standing, sometimes with the legend **NIKE**, but all bear the legend **ΕΙΡΩΝΙΕΩΝ**.

Livy tells us that the Carthaginians devastated all the country round, and the inhabitants enjoyed no peace until the Romans, in 192 B.C., settled a colony of 4000 settlers, including 300 knights, (Livy, XXXV, 40) and changed the name of the city to Valentia, or as Strabo calls it *εὐλεντία* (VI, 256).

Vibo is evidently the Bruttian name of Hippo to which the Romans added Valentia.

The town seems to have flourished after the Romans settled there, for Cicero calls it a noble and illustrious municipium (in Verro, V, 16) "ipsis autem Valentinis ex tam illustri nobilique municipio".

The coins of the Roman Valentia consisted of the Roman series of bronze: the As, the Semis, Triens, Quadrans, Sextans, Uncia, and Semiuncia; they are described in the following table of the coins.

CLASS I 379-354 B.C.

Coins of the returned exiles.

1. **Æ**. Size 85. Obverse. Head of Hermes to right, wearing petasos tied under the chin.

Reverse. **CEI**. An eagle to right with closed wings holding serpent with its claws and beak.

2. Æ. Size 7. Obverse. Same type as no 1 but with traces of inscription.

Reverse, an amphora.

3. Æ. Size 65. Obverse. **CEI**. Same type.

Reverse. A caduceus, on some, a border of dots.

CLASS II 330-325 B.C.

Coins issued under Alexander of Epirus.

4. Æ. Size 8. Obverse. **ΔΙΟΣ ΟΛΥΜΠΙΟΥ**.

Head of Zeus to right, laureate: border of dots.

Reverse. **ΕΙΡΩΝΙΕΩΝ**. Eagle on fulmen, wings spread.

5. Æ. Size 75. Obverse **ΔΙΟΣ**. Same type as no 4.

Reverse. **ΙΠΩΝΙΕΩΝ**. Amphora: in field to right a torch, lighted.

On some specimens **Ι** on obverse beneath head to left.

6. Æ. Size 65. Obverse. Head of Apollo to right, laureate.

Behind, **ΑΜ**: border of dots.

Reverse. **ΕΙΡΩΝΙΕΩΝ ΠΑΝΔΙΝΑ**.

Pandina standing to left, wearing long chiton with diploëdion and holding whip? and sceptre.

On some specimens a cantharos behind head on Obv. and Rev.; in the field to left, a star of right rays.

7. Æ. Size 4. Obverse. Head of a young river-god **ΡΕΩΝ**.

Reverse, a club. **ΕΙΡΩΝΙΕΩΝ**.

CLASS III 296 B.C.

8. Æ. Size 85. Obverse. **ΣΩΤΕΙΡΑ**. Head of Pallas to right, wearing crested Corinthian helmet, on which a griffin, or a sea-horse, or Scylla, or with no device.

Reverse. **ΕΙΡΩΝΙΕΩΝ**. Nike standing to left wearing long chiton with diploëdion, holding wreath and sceptre; beneath the left arm, **ΙΙ**, probably marks of value: these are absent on some specimens. On some specimens **ΝΙΚΑ** in field to left and a crab.

CLASS IV

The coins of **VIBO VALENTIA** issued by the Romans.

1. As. Æ. Size 11. Obverse. Head of Zeus to right, laureate. Behind, **Ι**. Border of dots.

Reverse. **VALENTIA**. A winged thunderbolt placed perpendicularly; in the field to right, **Ι**, and a lyre: border of dots.

The symbols vary as: a staff ending in the head of a boar, and a crescent, a bee, a star of twelve rays, a vase without handles.

2. Semis. Size 8. Obverse. Female head, most probably Hera, to right, hair long, wearing stephane, earring and necklace; behind, **Σ**: border of dots.

Reverse. **VALENTIA**. Double cornucopiae, lower points turned to left, in the field to right **Ω**, and crescent: border of dots.

On some specimens **Σ** and star of six rays, or **Σ** and a lyre.

Or with lower points turned to right, and in field to left a bull butting to left and **Σ**.

Other symbols are: a cray-fish, a star of twelve rays, a tripod, a dolphin, wreath bearing Nike.

3. Triens. Size 17. Obverse. Head of Pallas wearing crested Corinthian helmet, earring and necklace; behind, **Ι**: border of dots.

Reverse. **VALENTIA**. An owl to right, in front, **Ι**; on some specimens a star of six rays, above or below, or at the right of mark of value.

On others a vase with two small handles or a bull butting to right.

Obverse. Head of Demeter **Ι**.

Reverse. Cornucopiae **Ι**.

4. Quadrans. Size 65. Obverse, Head of bearded Heracles to right wearing lion's skin; behind, **Ι**: border of dots.

Reverse. **VALENTIA**. Two clubs upwards, the handles united; in field to left a star of six rays, and **Ι**: border of dots.

On some specimens the symbols are a plough to left upwards, a bull butting to left.

On some coins is a plain border.

5. Sextans. Size 5. Obverse. Laureate head of Apollo to right; behind, **Ι**: border of dots.

Reverse. **VALENTIA**. Lyre, in field to right **Ι**: plain border.

On some specimens a bull butting beneath **Ι**.

6. Uncia. Size 45. Obverse. Head of Artemis to right; over her shoulder a quiver, and **Ι**: border of dots.

Reverse. **VALENTIA**. Hound running to right; above, **Ι**: plain border.

7. Semiuncia. Size 4. Obverse. Head of Hermes to right wearing winged diadem; behind, **Ι**: border of dots.

Reverse. **VALENTIA**. Caduceus; in field to left **Ι**: border of dots.

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto Unpublished Artists.)

One hundred-and-eighteenth Article.

(Continued from col. 10661.)

PAR... (Greek). According to Lenormant (*La Monnaie dans l'antiquité*, III, p. 259) the obols of Massilia of the fourth century B.C. present various Engravers' signatures; thus, **ΑΤΡΙ...**; **ΜΑ...**; **ΠΑΡ...** and perhaps also, **ΗΡΑΚΛ...** Of all these inscriptions, the least

doubtful one, as to its probable attribution, is that of **Α**.

1. **Α**. Obol (B.C. 400-300). Obv. Head of Apollo, to l.; on the cheek, the letters **Α** thus disposed as to simulate a beard.

Α. **MA** within spokes of wheel.

Weight: 0.52 gramme.

Lenormant, *op. cit.*, p. 259. — Laugier, *Les Monnaies massaliotes du Cabinet des Médailles de Marseille*, 1887, p. 17, n° 76. — Paris Medal Cabinet. — Von Sallet, *Kunstlerinschriften*, &c., pp. 42, 54. — J. A. Blanchet, *L'influence de la Sicile sur Massalia*, Paris, 1904. — La Saussaye, *Numismatique de la Gaule narbonnaise*, Pl. I, n°s 31-33. — La Tour, *Atlas de Monnaies gauloises*, Pl. II, n° 687.



Obol of Massilia.

2. **Α**. Obol. Obv. Similar head, with the letters **Α** (sic).

Α. Same type as last.

Weight: 0.53 gramme.

Laugier, *op. cit.*, p. 17, n° 77. La Tour, *op. cit.*, n° 685.

A third variety, from a recent find near Valence (Drôme), is described in *Revue numismatique*, 1903, p. 87 (Weight: 0.68 gramme).

The inscription is **Α**.

By comparing the weights of the Massilian obols of the type above-described, Dr Poncet has come to the conclusion that the issue of these coins is anterior to 217 B.C., at which date the Roman Victorinus was reduced in weight to 2.92 gr. and served as prototype to the coinage of Massilia. La Saussaye ascribed these obols to the period corresponding to the end of the age of Pericles and that of Alexander the Great.

Most numismatists are agreed upon the attribution of the inscription **ΠΑΡ...** to an Engraver, and if the signatures **ΗΡΑΚΛ...** and **ΜΑ...** remind us of South Italian artists, *Herakleidas*, and *Mai...*,

that of ΠΑΡ... equally recalls the name of ΠΑΡΜΕ... who signed some Syracusan coins. The style of the Massilian obols, which is so purely hellenic, makes one suppose that Sicilian and South Italian Coin-engravers, have been employed in cutting dies for them, and M. J. A. Blanchet has further shown that various coin-types of Massilia have been borrowed from Sicilian prototypes.

BIBLIOGRAPHY. — L. Forrer, *Les signatures de graveurs*, etc. — *Revue num.* 1903, p. 87.

PARAGA, ISIDORE (*Span.*). Medallist of the early part of the eighteenth century. His best known production is no doubt the Coronation Medal of Philip V., 1707, which exists in gold and silver.

PARAGON, HIPPOLYTE (*French*). Contemporary Sculptor, born at Dijon; pupil of Dameron. He is author of various Portrait-medallions, some of which he has exhibited at the Paris Salon: 1883. M^{me} L. B***; — 1884. M^{me} H. L***; — 1885. M^{me} de L***; — 1897. J. B. Padiolleau, &c.

PARANT, JEAN LÉOBON (*French*). Director of the Mint at Limoges, from 1823 to 1837; privy mark, two hands clasped. He was a son of Martial Parant. The Mint of Limoges was closed on 16. November 1837.

PARANT, MARTIAL (*French*). Director of the Mint at Limoges, from an XI of the First French Republic to 1822; privy mark, two hands clasped.

PARCHWITZ, MATTHES (*Germ.*). Coiner at the Mint of Oels, 1621.

PARDO (*Span.*). Medallist of the latter end of the eighteenth century. I have noticed his signature on a Portrait-medal of Charles IV. of Spain, dated 1796.

PARENT, CLAUDE (*French*). First President of the Cour des Monnaies, 1582.

PARFAIT, JACQUES (*French*). President of the Cour des Monnaies, 1624.

PARIGOT, ÉMILE (*French*). Contemporary Gem-engraver, born at Sens (Yonne); pupil of Gaulard, and Lequien. By him are: 1878. Calliope; engraving in agate; — 1879. Alexander; engraving in onyx; — 1880. Mars and Venus; intaglio in onyx; — Catherine the Great, of Russia; intaglio in onyx.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

PARIS, ANTONIN VON (*Germ.*). Mint-engraver at Zellerfeld (Brunswick), who was also appointed on 28. December 1601, to cut dies for the Mints of Goslar, and Andreasberg, with yearly emoluments of 200 Thalers. He however did not long remain in office. His successor was Jobst Braun.

PARIS, AUGUSTE (*French*). Contemporary Sculptor, and Medallist, born at Paris in 1850; pupil of Doublemard, Falguière, Hiolle, and Joffroy. In 1876 he obtained a medal of the Third Class, and in 1880 that of the First Class.

His works of sculpture are numerous. His Dying Adonis is in the Musée of Oran; Group representing Orpheus and Eurydice, Musée of Belfort; Marble statue of Cardinal Dailly, Compiègne Hôtel de Ville; Marble statue of Bachelier, Paris Hôtel de Ville; Collection of Portrait-medallions in stone of Presidents of the Argentine Republic; Monument to Danton, on the Boulevard Saint-Germain, inaugurated in 1892, and many other fine works of statuary, mostly executed in commission for public bodies and private individuals.

Amongst the artist's medallic productions are: Commemorative medal of the Inauguration of the Danton Monument; — Prize Medal of the Universal Exposition of 1900; — Le Chant; — La Musique; — Inspiration; — Le Travail; — Agriculture; — L'Étude; — Patria; — Cléphis; — La Crèche; — Science; — La France prévoyante; — Virgin and Child; — Commemorative medals of the Reunion of Mentone to France; — Spring; — Summer; — Autumn; — Winter; — The Four Seasons; — Horticulture; — Fame; — Cycling; — The Motor Car, &c.

At the Salon of 1906 I noticed his exhibit of a frame of medallions

and medals in silver, bronze and plaster, and in 1907 he showed a commemorative Plaque of the Maison de Retraite de la Société des Artistes français (Fondation Armand Hayem).

BIBLIOGRAPHY. — *Information kindly supplied by the artist.* — Chavignerie et Auvray, *op. cit.*

PARIS, GABRIEL PAULIN (*French*). Contemporary Sculptor, born at Rethel (Ardennes); pupil of Barrias, and Peter. At the Salon of 1905 he exhibited four Portrait-medals: H. E. Cardinal Langénieux; — E. B.***; — M^{me} C. S.***; — M^{lle} H. S.***; in 1906: Autumn leaves; — M^{me} L. S.***; — M^{lle} M. T.***; — M. L. T.***; — M. L. L.***; — M^{me} L. P. P.***; — Salomé; — Portrait-plaquette of M^{lle} J. L.***; and in 1907: M. A. L.***; — M^{lle} J. L.***; — Abbé A. J.***; — M^{lle} S. B.***; — General Dubois, &c.

PARISE, JEAN (*French*). Medallist of the first half of the seventeenth century, who was working at Rome, *circa* 1630, when he was called to Stockholm, in the reign of Christina, and died in Sweden, 1655, on the estate of Leckå, which belonged to Count Magnus Gabriel de la Gardie, to whose memory he executed a Portrait-medal.

Some of the medallic productions of Parise relate to Queen Christina, and others to her successor, Charles Gustavus. Hildebrand describes the following: Christina, Coronation at Stockholm, 1650 (sev. varieties, one illustrated); — Another, a variety, with the Queen and Dea Roma on R.; — Charles Gustavus, Coro-



Coronation Medal of Queen Christina, 1650.

nation Medal, 1654 (sev. vars., signed **PARISE**); — Count Magnus Gabriel de La Gardie, &c.

Nagler states that Parise was employed as Engraver at the Stockholm mint, and that he cut dies for the coinage as well as for commemorative medals.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar*, &c., Stockholm, 1874. — Ammon, *op. cit.* — Nagler, *op. cit.*

PARK J. (*Brit.*). A Liverpool Die-sinker, whose signature, as *Maker*, occurs on various advertisement tickets and tokens, two of which have been brought to my notice by Dr H. R. Storer *viz.* S. R. Wilde dental token; — Dr Woodhead token, both of which were described in *Amer. Journ. Num.* 1229 and 1237.

PARKER, S. (*Brit.*). Publisher of a Memorial Medal of John Flaxman, 1826, engraved by A. J. Stothard.

PARKER (*Brit.*). This Medallist's name occurs on the obv. of a Peace Medal, 1814, with head of George, Prince Regent, laureate to r. The R. is by T. Wyon and represents Britannia; ex.: ENGLAND GIVES PEACE TO THE WORLD, 1814.

PARKES, ISAAC (*Brit.*). A native of Birmingham, who went to Ireland in 1807, and was apprenticed to his brother, a button manufacturer of Dublin. He received instruction in modelling from Sherwin, the pupil of Smyth. From about 1814 to 1865, he executed numerous medals, tokens, &c., some of which deserve special commendation. He was buried in Mount Jerome Cemetery, Dublin, December 3rd, 1870, his age being stated as 78 years.

The following are his best known productions: Centenary of the House of Hanover on the throne of England, 1814 (with busts of George I., II., and III.); — Another, with an additional R. inscription commemorating the death of George III., 1820; — The House of Hanover; obv. Similar; R. NOVA SPES IMPERII. Warrior in Roman armour, and Peace; ex: UBIQUE PAX MDCCCXV; signed: I. P. S.; — Duke of Wellington, 1814 (signed on both

sides : **I. PARKES F.**); — Another; uniface medallion; — George IV.'s Visit to Ireland, 1821 (6 varieties; some unsigned); — George IV.;



Frederick, Duke of York and Albany.

Installation of Knights of St. Patrick, 1821; — Duke of York; medal issued by the Williamite Club; **KING AND CONSTITUTION NO SURRENDER**; — Duke of York; York Club, 1825 (2 var.; signed on obv. : **PARKES F.**); — Memorial Medal of the Duke of York, 1822; size : 75 mill.; signed : **I. PARKES F.**; *obv. illustrated.* (This was Parkes' greatest work as a medallist. Dean Dawson said : " His large medallion of the late Duke of York is an evidence of his boldness and power in the art of die-sinking, for amongst all those of the Middle Ages I have scarcely seen one that exceeds it in relief, and it has this superiority over them, that while they were invariably cast this was raised out of the solid metal by the power of the screw "); — Regimental Medal of the 42nd Highlanders; — Regimental Medal Scotch Brigade, 94th Foot (signed : **I. P. F.**); — Visit of Queen Victoria and Prince Albert to Ireland, 1849 (two var.; one signed : **PARKES, DUBLIN**); — Daniel O'Connell (3 types, dated 1828, 1832, and without date, variously signed); — Memorial Medal of Daniel O'Connell, 1847; — The Order of Liberators (2 var.); — Sir Edward Stanley, 1844; — Benjamin Lee Guinness, L.L.D., 1865 (struck in commemoration of his munificent restoration of St. Patrick's Cathedral at Dublin); — St. Patrick's Cathedral restored, 1865; — Rev. R. Kenrick, P. P., 1827; — Friendly Brothers' Medal (a replica of Mossop's medal); — Ouzel



Centenary of the House of Hanover.

Galley Society (signed on **R.** **PARKES**); — Another, signed : **I. P.**; — Royal Dublin Society Prize Medal; — Royal Dublin Society Pass for Exhibition; — Dublin International Exhibition, 1865 (two varieties); — College Historical Society; — Mooney and Sons, Dublin, Trade Ticket; — King William III.; **THE GLORIOUS MEMORY,**

&c.; signed : **PARKES**; — Another; **R.** engraved : *On the 7th April, 1836, the statue of King William III. in College Green was blown up, &c.*; — Another; **R.** **QUEEN AND CONSTITUTION**; — Williamite Temperance Medal; — Medalet of William III.; **R.** The Boyne Obelisk; — Fermanagh Farming Society, Prize Medal; — Gowran Farming Society, Prize Medal; — Imokilly and Barrymore Farming Society, Prize Medal; — Kells Union Farming Society, Prize Medal (two varieties); — Moat Agricultural Society, Prize Medal; — Wicklow Farming Society, Prize Medal (2 var.); — Tuam Farming Society, Prize Medal; — Enniscorthy Union Agricultural Society, Prize Medal; — School Medal; Premium medal for the Art School of the Royal Dublin Society; — Everton School Medals (two varieties); — School Medal, Reward of Merit; — Temperance Society Medal; — Irish Total Abstinence Pledge, 1840 (signed : **I. PARKES DUBLIN**); — Temperance Medal; **R.** St. Michael chaining Satan (signed : **I. P. F.**); — Metropolitan Total Abstinence Society (two varieties); — Dublin, St. James and S. Joseph's Total Abstinence Society, Rev^d P. Mooney, President; — St. Nicholas of Myra's Total Abstinence Society, Rev^d M^w Flanagan P. P., President (two varieties); — St. Paul's Temperance Society, Very Rev^d Dr Yore, President, 1839; — Baldoyle Howth and Kinsealy Tee-total Temperance Society, Rev^d J. White, President, 1840; — National Total Abstinence Association, 1838 (3 var.); — Total Abstinence Declaration (2 var.); — St. Augustine Total Abstinence Society, Very Rev^d C. Stuart, President, 1840; — St. Catherine's Christian Temperance Society; — Total Abstinence Society, Diocese of Meath, 1840; — Clones Total Abstinence Society, Francis Fitzgerald, President; — Drogheda Total Abstinence Society, Rev^d Thomas V. Burke O. S. D. President, 1840 (2 var.); — Lisburn Total Abstinence Society, founded by Mr. Robert M'Curdy, 1837; — St. Mary's Temperance Society installed at Kilkenny All Saints, 1839 (two var., both signed : **I. PARKES F.**); — Western Scottish Temperance Union, instituted 1838; — Religious Medal; *obv.* Bust of Christ; **R.** Bust of the Virgin (signed : **PARKES**); — Edw. Bewley, Dublin, Penny Token, 1816; Bust of Wellington (**I. PARKES** on *obv.*; **I. P. F.** on **R.**); — Edw. Stephens, Dublin, Penny Token, 1816 (8 varieties); — St. Patrick's Penny, dated 1806 (struck over J. Hilles' Penny of 1813); — St. Patrick's Penny, 1815; — Halfpenny Token, 1813 (Bust of Wellington; **R.** **COMMERCE**); — Dean Swift (medallic portrait cast in iron, signed on **R.** **I. P. F.**), &c.

BIBLIOGRAPHY. — William Frazer, *The Medallists of Ireland and their Work.* — Dean Dawson, *The Medals and Medallists connected with Ireland, 1836.* — W. J. Davis, *Token Coinage of the Nineteenth Century, 1904.* — Franks and Grueber, *Medallic Illustrations &c.*

PARKHURST, SIR WILLIAM (*Brit.*). Warden of the Mint under James I. and Charles I., and again under Charles II. He died probably in the year 1671.



Portrait-medallion of Sir William Parkhurst, 1644; by T. Rawlins.

Under his and Thomas Bushell's direction a mint was set up in New Inn Hall; Oxford, 3. January 1642 (O.S.) and was in operation till 1646. This mint had originally been established for coining silver at Aberystwith, and was brought from that place to Shrewsbury at the beginning of the Civil War, to be removed in 1642 to Oxford.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — Ruding, *Annals of the Coinage of Great Britain and Ireland*, 1840. — Kenyon, *Gold Coins of England*, 1884.

PARKES, I. C. (Brit.). Son of Isaac Parkes, and his successor after his retirement from active work. He found it more profitable, says Dr Frazer, to develop an extensive trade in other departments.

Several medals bear his signature: **I. C. PARKES F.** Amongst these: Visit of Queen Victoria and Prince Albert to Ireland, 1861; — H. R. H. the Prince of Wales; Visit to Ireland, 1861 (signed: **I. C. P.**); — Orange Medal; obv. Bust of William III.; **R.** Three varieties; — Royal Dublin Society Prize Medal; — St. Patrick's College, Carlow; — Wesleyan Connexional School, Dublin; — School Medal; Owl; temple, and books (**I. C. PARKES DUBLIN**); — Daniel O'Connell, 1847 (medalet in brass); — Ballymena, Ballymoney, Coleraine and Portrush Junction Railway, 1855; Pass; — The St. Brides, St. Werburghs Band of Hope Temperance Union, Swift's Alley; — Louth Farming Society Prize Medal, 1868; — Cashel Union Agricultural Society, Prize Medal; — Cashel Art and Industrial Exhibition, 1864.

BIBLIOGRAPHY. — W. Frazer, *op. cit.*

PARME(nion) (Greek). Coin-engraver at Syracuse, towards the end of the fifth century B. C. There is only one Tetradrachm type by this artist, but several varieties occur.

℞. Tetradrachm (Circ. B. C. 430-400). Obv. **ΣΥΡΑΚΟΣΙΩΝ**. Head of Kora, to l., wearing earrings, necklace, and sphendone, tied above and ornamented at the back with stars of eight rays; around, four dolphins; beneath, **ΠΑΡΜΕ**: plain border.

℞. Quadriga to l., driven by charioteer with r. raised, and holding goad and reins in l.; above, Nike flying to r., crowning charioteer; horses prancing, the rein of the farthest broken and trailing; in ex., ear of barley to l.

Weight: 17.25 gr.

Du Chastel, *Syracuse*, Pl. viii, 85. — Dr B. V. Head, *Coins of Syracuse*, Pl. v, 1. — B. M. Cat., *Sicily*, p. 178 nos 212, 213. — Dr R. Weil, *Künstlerinschriften*, &c., p. 20; Pl. iii, 11. — Holm, *Geschichte Siciliens*, iii, Pl. v, 15. — Raoul Rochette, *Lettre*, &c., Pl. ii, 17. — A. von Sallet, *Künstlerinschriften*, &c., p. 43. — Torremuzza Auctar, II, Pl. vi, 5. — Combe, *Mus. Hunter*, 52, 16. — Bunbury Sale Catalogue, 1896, lot 467. — Hill, *Ancient Coins of Sicily*, Pl. vii, 2. — Evans, *Syracusan Medallions*, Pl. ix, 6. — Hirsch Sale (No. XI.), Munich, May 1904, Pl. iii, 123.



The head of Kora is treated in a similar manner to that of the engravers Eukleidas and Euainetos. The dolphins are arranged as on the decadrachms. On the reverse, the charioteer raises his hand to receive the wreath which is offered to him by Nike.

Dr Arthur Evans has described a variety of this Tetradrachm, which is in his collection.

2. **℞.** Tetradrachm. Obv. Similar head, but the letters **ΠΑΡ**... in front of neck immediately beneath the necklace (see the enlargement).

℞. As last.



Signature of Parme....

Dr A. Evans' collection. — *Num. Chronicle*, 1890, Pl. xviii, fig. 5.



Syracusan Tetradrachm.

A similar way of signing is found also on Didrachms of Camarina, by Euainetos, with the head of the river-god Hipparis on obv.

3. **℞.** Tetradrachm. Obv. **ΣΥΡΑΚΟΣΙΩΝ**. Type as last, but without signature.

℞. Quadriga to l., driven by male charioteer, holding goad in r. hand, reins in both; above, Nike flying to r. about to crown him; in ex., dolphin to l.: border of dots.

B. M. Cat., *Sicily*, n° 210.

4. **℞.** Tetradrachm. Similar; but on **℞.**, beneath hind legs of horses, a broken chariot-wheel.

B. M. Cat., *Sicily*, n° 211. — G. Philipsen Collection.

5. **℞.** Tetradrachm. Obv. **ΣΥΡΑΚΟΣΙΩΝ**. Head of Kora to l., wearing earring, necklace, and sphendone, tied above and ornamented behind with three stars of eight rays; beneath, head of bearded satyr to r.; around, four dolphins: plain border.

℞. Quadriga to l., driven by charioteer, holding goad in r. hand, reins in both, the rein of the near horse attached to front of chariot; above, Nike flying to r., about to crown charioteer; horses prancing, the rein of the farthest broken and trailing; beneath their hind legs a broken chariot-wheel; in ex., ear of barley: border of dots.

Evans, *Syracusan Medallions*, Pl. ix, 7. — B. M. Cat.,

Sicily, p. 179. n° 219. — Head, *Coins of Syracuse*, Pl. v, 2.

6. **℞.** Tetradrachm. Obv. **ΣΥΡΑΚΟΣΙΩΝ**. Head of Kora to l., wearing earring, necklace, and sphendone, tied above; around, four dolphins; plain border.

℞. As last.

B. M. Cat., *Sicily*, n° 220.

The two last coins, although not described under the works of **ΠΑΡΜΕ**... in the British Museum Catalogue, seem nevertheless to belong to him (*Vide Evans, Num. Chron.*, 1890, p. 305). The reverses of both pieces show us the horses, the rein of one of which is broken and trailing, trampling upon broken chariot-wheel.

Other varieties no doubt exist of Parmenion's type, as the following:

7. **℞.** Tetradrachm. Obv. By Kimon (?) Female head to l., hair in plain sphendone; broad diadem, over which her hair is drawn back; necklet with pendant pearls; large earring; two dolphins before and two behind; above, at back, **ΣΥΡΑΚΟΣΙΩΝ**; the sphendone is tied above and ornamented with three stars of eight rays.

℞. By Parme(nion). (*Vide Evans, Syr. Med.*, Pl. x, 5). Quadriga to r., driven by charioteer crowned by Nike; the rein of the farthest off-horse hangs loose; under the nearest horse's feet, a broken chariot-wheel; in ex., ear of barley.

Weight: 266 grs. — Bunbury Sale Catalogue, 1896, lot 492. — Du Chastel, *op. cit.*, Pl. 7, n° 77.



Syracusan Tetradrachm.

and perhaps others, described under nos 214 to 225 of the British Museum Catalogue.

A specimen in the Hunter Collection at Glasgow, described by Macdonald, p. 229, and reproduced on Pl. xvii, 2 of the Catalogue is signed: **Π ΠΑΡΜΕ**.

The work of Parmenion is inferior to that of the great Masters of the coining art which preceded him at Syracuse.

BIBLIOGRAPHY. — L. Forrer, *Les signatures de graveurs*, &c.

PARME(nion) or PARME(nidas). This inscription occurs on a Didrachm of Neapolis, B. M. Cat., *Italy*, n° 73, and on copper coins of Thurium, of various periods. Raoul Rochette took it as an Engraver's signature, but subsequent writers, and in recent times, A. von Sallet, Dr Rudolf Weil, and Dr Arthur Sambon have shown the error of this attribution, as the name represents a magistrate.

PARMEGGIANI, ANTONIO MARIA (*Ital.*). Goldsmith, and Mint-engraver at Bologna, 1704-1709. His successor was Antonio Lazari.

PARMENSIS, LAURENTIUS (*Ital.*). Also called **LORENZO PARMIGIANO**. Medallist of the sixteenth century, who died at Rome after 1618. His real name was **LORENZO FRAGNY** (*Vide* Vol. II, pp. 133-135). This artist signed his productions variously : **L. P.**; **L. PAR.**; **L. PARM.**; **LAV. P.**; **LAV. PARM.**, &c.

The medal of cardinal Otto Truchsess von Waldburg, signed **L. P.**, reproduced on p. 135, Vol. II, is not by Lorenzo Parmigiano.

PARMENSIS or PARMIGIANO, FEDERIGO (*Ital.*). Surname of **GIAN FEDERIGO BONZAGNA** (Vol. I, 104, N. E. 214). His signature occurs as : **F. P.**; **F. PARM.**; **FE. DE PARM.**; **FED. PARM.** or **Δ**. Medallist of the sixteenth century, who was still living in 1586.

Beside the medals enumerated under Gian Federigo Bonsagna, I may add : Cardinal Federigo Cesi, 1544-1563 [two Reverses; (a.) Façade of St. Catherine's Church at Rome; — (b.) Justice and Clemency embracing each other]; — Giambattista II., Count of Collalto, 1560; **℞**. Shield of arms; — Cardinal Ippolito II. d'Este, 1538-1572 [Two Rvs; (a.) Abraham prostrate before the three Angels; — (b.) Four balls, &c.]; — Pier Luigi Farnese, first Duke of Parma, 1545-1547 [Four Rvs.; (a.) View of the Citadel of Parma [2 var.]; — (b.) Unicorn [2 var.]; — Cardinal Alessandro Farnese, 1534-1589. **℞**. Façade of the Church of Gesù at Rome; — Ottavio Farnese, second Duke of Parma, 1547-1586 [Two Rvs. (a.) Apollo and Marsyas; — (b.) **PARMA** Pallas Nikephoros]; — Pope Paul III., 1534-1549 [Six var. (a.) Façade of the Farnese Palace at Rome, 1588; — (b.) Rome; — (c.) The Citadel of Parma; — (d.) Unicorn; — (e.) **NEC PRIMVS TERTIO**, &c.; — (f.) The Jubilee Gate]; — Ottavio, and Pier Luigi Farnese; — Pope Paul IV., 1555-1559 [Four Rvs.; (a.) Jesus driving the dealers out of the temple; — (b.) Bust of Christ (2 var.); — (c.) Pallas standing]; — Pope Pius IV., 1559-1565 [Ten var.; (a.) Jesus in the Temple amidst the doctors; — (b.) Security seated (reproduced in Vol. I, p. 104, N. E. p. 214); — (c.) Jesus driving the dealers out of the Temple (2 var.); — (d.) Façade of St. Catherine's Church at Rome; — (e.) Jesus blessing the Poor; — (f.) Harbour and Fortifications of Civita Vecchia; — (g.) **VIA PIA ROMA**; — (h.) Virgin and Child; — (i.) The Porta Pia]; — Pope Pius V., 1566-1572 [Fourteen var.; (a.) Peace (sev. var.); — (b.) Jesus giving the keys to St. Peter; — (c.) Christ driving the dealers out of the Temple (2 var.); — (d.) Rustics cenary; leg. : **E. TENEBRIS. DIES. E. LVCO. LVX. LVCET** (2 var.); — (e.) Inscription in the field : **PIVS. V. GHISLERIVS. BOSCHEN.**, &c.; — (f.) Victory of Lepanto over the Turks, 1571; (g.) Façade of Church; — (h.) Christ addressing the multitude; — (i.) Adoration of the Magi]; — Pope Gregory XIII., 1572-1585 [Four Rvs.; (a.) Massacre of St. Bartholomew (reproduced in Vol. I, p. 104, N. E. p. 214); — (b.) The Miraculous Draught of Fishes; — (c.) The Pope opening the Jubilee Gate, 1575 (2 var.)].

(To be continued.)

THE GODDESS VESTA, AND THE TEMPLE OF VESTA AS REPRESENTED ON ROMAN COINS

(Continued from col. 10666.)

10th Rev. **VESTA**. Vesta, veiled, standing to left, sacrificing before altar, her left hand resting on sceptre; above the altar a column on which a statue of a fighting Pallas; behind Vesta, a temple.

Under : *Marcus Aurelius* and *Lucius Verus* (Æ Medallion, Cohen III, p. 129, n° 2).

11th Rev. **VESTA**. Vesta, veiled, standing to left before altar, holding Palladium and sceptre.

Under : *Faustina Junior* (Æ¹, Æ², Cohen 284-285); *Lucilla* (Æ, Cohen 92).

12th Rev. **VESTA**. Vesta standing to left, holding torch and simpulum, with or without the altar.

Under : *Lucilla* (Æ, Æ¹, Æ², Cohen 92-96).

13th Rev. **VESTA**. Vesta, standing to left, holding sprig of laurel and sceptre.

Under : *Aquilia Severa* (Æ, Cohen 12).

14th Rev. **VESTA**. Vesta standing, holding Palladium and spear.

Under : *Julia Soaemias* (Æ, Cohen 21).

15th Rev. **VESTA**. Vesta, standing to left, holding patera and sceptre.

Under : *Cornelia Supera* (Æ, Æ¹, Cohen 5-6); *Valerian Senior* (Æ¹, Cohen 214); *Salonina*. (Æ, Æ, Cohen 136-139).

16th Rev. **VESTA**. Vesta seated.

Under : *Plotina* (Æ Quinarius, described by Mionnet, Cohen 11).

17th Rev. **VESTA**. Vesta, seated to left, holding wreath and sceptre.

Under : *Gallienus* (Æ, Cohen 1026).

18th Rev. **VESTA**. Vesta, standing to left, holding patera and lighted torch.

Under : *Salonina* (Æ, Æ Quin., Cohen 140-141).

19th Rev. **VESTA**. Vesta, seated to left, holding patera and transversal sceptre.

Under : *Salonina* (Æ¹, Æ, Æ Quin., Cohen 143-145).

20th Rev. No legend. Vesta seated to left, holding Palladium and sceptre; in front of her, a Vestal virgin carrying a pitcher of water on her head.

Under : *Faustina Senior* (Æ Medallion, Cohen 309).



21st Rev. **VESTA AETERNA**. Vesta, standing to left, holding Palladium and sceptre.

Under : *Salonina* (Æ, Cohen 141).

22nd Rev. **VESTA FELIX**. Vesta standing to left, holding simpulum and transversal sceptre.

Under : *Gallienus* (Æ, Cohen 1029).

23rd Rev. **VESTA FELIX**. Vesta, standing to left, holding patera and transversal sceptre.

Under : *Salonina* (Æ, Cohen 147).

24th Rev. **VESTA FELIX**. Vesta seated to left, holding patera and transversal sceptre.

Under : *Salonina* (Æ², Cohen 148).

25th Rev. **VESTA MATER**. Vesta seated to left, holding Palladium and sceptre.

Under : *Julia Domna* (Æ, Cohen 245).

26th Rev. **VESTA P. R. QVIRITIVM**. Vesta seated to left, holding patera and lighted torch.

Under : *Galba*, interregnum (Æ, Cohen 432); *Vitellius* (Æ, Cohen 89-91).

27th Rev. **VESTAE SANCTAE**. Vesta standing to left, holding patera and sceptre.

Under : *Julia Domna* (Æ, Æ¹, Æ² Cohen 246-248).

28th Rev. Vesta, veiled, seated to left, holding a sceptre; before her, Faustina II., standing, presenting to her three small statues, representing the Three Graces.

Under : *Faustina Junior* (Æ Med., Cohen 291).

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Under the Republic, we find two coins with representations of Vesta. The one, of the Cassia family, issued by Q. Cassius Longinus, *circ.* B.C. 60, may be thus described :

Obv. **Q. CASSIVS VEST.** Veiled head of Vesta, to right.

R. Temple of Vesta, in which curule chair ; to left, voting urn, and to right, voting bulletin inscribed **A. C.** R. Babelon, n° 9. Also a Restoration of same type by Trajan.

The other coin belongs to the Claudia family, and was struck by C. Clodius C. f. Pulcher, *circ.* B.C. 43.

Obv. **C. CLODIVS C. P.** Head of Flora, crowned with flowers, to r. ; behind, a lily.

R. **VESTALIS.** The Vestal virgin Claudia Quinta seated to left, holding simpulum. A, R, Babelon, nos 12-13.

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Under Republican times, the Temple of Vesta only appears twice represented on coins. These are denarii issued by the moneyer Q. Cassius Longinus, *circ.* B.C. 60.

On one of the coins is a head of Liberty on obv. (Bab. I, p. 331, n° 8) ; on the other is a veiled head of Vesta. Both have the same R.

Temple of Vesta, in which is placed a curule chair ; in the field to left, a voting urn, and to r. a voting bulletin inscribed **A.C.**

Bab., n° 9.

Both coins have been restored by Trajan.



The type of R. has been explained above.

The first representation of the temple of Vesta on Imperial coins occurs on aurei and denarii of the emperor NERO.

NERO

A, R. Obv. **NERO CAESAR AVGVS TVS.** Laureate head of Nero to right.

R. **VESTA.** Round hexastyle temple, in the middle of which, a statue of Vesta, seated, holding sceptre.

Cohen, *Monnaies impériales*, I, p. 301, nos 334, 6.

The issue of this coin commemorates possibly the Restoration of the Temple of Vesta by Nero after its destruction by fire.

VESPASIAN

VESPASIAN issued in A.D. 72 or 73 a Dupondius of the following type :

Æ. Obv. **IMP·CAES·VESP·AVG·P·M·TR·P·COS·IIII·CENS.** Laureate head to right.

R. **VESTA S·C.** Vesta standing in a tetrastyle temple, beneath which is a statue. Cohen, 577.

On aurei and denarii of the same reign, of uncertain date, we find on R. the legend **VESTA** with a round tetrastyle temple, in the middle and on each side of which are statues.

Cohen, 578-580.



Eckhel quotes a passage from Tacitus, showing that Vespasian restored the principal monuments and sacred edifices of the city, which had been destroyed by fire during the Neronian conflagration ; amongst others, "delubrum Vestae cum penetibus populi

Romani", which latter fact these coins may record (Donaldson, *Architectura numismatica*, p. 71).

According to Plutarch, says Donaldson, the circular form, in imitation of the earth, given to the Temple of Vesta, arose from the appropriate adoption of that figure by Numa Pompilius, allusive to her in that character ; Vesta and Terra being identical.

The same writer describes thus the Temple of Vesta, from the aureus above depicted : "Our medal presents a circular peripteral temple, as we may infer from the roof, which, as Ovid says, was of Syracusan brass. Four of the columns of the peristyle are shown. In the central intercolumniation is the half-draped figure of Vesta on a pedestal, holding a patera, and her upraised left hand resting on a sceptre. Outside the temple, and flanking on each side, are two female draped statues in forced attitudes on pedestals ; that to the right of the temple holding in her r. hand a mirror or sistrum, or some sacrificial instrument, that on the left in an attitude similar to the goddess. Three steps lead up to the central intercolumniation. The whole of the architectural details are represented with strange conventionalisms. There is the base, shaft, and capital to each column, the last being represented by a large central disque, intended possibly to figure a wreath or shield suspended from each capital ; and a projecting horn or stern on each side indicates the angular volutes or caulicoli. Two horizontal lines, surmounted by a range of balls, marks the entablature. The roof or *tholus* (*rotundum tectum* of Vitruvius) is the most rational part, the slabs for the cover-joints or ridges being well expressed ; and on the summit there is a curious object with horns for the crowning *flos* of Vitruvius".

TITUS

Again Titus had three varieties of aurei with R. **VESTA** Standing figure of Vesta in round temple, on either side of which is a statue. Cohen, 347-350.

Beside these, we have a Dupondius of A.D. 72 or 73, R. **VESTA S·C.** Vesta standing within round tetrastyle temple. Cohen, 351.

DOMITIAN

Under DOMITIAN, we find two aurei, one of the Emperor's second consulship (A.D. 73) with the following R. **VESTA.** Round tetrastyle temple, in the middle of which the standing statue of Vesta, and on either side, outside of the building, a statue. Cohen, 613-614.

Also two varieties of the Dupondius.

R. **VESTA** (in the field or around) S·C. Round tetrastyle temple ; in the middle, a statue of Vesta, standing, holding patera and sceptre ; above, another statue. Æ. Cohen, 615-616.

FAUSTINA SENIOR

Æ. Medallion.

R. No legend. Circular tetrastyle temple of Vesta ; in front, flaming altar around which six Vestal virgins are sacrificing.

Cohen, 318.

LUCILLA

Æ. Medallion.

Obv. **LVCILLAE AVG. ANTONINI AVG. F.** Bust of Empress to right.

R. Six Vestal virgins standing, sacrificing before altar placed in front of round tetrastyle temple surmounted with a statue.

Cohen, 105.



CRISPINA

Æ, Medallion.

Similar type of \mathcal{R} . to last coin of Lucilla.

Cohen, 386.

JULIA DOMNA

A, Æ¹, Æ², Æ² without S.C.

\mathcal{R} . **VESTA**. Four Vestal virgins accompanied by two children sacrificing at altar, which is ornamented and flaming, outside a tetrastyle temple with round cupola, in the interior of which is a seated statue of Vesta, and on the roof of which is another standing statue.

Cohen, 232-236.



Æ.

\mathcal{R} . **VESTA MATER**. Vestal virgin, holding incense box, sacrificing before the temple of Vesta.

Cohen, 237.

Æ.

\mathcal{R} . **VESTA MATER**. Two Vestal virgins holding, one a simpulum, the other a patera, sacrificing before a flaming altar in front of the temple of Vesta.

Cohen, 238.

A, Æ Medallion, Æ Medallion, Æ¹, Æ² (two var.).

\mathcal{R} . **VESTA MATER**. Six Vestal virgins sacrificing before altar, richly ornamented and flaming, in front of the temple of Vesta.

Cohen, 239-244.



Dupondius.



Æ Medallion (variety of Cohen, 241).

Medallion differing on obv. from Cohen 241, which like the \mathcal{R} . Medallion shows a half-length figure of Julia Domna to left, holding in her right hand a statuette of Concordia and in left arm a cornucopiae full of fruit.

ETRUSCILLA

Æ Medallion.

\mathcal{R} . **VESTA**. Six Vestal virgins sacrificing before flaming altar in front of circular tetrastyle temple in which is the statue of Vesta.

Cohen, 33.

THE INDO-EUROPEAN PAGODAS.

The subject of this article is a small round, stud or button-shaped, gold coin, convex on one side and flat on the other, weighing about 3.40 grammes and having a diameter of from 11 to 14 millimeters and of the intrinsic value of about eight shillings. Such coins were issued by many of the Indian princes and also by four out of the five European nations, which, in the 17th and 18th centuries, had possessions and factories in India. The Pagodas issued by the Europeans have always the convex side granulated, and, on the flat side, a standing figure of Vishnu, alone or accompanied by his two wives, and they are undated and without an inscription of any kind. Some writers have considered the standing figure to be that of Lakshmi but it has been pointed out that where Lakshmi appears on coins it is always as a seated figure.

As to the name "Pagoda", Moore, in his "Hindu Pantheon", published in 1864, says:

"It is a word altogether unknown beyond the corrupting influence of European colloquial example whether used descriptively of a coin or a temple — the former being generally called 'by the Hindus 'Pun'."

In Vol. 52 of the Journal of the Asiatic Society, Bengal, published in 1883, Dr. Bidie says:

"The common Tamil name for the Pagoda is Varaha" and again: "The Hindustani name of the Pagoda is Hun".

Dr. G. da Cunha, in his Contributions to the Study of Indo-Portuguese Numismatics, published in Bombay 1883, says:

"The Portuguese, on their arrival in India, found several coins of this kind in use in the country each under a special denomination. . . . Amidst so many denominations they adopted the simple plan of designating all the gold coins of the Hindu princes 'by the generic name 'Pagoda'. . . . Now Pagoda, in Portuguese, means a Hindu temple and it was most probably the representation of a temple or an idol on the coins that induced the early Portuguese to name them in this fashion. The word 'may be traced to the Pali 'dagoba' (the receptacle of relics) the Buddhist shrine."

Now although the word Pagoda is thus seen to have a Portuguese origin the Portuguese themselves never issued such a coin. During the whole long course, covering nearly four centuries, of their Asiatic numismatic history the Portuguese never issued a single coin of a native type from any of their many Indian Mints and their gold pieces are numerous, various and unmistakable. So the consideration of the Indo-European Pagodas is confined to those issued by the Dutch, English, French and Danes.

The English, French, and Danish Pagodas are fairly well known and of unquestioned origin, but the Dutch Pagoda, although known to have been minted and to have had a considerable circulation, has remained unidentified and is not to be found in any collection of Colonial Coins.

Before proceeding to the enumeration and classification of the Indo-European Pagodas it is necessary to consider, in some detail, one member of the group which, hitherto, has passed under the name of the Porto-Novo Pagoda. This Pagoda conforms to the type of the other members of the group and has the single standing figure of Vishnu — similar to that found on the French and Danish Pagodas — on the flat side, and a granulated surface, but quite plain, on the convex side. That a similar Pagoda may have been coined by the Mahomedan Nawabs of Arcot — who, in the 18th century, according to Sir Walter Elliot, issued the Porto-Novo, the Kuruki (the 3 Swami) and the Star Pagoda from various Mints — is not material to the subject matter of this article. It is sufficient to know that the Pagoda in question was undoubtedly of Indo-European origin, coined first when the Hindu princes were masters of the country, as the native name for it is the Feringhipet Hun — the Pagoda of the Feringhis — or foreigners. Porto-Novo is the name given to the Pagoda by the English.

Now Porto-Novo, as a place, was of such little importance that it is not once mentioned by Danvers, in his exhaustive work on the Portuguese in India, published in London, in 1894; by Murray, in his History of British India, published in 1857 nor by many other British and foreign writers on India. It is to be found on scarcely

*

any map of India, and it is very doubtful whether it ever possessed a Mint—native or foreign. It is not, however, a myth, for the Deed of Union between the English East India Company and the London East India Company shows that, in 1702, the English had a factory there.

As regards the Pagoda itself very great confusion exists as to its type, name and origin, as the following extracts, taken principally from Edgar Thurston's "Coins in the Madras Museum", published in Madras, in 1890, will serve to illustrate:

1. Marsden in his *Numismata Orientalia*, published in 1825, names the piece in question the Chandragiri Pagoda (No 1076); and he calls the Pagoda with the three standing figures on the flat side (No 1080) the Porto-Novo Pagoda.

2. Da Cunha, evidently guided by Marsden, in his *Contributions to the Study of Indo Portuguese Numismatics*, says:

"The so called Firingi or Porto-Novo huns, bearing on one side 'three figures, one male and two female figures, and on the other 'a merely granulated surface were not coined under the influence 'of the Portuguese but under that of the Dutch."

3. Sir Walter Elliot, *Numismata Orientalia*, *Coins of Southern India*, 1885, says:

"The Porto-Novo Pagoda believed to have been first coined by 'the Portuguese at Porto-Novo' and again: 'The Kuruki (Pagoda) 'is not uncommon. It has three standing figures strongly marked 'and a plain granulated surface."

4. Dr. Bidie in the *Journal of the Asiatic Society, Bengal*, 1883, page 51, says: "The gold coin known as Porto-Novo, Scott, 'Purunki, &c. pagoda appears to have been first struck by the Dutch and to have had an extensive circulation," and illustrates it in Fig. 21, as with only one standing figure on the reverse.

5. Edgar Thurston in his *Coins in the Madras Museum*, Folio 14 says: "In addition to the Three Swami and Porto-Novo or Scott Pagodas, &c., &c." and illustrates the Porto-Novo Pagoda, Plate XI No 2, as having only one standing figure on the flat side.

The coin, in spite of the name, was certainly not issued by the Portuguese for they never minted such a piece or any coin of a native type. It is also neither French nor Danish. The English may have coined it (as Thurston (page 22), quotes a letter from the Madras Council of July 1691 ordering the Dutch Pagoda to be imitated) but it is not claimed as an English Pagoda. So Dr. Bidie's supposition and Da Cunha's assertion are no doubt correct. The Dutch, however, though they may have had a factory at Porto-Novo, do not claim to have issued a Porto-Novo Pagoda. The only Indian Mints that the Dutch are known to have had in India were those of Negapatam and Paliakate (Pulicat). From Negapatam they issued a few copper and lead coins in the 18th Century. At Paliakate they struck copper coins, some as early as the middle of the 17th century and also a Pagoda, for Tavernier, in his work "Les six Voyages &c.", published in Paris 1676, mentions it; and the Pulicat Pagoda is constantly referred to in the Madras Records (vide Thurston). The Pagoda called by the English — the Porto-Novo Pagoda — may, therefore, have been coined by the Dutch at Paliakate — as seems probable — and much confusion would be avoided if the name Porto Novo (at least as regards the Indo-European issue) were entirely dropped and if the Pagoda were merely called the Dutch Pagoda.

The granulated surface of this Pagoda is quite plain and that would seem to denote that it was the earliest of the series of Indo-European Pagodas, as the English, French, and Danes, when issuing a similar piece, added to the granulated surface a distinguishing mark.

The French and Danish Pagodas have the convex side always finely granulated, but the English and Dutch Pagodas are found with the granulations coarse as well as fine. The coarsely granulated specimens may be the imitations which were struck by the Nawabs of Arcot.

The 2 Pagodas and 1 Pagoda pieces, issued by the Madras Mint in 1811, are of quite a different type and do not form members of the series under consideration.

The known Indo-European Pagodas are of two types: (a.) Those with the single standing figure of Vishnu and (b.) Those with the three standing figures, Vishnu between his two wives.

(a.) The Pagodas of the first type are as follows, viz:

1. The Dutch Pagoda (above referred to).

Obv. Standing figure of Vishnu within a bead circle.

Rev. A plain granulated surface.



11 mm. 3.39 grammes.

Issued by the Dutch throughout the 18th Century and possibly in the 17th Century and probably from the Mint at Paliakate.

2. The French Pagoda (The crescent or Moon Pagoda).

Obv.: Standing figure of Vishnu within a bead circle.

Rev.: A granulated surface, in the centre of which is a smooth patch containing a crescent with a dot outside the crescent.



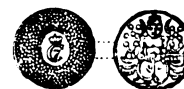
12 mm. 3.40 grammes.

This Pagoda was first issued by the French from their Mint at Pondicherry about the year 1705 and was minted on and off during the first three-quarters of the 18th Century.

3. The Danish Pagoda:

Obv.: Standing figure of Vishnu within a bead circle.

Rev.: A granulated surface, in the centre of which is a smooth patch containing C under a crown.



11 mm. 3.40 grammes.

This Pagoda was issued by the Danes from their Mint at Tranquebar during the reign of Christian VII (1766-1808) and that monarch's cypher is on the coin. It is remarkable as being the only coin of a native type in the Indo-Danish series, and that series is a very numerous one and covers two-and-a-half centuries.

A variety of this Pagoda, with a different C and weighing only 2.30 grammes, mentioned by Fonrobert (No 2837) is evidently not a genuine piece.

4. The English Pagoda. (The Star Pagoda).

Obv.: Standing figure of Vishnu (slightly different) within a bead circle.

Rev.: A granulated surface with a 5 rayed star in the centre.



12 mm. 3.40 grammes.

This Pagoda was coined at the Madras Mint from 1723, and probably earlier, and was issued throughout the 18th Century.

(b.) The Pagodas of the second type are:

1. Obv.: Three standing figures, Vishnu between his two wives.

Rev.: A plain granulated surface.



14 mm. 3.45 grammes.

2. Obv.: Three standing figures, Vishnu between his two wives.

Rev.: A granulated surface, in the centre of which is a flattened space containing a crescent with a dot inside the crescent.

13 mm., 3.40 grammes.



The first of these Pagodas — that with the plain granulated convex side — has been generally supposed to have been the English 3 Swami Pagoda, coined at the Madras Mint, and the latter (one of which is in the fine collection of French Colonial Coins formed by Mons. E. Zay and presented by him to the Bibliothèque Nationale, Paris) to have been the French 3 Swami Pagoda, coined at Pondicherry.

But Thurston, Folio 50, gives a translation of a letter, of June 12th 1817, from the Director of the French Mint at Pondicherry from which it appears that both pieces were struck at Pondicherry. The translation reads thus :

"Many years before the Revolution the Mint of Pondicherry had ceased coining crescent Pagodas. It had confined itself to coining "Three Swami" Pagodas, otherwise improperly called "Madras Pagodas. They were designed for the trade of Punjum cloths at our factory at Yanan. This last kind of species we will probably coin in a short time."

The Crescent Pagodas referred to in that letter are the old well-known Moon or Crescent Pagodas with the single standing figure of Vishnu; and the three Swami Pagodas can only be the ordinary 3 Swami Pagodas with the plain granulated reverse — for the 3 Swami Pagodas, with the Crescent amidst the granulations on the reverse, were never called Madras Pagodas. From the letter of the Director of the Pondicherry Mint, therefore, it is perfectly evident that the ordinary 3 Swami Pagoda was struck at Pondicherry and for the specific purpose of the Yanaon trade. As regards the 3 Swami Pagoda with the Crescent amidst the granulations it can only be supposed that, when, in 1817, the Pondicherry Mint was reopened under French rule, the Director, in re-issuing the 3 Swami Pagoda, decided to add the Crescent — the Mint-mark of Pondicherry — to make it clear that that Pagoda was not issued by the Madras Mint.

In conclusion, it may be mentioned that documentary evidence seems to show that the English and Dutch, when issuing their earliest Pagodas, felt bound, under their concessions, to copy exactly native types. Such pieces cannot, of course, be identified, but, as interest in the subject widens, other distinctive Indo-European Pagodas may be found to have been issued. Dr. Bidie's No. 22, Plate 3, for instance, in execution and design, has every appearance of being another member of the group. Unfortunately, however, documents bearing on the subject are confusing and contradictory and the difficulty of identification is increased by the fact that some pieces — as in the case of the Dutch Pagoda — are known under half-a-dozen different names.

HENRY T. GROGAN.

NOTES ON THE EIGHTEENTH CENTURY TOKENS

Gentlemen,

I have just met with a rare poetical skit upon James Lackington, the issuer of the Middlesex Tokens, as described in Atkins' *Tradesmen's Tokens of the Eighteenth Century*, page 98, Nos. 247 to 256.

Thinking that it may interest your readers, I send a description of it together with three of the verses.

O D E

to

THE HERO OF

Finsbury Square;

Congratulatory on

His late Marriage,

and illustrative of

His Genius as his own biographer.

By
"Peregrine Pindar" Gent.

Printed for I. Herbert, No. 29 Great RUSSELL Street, Bloomsbury.
MDCCXCV.

With a curious Caricature frontispiece, representing Lackington getting into his carriage, his right foot resting upon the Bible, &c.

Verse XXIX mentions the fact that Lackington at one time offered to erect a statue of himself in the centre of Finsbury Square.

Shame on the Cits (they surely lost their senses

In jealous Fit, to slight a Kindness rare.)

Did he not offer to pay all Expenses

To have his statue fix'd up in the Square?

Was not this modest Worth, and perfect Goodness?

And was not your refusal, downright rudeness?

The XXXth Verse refers to the tokens.

But tho' to Merit Envy's ever blind,

The Muse tells Truths and who shall DARE stop her?

It could not check "OUR HERO's" active mind

From sending forth his Miniature in Copper:

And MOORFIELDS Coin was hail'd with many a grin,

Till Hints came out, and then the Coin went in?

Verse XXXI implies that Lackington at some time issued Bank Notes but I have never seen or heard of one being in existence at the present day.

Then as if Opposition made him strive

More eager still t'accomodate the Nation,

Then came the Note, engrav'd and GUINEAS FIVE

Were sent about in gen'ral circulation.

But some disaster marr'd this Undertaking,

And Statue, Coin, and Notes, were all forsaken.

The whole of the 47 verses are written in a sarcastic manner, and the extraordinary biography which Lackington published of his own life is often alluded to.

I remain,

Yours very faithfully

Arthur W. WATERS.

THE BRITISH IMPERIAL BRONZE COINAGE PART II

The following abbreviations are used in describing the coins:—

O—Obverse.

R—Reverse.

QUEEN VICTORIA BRONZE FARTHING. TYPE IV.

XXIV. — Farthing, 1881.

O. — Legend: — VICTORIA D : G : BRITT : REG : F : D :
Bust of the Queen, in profile, looking to the left. The portrait of Her Majesty appears more matronly than that on the coins of the first and second types. The nose is slightly more aquiline. She is represented wearing a wreath of laurel and a plain bodice with part of a rose in front. Over the bodice a mantle decorated with roses, thistles, and shamrocks, united, and the Garter, inscribed: — HONI S, incuse. The laurel wreath is partly hidden by the wavy hair which looks thinner than that on the coins of the first and second types, and is parted on the forehead, carried over the ear and collected into a plaited knot behind the head. The extremities of the laurel wreath are united at the rear of the head by a ribbon, tied into a bow, the hanging ends being crimped. The whole within a linear circle, encircled by an ornamented rim.

R — Legend: — FARTHING. Emblem of Britannia looking to the right. The figure is draped, wearing a helmet adorned with plumes and seated upon a rock in the sea. Her right hand holds an oval shield which rests against the rock. The shield bears the cross of Saint George and the saltires of Saint Andrew and Saint Patrick, united. The colours are heraldically represented. Her left arm entwines an ornamented trident which she holds with her hand. On her right foot, a sandal. In front of the figure a three-masted battleship, fully rigged, and behind a lighthouse, standing on a rock projecting above the sea. The rock on which Britannia is

seated is cut off by a straight line, forming an exergue, containing the date, 1881, and the Mint mark H, below it. The whole within a linear circle encircled by an ornamented rim.

XXV. — Farthing, 1882.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4 except that the date, 1882, and the Mint mark H, below it, are in the exergue.

XXVI. — Farthing, 1883.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that the date, 1883, is in the exergue.

XXVII. — Farthing, 1884.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that the date, 1884, is in the exergue.

XXVIII. — Farthing, 1885.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that the date, 1885, is in the exergue.

XXIX. — Farthing, 1886.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that the date, 1886, is in the exergue.

XXX. — Farthing, 1887.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that the date, 1887, is in the exergue.

XXXI. — Farthing, 1888.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that the date, 1888, is in the exergue.

XXXII. — Farthing, 1890.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that the date, 1890, is in the exergue.

XXXIII. — Farthing, 1891.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that the date, 1891, is in the exergue.

XXXIV. — Farthing, 1892.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that the date, 1892, is in the exergue.

XXXV. — Farthing, 1893.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that the date, 1893, is in the exergue.

XXXVI. — Farthing, 1894.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that the date, 1894, is in the exergue.

XXXVII. — Farthing, 1895.

O. — Similar to the obverse of Type 4.

R. — Similar to the reverse of Type 4, except that the date, 1895, is in the exergue.

HENRY GARSIDE.

IL CENTENARIO DEL R^o GABINETTO NUMISMATICO DI BRERA E LA COMMEMORAZIONE DI SOLONE AMBROSOLI A MILANO

La cerimonia si svolse jeri nella grande Sala Maria Teresa al Palazzo di Brera, con severa e grandiosa solennità regale per il fatto che S. M. il Re d'Italia era rappresentato dal Prefetto nella sua duplice qualità di Sovrano e di Presidente della Società Numismatica Italiana. Erano inoltre rappresentate tutte le autorità cittadine. Notammo il comm. Scarabelli, Intendente di Finanza, per il Ministro del Tesoro, e il prof. comm. Francesco Novati per il Ministro della P. I. il comm. Fumagalli della Braidense, che faceva gli onori di casa, l'ass. Gabba, l'on. Cornaggia, il generale Costantini, il comm. A. Ronchetti, il comm. avv. Nicora, il cav. Seletti, il sen. Giuseppe Vigoni, ecc. La città di Como, patria dell' Ambro-

solì, era rappresentata dall' egregio sindaco avv. Pagani e dal prof. Emilio Baragiola.

La maestosa sala era gremita di signore e signori, e vicino al tavolo presidenziale, adorno di verdi pianticelle e di lauro, spiccava un bel busto in bronzo rappresentante la simpatica figura di Solone Ambrosoli, opera dello scultore prof. Antonio Ricci.

Il comm. Francesco Gneccchi, quale rappresentante della Società Numismatica e del Comitato promotore della commemorazione, ringraziò gl'intervenuti, esprimendo riconoscenza speciale per il Re.

In seguito prese la parola il prof. Novati, il quale, con frasi efficaci, si disse ben lieto di rappresentare il ministro della P. I. nella ricorrenza del primo centenario di un istituto glorioso e nelle onoranze tributate a Solone Ambrosoli, vero e degno continuatore dell'opera di uomini sommi, anima geniale e modesta, che nulla chiese ed ora riceve un premio meritato.

In questo momento notiamo in un angolo della sala di fronte al busto dell'Ambrosoli, una distinta signora in lutto che si commuove profondamente e a stento trattiene i singhiozzi; è la vedova del commemorato. Vediamo pure il fratello, l'on. dott. Francesco Ambrosoli, in un angolo recondito.

Il centenario viene celebrato dal comm. Francesco Gneccchi, con una storia rapida, ma esatta e interessante, del R. Gabinetto Numismatico, istituito con decreto 7 maggio 1808.

EVOCAZIONE STORICA

La sua storia — egli disse — è collegata a quella della zecca milanese, come a quella del principio della dominazione napoleonica e al nome del chiarissimo archeologo Gaetano Cattaneo, il quale fu l'iniziatore dell'istituto e riuscì a renderlo importante ed autonomo, salvandolo poi dal pericolo di vederlo trasportato a Parigi. Della soppressione delle zecche di Mantova e di Modena approfittò il Cattaneo per arricchire il Gabinetto in formazione, aggiungendovi anche i pezzi rari provenienti dalle zecche di Milano e di Bologna; ma l'acquisto primo di vero valore avvenne nel 1807 con due collezioni milanesi, quella del marchese Giulio Beccaria e quella dell'abate Frisi. Nel 1808 si fecero altri importanti acquisti, cioè la collezione romana del Duca di Coriliano-Saluzzo (prima del P. Caronni), per 30.000 lire, composta di circa 5000 pezzi, la collezione greca dell'inglese Millingen di 1700 pezzi, per L. 20.000, e la collezione del milanese marchese Anguissola per L. 10.000. Contemporaneamente il Cattaneo, impiegando in otto anni, circa 90.000 lire, formò una preziosa biblioteca di oltre ottomila volumi illustrativi delle collezioni numismatiche.

Anche il Cattaneo ebbe amare delusioni cagionategli dal famoso falsario Guglielmo Becker, ma ne approfittò per istituire una serie di monete false ad istruzione dei raccoglitori. Nel 1811 il Cattaneo continuò negli acquisti, scegliendo specialmente tra le raccolte Pisani e Collalto di Venezia e quella dell'abate Bottari di Chioggia e riuscendo al possesso completo della collezione Sanclemente di Cremona, per il prezzo di L. 14.600. In seguito, con una munificenza affatto sconosciuta ai nostri giorni, con decreto vicereale del 1812, si assegnò al Gabinetto la somma di L. 30.000, e altri sussidi vennero accordati dietro domande del Cattaneo, il quale poté così fare nuovi acquisti, tra cui quello della collezione Canonici a Venezia per L. 24.000. Nel 1813, il Gabinetto notevolmente arricchito, corse pericolo di una dispersione, che fu scongiurata dal Cattaneo, appassionato sempre e ancora fortunato ne' suoi sforzi, tanto che poté vedere poco dopo il suo istituto fornito di nuovi mezzi e di nuovi locali alla Zecca, e poté inoltre avere l'aiuto di due collaboratori.

Il trasporto del Gabinetto Numismatico e della relativa biblioteca al Palazzo di Brera avvenne nel 1817. Un nuovo ordinamento del personale, succedeva nel 1810, in cui si assegnarono L. 6000 per gli acquisti, somma che sembrerebbe una prodigalità ai nostri tempi e parve invece assai meschina al Cattaneo, abituato alle antecedenti larghezze.

Nel 1812 al Cattaneo, succedeva il dott. Carlo Zardetti e nel 1849 il cav. Bernardino Biondelli. In quell'epoca, si esaudiva dopo 35 anni il voto del fondatore per l'istituzione di una cattedra di archeologia che rialzò moralmente le sorti dell'Istituto. Un *fatale decreto* ministeriale staccava nel 1864 la bibliotheca numismatica per aggregarla alla Braidense, e il trattamento austriaco che era sembrato meschino al Cattaneo, si poteva ancora dire splendido in

confronto a quello del Governo nazionale, il quale riduceo a la dotazione a sole lire mille all'anno per gli acquisti, coll'onere di parecchie spese d'ordinaria amministrazione.

Nel 1886 moriva il Biondelli, e poco mancò che alla sua morte seguisse quella del Gabinetto. A scongiurare tale pericolo, si interpose un drappello di distinti amatori milanesi, e, dopo un anno di chiusura, nel 1887, il Gabinetto venne riaperto sotto la direzione del rimpianto dott. cav. Solone Ambrosoli, il quale ne tenne le chiavi fino al giorno della sua morte, 27 settembre 1906.

Il comm. Gneccchi augura che l'attuale direttore provvisorio, prof. Serafino Ricci, collaboratore per molti anni dell'Ambrosoli, possa reggere le sorti dell'Istituto e compiere il catalogo generale da tutti i numismatici desiderato.

In seguito il Gneccchi accenna al voto recente, emesso dalla Società Numismatica Italiana, perchè il R. Gabinetto di Brera venga, insieme al Museo Municipale, trasportato nel Castello Sforzesco, sotto un'unica Direzione.

Tale trasformazione è suggerita anche dalla necessità di ampliamento delle altre istituzioni residenti a Brera, nonchè dal fatto che la importante raccolta municipale è rimasta in gran parte nascosta e inaccessibile.

Il comm. Gneccchi ritiene che dal connubio delle due grandi collezioni (circa sessantamila pezzi) debba risultare in insieme degno di gareggiare coi migliori Gabinetti d'Europa.

L'oratore così conclude sull'argomento dell'accordo che ritiene già raggiunto in massima tra le autorità competenti: "Il momento psicologico per tale riunione ora sembra veramente opportuno. Un soffio di riforma spira attualmente in tutta Europa, favorevole al miglioramento materiale e scientifico delle collezioni numismatiche. A Berlino vidi lo scorso anno appena terminato il nuovo grandioso ordinamento del Museo Federico; a Buda Pest, sta per iniziarsi il trasporto di quel Museo in nuova e degna sede; a Parigi si sta pure disponendo il trasloco del Gabinetto di Francia in sede più appropriata. Venendo in Italia, a Bologna si sta compiendo la riunione della collezione municipale con quella del R. Museo Archeologico; a Venezia quella del Museo Correr e della Marciana; a Roma quella del Capitolino e del Museo delle Terme. E' ben giusto che anche a Milano, dove nacque e ha sede la Società Numismatica Italiana, dove da venti anni si pubblica la sua *Rivista*, dove abbiamo il solo Istituto numismatico autonomo d'Italia, tra le diverse riforme economiche, artistiche, scientifiche che si stanno escogitando, si pensi pure alla sistemazione definitiva di questo importantissimo ramo dell'archeologia; tanto più possedendo un materiale così ricco e prezioso. A ricordare il centenario, sono già pervenuti al Gabinetto parecchi doni, ed è a ritenersi per fermo che la nuova sede vagheggiata eserciti un fascino sui raccoglitori privati, tanto più se il Governo e l'Autorità Municipale continueranno nelle buone disposizioni manifestate in questi ultimi anni".

Il discorso Gneccchi riscosse calde approvazioni.

Il prof. Serafino Ricci diede lettura di un telegramma dell'on. Carcano, il quale, pur facendosi rappresentare, volle personalmente plaudire al Comitato promotore delle onoranze all'illustre suo concittadino. Accennò quindi ad altre adesioni, tra cui quelle di Corrado Ricci, di Salinas, di D. Achille Ratti e dell'on. Greppi.

L'EVOCAZIONE DI SOLONE AMBROSOLI

Incaricato della commemorazione di Solone Ambrosoli era il prof. Serafino Ricci, il quale, in uno studio interessante, enumerò i lavori che sono prove eloquenti della vasta cultura e dell'acuta e paziente investigazione del rimpianto numismatico, del bibliofilo e del bibliografo.

Dopo aver parlato delle opere principali del maestro, che si distinse specialmente nella divulgazione della numismatica medioevale e moderna, il Ricci delineò con finezza e sentimento la figura del mite solitario, dell'uomo gentile, fatto solo per amare e studiare. Amatissimo e stimatissimo da tutti per la sua grande bontà e cortesia, confortato da una compagna ben degna del suo cuore, egli, così concluse il Ricci, fu nel secolo trascorso il vero pioniere e divulgatore che continuò degnamente e ampliò la nostra gloriosa tradizione italiana negli studi che ci diedero Ennio Quirino Visconti, Bartolomeo Borghesi, Domenico Promis.

Il prof. Ricci si commosse profondamente e commosse l'uditorio

nell'evocare l'uomo buono, affabile con tutti, anche col più umile fattorino.

Il Prefetto rivolse parole d'elogio all'oratore, e quindi, in nome del Re, plaudì alla Società Numismatica Italiana e al Comitato promotore della riuscitissima cerimonia, di cui si conserverà duratura memoria col nome dell'illustre Ambrosoli.

Prima di uscire dalla sala, il Prefetto rivolse parole di conforto alla vedova del commemorato.

La cerimonia, aperta colla marcia reale, eseguita dal corpo musicale del 66.º reggimento di fanteria, si chiuse colle medesime note di circastanza.

A chi scrive questo cenno, si consenta ora, all'infuori dell'ambiente necessariamente esclusivista della numismatica, di rievocare anche, colla memoria carissima dell'amico Ambrosoli, la bella figura del poeta, del patriota, del giornalista, che, nell'*Araldo* di Como, con ispirito di assoluta indipendenza, combattè gloriose e generose battaglie.

A. M. CORNELIO.

In memoria delle due commemorazioni, il Comitato fece coniare una medaglia al compianto Ambrosoli e una placchetta pel Centenario di Brera. Lo Stabilimento Johnson offerse graziosamente i modelli e i conii.

(Dalla Perseveranza di Milano dell' 11 Maggio 1908).

NUMISMATIC SOCIETIES, MUSEUMS, &c.

ROYAL NUMISMATIC SOCIETY.

May 20. — Sir Henry Howorth, V. P., in the chair. — Mr. George Cyril Brooke, and Mr. Archer M. Huntington (President of the American Numismatic Society) were elected Fellows; and M. le Major Robert Mowat an Honorary Fellow. — Mr. Bernard Roth exhibited a penny of Æthelred II., having for the reverse type a small cross pattée, with the legend "Faramann on Died" (?). This coin may have been struck at Thetford. — Mr. A. H. Baldwin showed an example of the medal just issued for "Services during the Natal Rebellion of 1906," and specimens of the new coinages in silver, nickel, and aluminium, struck for circulation in East Africa and Uganda, and in Nigeria. — Miss Helen Farquhar read some 'Notes on William Hole or Holle,' who in 1618 was appointed "Head sculptor of the Iron for money in the Tower," and who was generally supposed to have held that post till the appointment of Nicholas Briot in 1633. From the 'Calendar of State Papers, Domestic Series,' it appears, however, that Holle died in 1624, and was succeeded in his office by John Gilbert and Edward Green. Miss Farquhar suggested that as the laurels, half-laurels, and quarter-laurels issued during the reign of James I. are of inferior work to the rose-royal, spur-royal, and angel, they were executed not by Holle, but by John Gilbert and Edward Green, who worked on into the reign of Charles I. This would account for the similarity of the fabric of the latest coins of James I. and the earliest of Charles I. Sir Henry Howorth read a paper on 'The Coins of Eggebeorht and his Son Athelstane, in which it was suggested that the king hitherto known to numismatists as "Eggebeorht of Kent" was the Eggebeorht who afterwards became King of Wessex, and that he ruled over Kent for a short time before he fled to the Court of Charlemagne. It was during this short period before A.D. 796, that some Kentish coins bearing his name were struck. A rearrangement of the coins of Eggebeorht struck after his conquest of Kent in A.D. 825 was proposed, the classification being based chiefly on the evidence of the moneyers, whose names are met with on the coinages of previous kings of Kent and Mercia, and also on those of the Archbishops of Canterbury. The writer further proceeded to identify Athelstane, King of East Anglia, as a son of Eggebeorht of Wessex, and suggested that when the latter appropriated East Anglia in 825, he put his son on the throne. At the death of Eggebeorht, Athelstane joined Kent to his dominions, but he does not appear to have struck any coins there.

(*Athenaeum*.)

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BRITISH NUMISMATIC SOCIETY.

May 20. — Mr. P. W. P. Carlyon-Britton, President, in the chair. — Messrs. C. H. Athill, Clement Pain, and W. Pavver were elected Members. — The meeting was devoted to English tokens, and the exhibitions were numerous and representative. Papers were read by Mr. A. H. Baldwin, on 'Some Unpublished Seventeenth-Century Tokens'; by Mr. L. Clements, on 'Hampshire Tokens of the Seventeenth Century'; and by Mr. W. C. Wells, on 'The Token Coinage of Northamptonshire'. In these papers town pieces received attention, as well as the issues of private tradesmen. Some towns, it was remarked, issued tokens by authority of the town bailiff and the overseers, like Peterborough; others, like Northampton, did so by authority of the town chamberlain. Acts of Charles II. prohibiting the practice were cited, and cases were referred to where corporations petitioned Government for permission to strike town pieces after issue. The deterioration of the bronze coinage of the realm in the early part of the seventeenth century was commented upon; and Miss Helen Farquhar announced the recent discovery, among abstracts of the State Papers of 1630, of a petition to King Charles I. from the engraver Briot. In this petition Briot begged for leave to set up engines in the Tower, in order to improve the coinage of bronze and prevent counterfeiting by hand. The acts of encroachment upon the minting rights of the Crown were so numerous that Mr. A. H. Baldwin estimated that no fewer than 15,000 different tokens were in currency during the seventeenth and eighteenth centuries. The practice was widespread, and Mr. A. W. Barnes exhibited a collection of 88 tokens of the seventeenth century current in Bedfordshire alone. Mr. L. Clements exhibited specimens of all the tokens issued in the Isle of Wight, 47 in number. In addition he exhibited 228 specimens of Hampshire tokens (dating from 1652 onward) out of the 241 published, together with 50 others, of the same county, regarded as unique. Of the Northamptonshire tokens Mr. W. C. Wells's catalogue comprised 183 varieties, described from the pieces themselves. The allocation of the pieces is sometimes doubtful. Occasionally the name of the town is wanting; but it was the custom of die-sinkers and engravers of tokens to pass from place to place in pursuit of their calling, and much of the work is so characteristic that experts are able to determine the part of the country to which doubtful types must be allotted. The value of parish registers in allocating tokens was also mentioned; and the assistance so frequently received from the clergy in connexion therewith was acknowledged. The spelling of the names of places preserved on the tokens is indicative of the mode of speech of the district, and for the most part is phonetic. In many instances desire for variety is shown, as in the cases of Reading and Peterborough, the names of which are spelt in 12 and 22 different ways respectively.

Other exhibits of tokens were made by the Rev. H. Dukinfield Astley (Norwich) and Messrs. F. Willson Yeates (Buntingford), S. H. Hamer (Yorkshire and Ribchester), L. L. Fletcher (Irish, unpublished), L. A. Lawrence (East Anglian), and Bernard Roth (Middlesex). — The President exhibited the cast of a small bronze coin in the Fitzwilliam Museum at Cambridge. The coin is of post-Roman work, copying the portraiture of the Roman *minimi* on the obverse, and prefiguring the debased ornamentation of the A.-S. sceattas on the reverse. — M. A. H. Baldwin exhibited a 1906 Natal medal; and Mr. T. Bearman a penny of William the Lion, minted by Hugo, ON PET (Perth).

(Athenaeum.)

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SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE

Séance du 7 mars.

La Société procède au renouvellement de son bureau. Sont élus : président, le commandant Babut; vice-président, M. Hudre; secrétaire général, M. de Villenoisy; trésorier, M. Boucher; conseillers, MM. Blanchet, comte de Castellane.

M. Blanchet présente un dessin ancien du projet de la médaille de l'Université de Perpignan pour la guérison de Louis XV en 1759. Il présente aussi un modèle en cire pour revers de médaille du xviii^e siècle.

M. Béranger lit une note sur les ateliers temporaires de la fin du règne de Louis XIII.

M. Colombien communique une monnaie mérovingienne inédite d'Amiens.

Le colonel Allotte de la Fuye fait l'historique du monnayage de l'Inde antique à l'occasion d'une trouvaille récente près de Bombay.

M. Aubey communique des documents trouvés aux archives de Compiègne sur les sous en métal de cloche.

M. Bordeaux fait circuler les essais des nouvelles monnaies hollandaises.

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Séance du 4 avril.

M. Rodocanachi présente une médaille de Nicolo Todini, neveu du pape Sixte-Quint et gouverneur du château Saint-Ange de 1585 à 1591.

M. Adrien Blanchet fait une communication sur l'atelier français du Caire où furent frappées les premières monnaies de Bonaparte, un demi-sequin qui porte un B arabe, initiale du nom du général en chef.

M. Bouclier fait connaître une variété inédite de la médaille commémorative de la translation aux Invalides des restes de Turenne, par ordre de Bonaparte, en l'an VIII. Cette pièce semble provenir d'un coin mis au rebut.

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FRANKFURTER NUMISMATISCHE GESELLSCHAFT

In der Sitzung von 12. Mai wurden einige kleinere Vorträge aus verschiedenen Gebieten der Münzwissenschaft gehalten.

Herr Knitterscheid sprach über die Münzzeichen der spätrömischen Provinzial-Münzstätten (seit 253) und über ungarische Kupfermünzen der Könige Bela IV. und Stephan V. (1270-72).

Herr Lejeune legte Ratsgeld von Weissenburg (1627) und Hagenau (1666) vor, ferner ganze und halbe — als solche bezeichnete — Kopf-Stücke von Fulda (1725-28) und Trier (1734), sodann einige interessante Groschen und einen Goldgulden (1585) von Aachen und das zum Notgeld gestempelte Stück eines silbernen Tellers aus der Belagerung Jülichs (1610) durch Moritz von Nassau (5 + 2 = 7 Gulden).

Herr Jos. Hamburger besprach die Darstellung von Wagen und auf antiken Münzen und regte an, derartige allgemein interessante Besprechungen dargestellter Gebäude, Geräte, Trachten u. s. w. unter Ausdehnung auch auf die neuere Zeit zuweilen vorzunehmen. — Dieser Anregung soll Folge gegeben werden.

Die Sitzung war die letzte vor den Sommerferien. Während dieser kommen die Mitglieder zwanglos an jedem zweiten Dienstag im Monat zusammen (Abds. 9 Uhr im Hotel Silvana). Gäste sind jederzeit willkommen. Die Bibliothek kann auch während der Ferien benutzt werden.

REVIEWS

Les médailles romaines de Christine de Suède par le Baron de Bildt de l'Académie suédoise. Rome, 1908, 168 pp. XX Plates and Illustrations in the text.

Price : 10/. net.

The personality of Queen Christina of Sweden (1626-1689) is one of the most striking among the many rulers of her sex whose fame is due not to their own personal achievements but to the romance of their lives. Daughter and only child of Gustavus Adolphus, she received a masculine education, and was trained in manly exercises. After a short reign, her royal duties becoming

irksome to her, she resigned the throne, and turned Catholic. On the death of her cousin, whom she had appointed as her successor, she claimed back the crown, but her subjects would not have her return. She sojourned in France, then retired to Rome, where she spent the last twenty years of her life, engaged in scientific and artistic studies. Lodged in the Palazzo Farnese, she surrounded herself with artists and amorists, with philosophers and mountebanks. "A thousand talents were born with her", says her biographer Arckenholtz, "and almost as many weaknesses".

Baron de Bildt, who is the author of several volumes on the Swedish Queen, has had the happy idea to describe, from documents (in the Azzolino archives) placed at his disposal, the medals struck at Rome in her honour.

These medals commemorate various events, or are intended to glorify the Queen's person. They were mostly executed to her orders, except those struck by Pope Alexander VII to record her entry in Rome, 1656. They are the work of Alberto and Giovanni Hamerani, G. B. Guglielmada, A. Selvi, Massimiliano Soldani, G. F. Travani, &c. Memorial medals were also engraved after her death by Giuseppe Ortolani, and G. A. Lorenzani.

The author's descriptions of, historical notes and comments on, the medals are most interesting and valuable. They show that Queen Christina, who it will be remembered was a keen collector of coins, loved the medallic art, and displayed uncommon taste in the selection of the types, composition of the legends, &c.

The book should meet with a cordial reception from numismatists and historians generally.

L. F.

OBITUARY

SIR JOHN EVANS, K.C.B.

The death of Sir John Evans on Sunday, 1st June, has deprived half the most important learned societies in England of their head, and taken away from science a true and generous friend. He was born in Market Bosworth in the county of Leicester eighty-five years ago, and was the son of the Rev. A. B. Evans, D. D., by Anne, daughter of Thomas Dickinson, then a post captain in the Navy. His father was at the time head master of Market Bosworth Grammar School, and here the young John Evans received the usual classical and mathematical education of the period. He was entered for matriculation at Brazenose College, Oxford, at the age of seventeen, but soon after was offered a position in the firm of John Dickinson & Co., paper manufacturers, the head of which was a relation of his mother. In consequence, he abandoned his intention of becoming a member of the University, and proceeded instead to Germany, whence he returned to enter the firm at Hemel Hempstead, and marry the daughter of its head. Here his natural talents for business soon displayed themselves, and before long he found himself in possession of an income which enabled him to gratify all his wishes as an antiquary. His collections of ancient coins, medals, stone and bronze implements, and the like quickly gained notoriety, and almost from the first he held important positions in the many learned societies which welcomed him. Honorary Secretary of the Numismatic Society (not then Royal) in 1854, he became its President twenty years later, and continued to edit its *Journal* until his death. In 1854, too, he joined the Society of Antiquaries, and occupied its chair from 1885 to 1892. The Geological Society received him in 1857, and made him its President in the same year as the Numismatic. In 1864 he was elected F.R.S., and served as Treasurer of that Society from 1878 to 1898, being at the time of his death a Vice-President. The Anthropological Institute, the Society of Arts, the Egypt Exploration Fund, and the Institute of Chemical Industry all in turn claimed his services as their head, and felt the benefit of his shrewd and businesslike government. He was made a Trustee of the British Museum, and presided over the meeting of the British Association in 1897-1898. He was created K.C.B. in 1892.

In the world of learning Sir John Evans occupied the enviable position of the rich amateur, who is neither occupied with the

cares of teaching, nor distracted by the pecuniary difficulties of those antiquarian pursuits which become more expensive every day. Such a character is better understood in England and France than in Germany, where any one who presumes to interest himself in science without being engaged in the teaching of youth is apt to be branded as a "dilettante." Hence it was chiefly from the first-named countries that the shower of academic honours descended upon Sir John Evans, and he was made an Honorary Fellow of Brazenose, D.C.L., LL.D., D.Sc., and Correspondant de l'Institut. By dint of sheer hard work he made himself an authority on the antiquities of his native country, and his many communications to the publications of the societies of which he was a member were of lasting interest. They are for the most part collected in his three principal works—'The Coins of the Ancient Britons' (1864), and its Supplement (1890); 'The Ancient Stone Implements of Great Britain' (1872); and 'The Ancient Bronze Implements of Great Britain' (1881)—all of which have been translated into French and are still of classic rank. In these works he was always careful to acknowledge the help of fellow collectors, such as Canon Greenwell and General Pitt-Rivers; but his shrewd common sense and first-hand acquaintance with his subjects enabled him to sift the chaff from the wheat, and it is noteworthy that he from the first rejected Prof. Petrie's theory that the flint implements discovered at Negadah and Ballas were to be attributed to some period between the Fourth and Twelfth Dynasties. Courteous but firm, punctual, and businesslike, Sir John Evans was an ideal chairman of a meeting of learned men, and his excellent knowledge of French and German stood him in good stead at the many International Congresses that he attended. He was thrice married, and leaves a numerous family, of whom his distinguished son Dr. Arthur Evans, Keeper of the Ashmolean Museum and first discoverer of Mycenæan remains in Crete, is best known.

(Athenæum.)

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Rivista Italiana di Numismatica. 1907. Fasc. I-II.

Ernest Babelon, *Note sur un poids byzantin*. — Giuseppe Giorelli, *Scudo d'oro di Federico II Gonzaga e Margherita Paleologa, coniato nella zecca di Casale*. — Alphonse de Witte, *Un nouveau gros au lion de Jeanne et Wenceslas, ducs de Brabant*. — Emilio Motta, *Giacomo Jonghelinck e Leone Leoni in Milano*. — G. Cerrato, *Note di Numismatica Sabauda*. — Arnold Luschin von Ebengreuth, *Il sistema monetario degli aurei italiani di Carlomagno*. — Paul Bordeaux, *Essai d'interprétation du mot FLAVIA figurant sur les triens des Rois Lombards Astaulf, Didier et Charlemagne*. — Alberto Cunietti-Cunietti, *La zecca di Alexandria*. — Francesco Gneccchi, *Scavi di Roma nel 1907*. — Giuseppe Ruggero, *Annotazioni numismatiche italiane: Degli errori di attribuzione*. — Un tremisse di Rachis. — Ortensio Vitalini, *Due aurei inediti della zecca di Bologna*. — Ercole Gneccchi, *Massa Lombarda*. — Giuseppe Castellani, *Una lettera di San Carlo Borromeo a proposito della zecca di Fano*. — G. Dattari, *Le cavità centrali sopra le jaccie delle monete Tolomaiche di Bronzo*. — Flavio Valerani, *Stemmi ed emblemi sulle monete del Monferrato*. — Nicolò Papadopoli, *Monete italiane inedite della Raccolta Papadopoli*. — Adrien Blanchet, *Note sur la guire de Milan*. — Lodovico Latfranchi, *Le monete degli imperatori Valeriano e Gallieno, coniate a Viminacium e ad Antiochia*. — J. Eddé, *Les figures de Juce sur les monnaies antiques*. — E. Martinori, *Zecca di Benevento: Soldo d'oro di Scauniperger e Luitprando*. — Alberto Simonetti, *Grumento, Matera e S. Chirico Raparo*. — G. Carbonelli, *Umberto Bonaccorsi zecchiere di Savoia*. — M. Bahrfeldt, *Il Rispotiglio di Delos. I denari legionari di M. Antonio*. — C. Serafini, *Medaglioni Capitolini*. — Giorgio Ciani, *Le monete del Comune di Cremona dal 1155 al 1329*. — E. A. Stückelberg, *Il punzone di Papa Felice V a Basilica*. — Agostino Agostini, *Appendice alla illustrazione della zecca di Castiglione delle Stiviere*. — Vincenzo Dessi, *I tremissi longobardi*. — Jean N. Svoronos, *Monnaies inédites d'Athènes et de Mytilène*. — A. F. Marchisio, *Di una medaglia patriottica milanese*. — Isaia Volonté, *Carta-moneta italiana*. — P. Orsi, *Rispotiglio di medaglioni di Piro*. — A. Grassi-Grassi, *Per la zecca di Ventimiglia*.

Rassegna Numismatica. Marzo 1908.

La numismatica in Portogallo. — Arthur Lamas, *Moedas e medalhas do reinado de D. Carlos I*. — Furio Lenzi, *Appunti su alcune monete bucate. Loro significato religioso in Portogallo e in Italia*. — *Varietas*.

The Numismatist. May 1908.

Eugène G. Courteau, M. D., *A Blacksmith Token*. — S. P. Groves, *The origin of Money. Money in ancient and modern times*. — A. G. Heaton, *California Private Mint Gold Dollars*. — \$35 for Gold Dollar. — *House Keeping at the Mint*. — *Withdraw the blood you weaken the body*. — *Coins that travel incognito*. — *Gold Coins curios*. — *A Numismatic eccentricity*. — *American Numismatic Association*. — *The Chicago Numismatic Society*. — *Boston Numismatic Society*. — *With the Cataloguers*. — *Jeweller's outfit seized*. — *Millions from the Mint*. — *Ran private Mints*. — *A clever swindle*.

Mitteilungen der Oesterr. Gesellschaft für Münz- u. Medaillenkunde, April 1908.

Prof. V. v. Renner, *Die Regierungsjubiläen im Hause Habsburg-Lotbringen und ihre numismatischen Erinnerungszeichen.* — *Piekosinski-Medaille* von Prof. Jan Raszka. — *Vereinsnachrichten.* — *Aufruf.* — &c.

Monatsblatt der Numismatischen Gesellschaft in Wien. Mai 1908.

Ueber Papiergeld in Oesterreich. — *Festschrift der Geschichtsvereine Wiens.* — *Ausflug nach Carnuntum.* — *Vorstandssitzungen, am 1. und 22. April 1908.* — *Verschiedenes.* — *Anzeigen.*

Catalogue de Monnaies antiques. Phénicie, Judée, Perse, Characène, Bactriane et Inde.

En vente aux prix marqués. E. Boudeau. Paris.

Münzen und Medaillen-Verzeichniss. Mai 1908.

Feyer József. Budapest. 3020 Nos.

Chronique de Numismatique celtique. Adrien Blanchet.

Hommage de l'auteur.

Frankfurter Münzzeitung Juni 1908.

X. Nessel, *Die Münzen der Bischöfe zu Strassburg. Hohenstaufenzeit* — Dr Julius Ebner, *Ueber Medaillen des Matthes Gebel und Meisters L.* — *Neue Münzen und Medaillen.* — *Personalnachrichten.* — *Öffentliche Sammlungen.* — *Litteratur.* — *Numismatische Gesellschaften.* — *Bevorstehende Versteigerungen.*

Tijdschrift van het Koninklijk Nederlandsch Genootschap voor Munt- en Penningkunde. 1908. 1^o Aflevering.

W. K. F. Zwierzina, *Nederlandsche penningen 1864-1890. Deel III, 1890-1898.* — Dr H. J. de Dompierre de Chaupepié, *Een groot verzamelaar.* — F. Voet Jr., *Een herinnering aan den 80-jarigen oorlog.* — Z., *Twee onbeschreven penningen op het beleg van Naarden in 1673.* — *Gemengde berichten.*

2^o Aflevering.

W. K. F. Zwierzina, *Nederlandsche penningen 1864-1898. Deel III, 1890-1898 (Slot).* — A. O. van Kerkwijk, *Zeldzame muntten.* — F. Beelaerts van Blokland, *Nog eens het draagteeken van de voormalige Schutterij van de Edele Cruys- of Voetboge te Goes.* — W. K. F. Zwierzina and J. C. Wienecke, *De wordingsgeschiedenis van den nieuwen stuiver.* — Dr I. H. Gosses, *Utrechtisch en friesch-groeningh geld van de 11^{de} tot den aanvang der 14^{de} eeuw.* — *Gemengde berichten.*

Berliner Münzblätter. Juni u. Juli 1908.

Dr R. Hennig, *Die Regierungszeit des Asander.* — Edward Schröder, *Die letzten Finkenangen.* — Gustav Hoecke, *Der Münzenfund von Elmenhorst.* — Ulrich und Carl Egon Horn, *Beiträge zur Mecklenburgischen Medaillenkunde.* — Carl Knab, *Marken aus dem Schiefererindustrie-Städtchen Lehesten.* — Alfred Liebig, *Medaillen und Plaketten des Medailleurs August Schabel.* — Emil Bahrfeldt, *Der Denarfund von Cöstitz im Anhaltischen.* — *Deutsches Münzwesen.* — L. v. L., *Neue Medaillen.* — *Gesamtverein der deutschen Geschichts- und Altertumsvereine.* — *Numismatische Gesellschaft zu Berlin.*

Blätter für Münzfreunde. Mai 1908.

Neugründung des Numismatischen Vereins. — Johann Valentin Andreae und die Glockentaler. — Fund von Magdeburger und "Agrippiner" Denaren in der Altmark. — Hohlpfennigfund vom Petersberg bei Fulda. — Nachweis zu Tafel 174. — Münzfunde. — Neue Münzen und Medaillen. — Modernes Geld- und Münzwesen. — Sammlungen. Versteigerungen. — Gelehrte Gesellschaften und Vereine. — Personalnachrichten. — &c.

Numismatisches Offerten-Blatt. No 173. 1908.

Edmund Rappaport. Berlin. Nos 2366-2958.

Collections de Méreaux, de Monnaies et Médailles en or et en argent, &c. Vente publique à Amsterdam les 21 et 22 juillet 1908. Expert, J. Schulman. 118 Nos.

CATALOGUE

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(For further particulars see first page of this Circular.)

ABBREVIATIONS

A. = Gold. — R. = Silver. — Æ. = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — R. = Reverse. — F. D. C. = Fleur de coin. — Mint state. — E. F. = Extremely fine. — V. F. = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce.

— R. = Rare. — RR. = Very rare. — RRR. = Extremely rare. — H. = Historia Numorum. — B. = Babelon, *Monnaies consulaires.* — C. = Cohen, *Monnaies impériales*, 2^e édition. — M. = Mionnet, *Monnaies grecques et romaines.* — Evans, *Ancient British coins.* — K. = Kenyon, *Gold coins of England.* — Hawkins, *Silver Coins of England.* — Rud. = Ruding, *Annals of the Coinage*, 1840. — A. = Atkins, *British Colonial coins.* — T. = Tancred, *Historical Record War Medals.* — M. I. = *Medallic Illustrations of English History, Franks and Greeks.* — Mad. = Madai, *Münzcabinet.* — S. R. = Schulthess-Rechberg *Thaler-cabinet.* — Rm. = Reimann, *Sale Catalogue.* — B. M. Cat. = *British Museum Catalogue.*

GREEK COINS

(Continued from col. 10682.)

CRETE

APTERA

54531 (Circ. B. C. 200-67). R. Hemidrachm. Obv. Head of Artemis to r., hair rolled and bound with cord : border of dots. R. ANT APA ION. Apollo seated to l. on rock, holding in outstretched r. hand, patera and resting l. elbow on lyre, which stands on the ground. B. M. Cat. Pl. II, 9. V. F. 2 7

CNOSSUS

54532 (Circ. B. C. 350-220). R. Stater. Obv. Head of Hera to l., wearing stephanos with floral ornaments, earring and necklace; hair flowing. R. (KNOΣION). Square labyrinth : in field, l., arrow-head, above which, A; in field, r., thunderbolt, above which, P : border of dots. Wt. : 171 grs. B. M. Cat. Pl. V, 11. F. 3 3

54533 (Circ. B. C. 200-67). R. Tetradrachm. Obv. Bearded male head to r., wearing diadem (Zeus or Minos); border of dots. R. [KNO]Σ I ON. Square labyrinth. Wt. 245 grs. B. M. Cat. Pl. VI, 6. RR. V. F. 25

54534 Æ. Obv. Head of Zeus laureate to r.; in front, half thunderbolt. R. KYΔΑΣ. Eagle with wings open standing to r. : border of dots. B. M. Cat. 53. V. F. 1

CYDONIA

54535 (B. C. 400-300). R. Stater. Obv. Female head to r., wearing earring and necklace; hair rolled and wreathed with grapes and vine-leaves. R. KYΔON. Naked male figure to l., stringing bow; border of dots. Wt. : 176 grs. B. M. Cat. Pl. VII, 1. RR. V. F. 18 10

54536 R. Obol. Obv. Head of Persephone to r., wreathed with corn; border of dots. R. KY ΔΩ. Amphora from each handle of which hangs bunch of grapes; border of dots. B. M. Cat. Pl. VII, 10. V. F. 1

54537 Æ. Obv. Female head to l., hair bound up with cord. R. KY ΔΩ. Hound seated to r. Not in B. M. Cat. V. F. 5

GORTYNA

54538 (B. C. 431-300). R. Stater. Obv. Europa, wearing chiton with short sleeves and peplos over lower limbs, seated to r. in tree, head turned towards front. R. NOINVTQOA. Bull to r., with head turned back. Wt. : 172 grs. B. M. Cat. Pl. IX, 6. S. V. F. 7

54539 R. Stater. Obv. Europa seated in tree as before. R. Bull to r., looking back; border of dots. Wt. : 171 grs. B. M. Cat. Pl. X, 16. V. F. 11

54540 R. Stater. Similar type. F. 2 10

54541 R. Stater. Obv. Europa seated in tree towards r., head facing, wearing peplos over lower limbs; her l. hand is placed on the back of eagle with outstretched wings before her; her right raises peplos above her head. R. Bull to r., looking back. Wt. : 171 grs. B. M. Cat. Pl. X, 8. F. 6 10

54542 R. Hemidrachm. Obv. Female head to r., wearing sphendone, in restruck incuse. R. Forepart of bull to r. Not in B. M. Cat. F. 14

ITANUS

54543 (Fourth Century B. C.). R. Drachm. Obv. Helmeted head of Pallas to l. R. ITANION. Eagle to l., looking back; in field to r., Glaukos holding in left, trident, his r. hand upraised; the whole in incuse square. Wt. : 84 grs. B. M. Cat. Pl. XIII, 6. From the Montagu collection. V. F. 5

54544 R. Drachm. Similar type. V. F. 3 10

54545 R. Drachm. Similar type. F. 1 10

54546 R. Hemidrachm. Obv. Helmeted head of Pallas to r. R. ITANION. Eagle to l. looking back; the whole in incuse square. Wt. : 36 grs. B. M. Cat., 17. V. F. 3 10

- 54547 *AR.* Obol. Obv. Head of Pallas to l. *RL.* Star of eight rays.
B. M. Cat. Pl. XIII, 7. V. F. 2 10 »
 54548 *AR.* Obol. Obv. Head of Pallas to r. *RL.* Star of eight rays.
B. M. Cat., 23. V. F. 1 » »

LATUS

- 54549 (B.C. 200-67). *AE.* Obv. Bust of Artemis to l., wearing stephane, hair tied in knot behind; border of dots. *RL.* *A A.* Head of Hermes to l. in incuse square. *Patinated.* V. F. 1 8 6

LYTTUS

- 54550 (Circ. B.C. 500-300). *AR.* Stater. Obv. Eagle flying to l. *RL.* *AVTT...* Boar's head to r. within lineal square; the whole in incuse square. *B. M. Cat.* 1/2 var. V. F. 5 » »
 54551 *AR.* Stater. Similar type. *Barbarous fabric. From the Elliott Collection.* V. F. 4 » »
 54552 *AR.* Stater. Obv. Eagle flying to l. *RL.* *TVA | NOIT.* Boar's head to r., within square of dots; the whole in incuse square. Wt.: 154 grs. *Type of B. M. Cat.* Pl. XIII, 13. (*Unpublished variety*). *RR.* E. F. 12 10 »
 54553 *AR.* Stater. Obv. As last. *RL.* *AVTTI ON.* Boar's head to l., within square of dots; the whole in incuse square. *B. M. Cat.*, 13. F. 4 10 »
 54554 *AR.* Stater. Similar type. *From Admiral Spratt's Sale. R.* F. 3 10 »
 54555 *AR.* Drachm. Obv. Eagle flying to l. within border of dots. *RL.* *AVTTION.* Boar's head to r., within square of dots; the whole in incuse square. Wt.: 88 grs. *B. M. Cat.* Pl. XIV, 5, var. V. F. 4 4 »

POLYRHENIUM

- 54556 (Circ. B.C. 330-280). *AR.* Drachm. Obv. *POLYPHNION.* Bull's head bound with fillet. *RL.* *POLY PHNI.* Arrow-head to r. *B. M. Cat.* Pl. XVI, 15. E. F. 4 10 »
 54556a *AR.* Drachm. Similar type. F. » 15 »

RHAUCUS

- 54557 (B.C. 431-300). *AR.* Stater. Obv. Poseidon, naked, leading horse to r., and holding in r. trident; beneath left forefoot of horse, ship's prow (?) *RL.* *YA9-KION.* Head of trident. Wt.: 164 grs. *B. M. Cat.* Pl. XIX, 2. V. F. 9 » »
 54558 *AR.* Stater. Obv. As last. *RL.* *YA9 | ION.* Head of trident. Wt.: 166 grs. F. 5 » »

TYLISUS

- 54559 (B.C. 400-300). *AR.* Stater. Obv. Head of Hera to r., wearing stephanos. *RL.* *TYAYZIOZ.* Apollo naked standing to l., holding patera in r. hand, and bow in l.: in the field to r., two laurel-branches. *Stor. Pl.* XXXI, 6. *RR.* F. 10 10 »

AEGEAN ISLANDS

CARTHAEA

- 54560 (B.C. 600-480). *AR.* Hemidrachm. Obv. Bunch of grapes. *RL.* Incuse square quadripartite. *B. M. Cat.* Pl. XXI, 14. V. F. 1 15 »

CORESSIA

- 54561 (Circ. B.C. 600-480). *AR.* Diobol. Obv. Cuttle-fish, on r. of which, dolphin, upwards. *RL.* Quadripartite incuse square. *B. M. Cat.* Pl. XXII, 5. F. 1 » »

DELOS

- 54562 (Circ. B.C. 600-480). *AR.* Stater. Obv. Two dolphins, one to right, the other to left. *RL.* Aeginetic incuse, with eight divisions. Wt.: 180 grs. V. F. 7 10 »
 54563 Another, of similar type. Wt.: 190 grs. *A desirable specimen.* V. F. 9 » »

MELOS

- 54564 (Circ. Sixth Century B.C.). *AR.* Hemidrachm. Obv. Pomegranate. *RL.* Incuse square. F. » 9 »

ROMAN CONSULAR

(Continued from col. 10684.)

LICINIA

- 54565 *C. Licinius L. f. Macer* (B.C. 82). *AR.* Obv. Bust of Apollo Vejovis to l. holding fasces of arrows. *RL.* *C. LICINIVS L. F. MACER.* Pallas in quadriga galloping to r. *B.* 16. F. D. C. » 7 6
 54566 *AR.* Similar type. E. F. » 3 »
 54567 *AR.* Similar. V. F. » 2 »

LIVINEIA

- 54568 *L. Livineius Regulus* (B.C. 43-42). *AR.* Obv. Bare head of L. Livineius Regulus to r. *RL.* *L. LIVINEIVS REGVLVS.* Curule chair between six fasces. *B.* 11. F. D. C. » 14 »
 54569 *AR.* Similar type, with a countersign. V. F. » 12 »
 54570 *AR.* Obv. As last. *RL.* [*L. LIVINEIVS*] *REGVLVS.* Modius between two ears of corn. E. F. » 10 6

LOLLIA

- 54571 *M. Lollius M. f.* (B.C. 45). *AR.* Obv. *HONORIS.* Laureated head of Honour to r. *RL.* *PALIKANVS.* Curule chair between two ears of corn. *B.* 1. F. D. C. 1 » »
 54572 *AR.* Obv. *LIBERTATIS.* Diademed head of Liberty to r. *PALIKANVS.* Tribune ornamented with rostra. *B.* 2. F. D. C. » 3 »

LUCILIA

- 54573 *M. Lucilius Rufus* (B.C. 89). *AR.* Obv. *PV.* Helmeted head of Roma within laurel-wreath. *RL.* *M. LVCILI RVF.* Victory in biga to r. E. F. » 3 »

MAENIA

- 54574 *P. Maenius Antiaticus* (B.C. 110). *AR.* Obv. Helmeted head of Roma to r.; behind, ✕. *RL.* *P. MAE ANT ROMA.* Victory in quadriga to r. *B.* 7. E. F. » 5 »

MALLIA

- 54575 *AR.* Obv. Helmeted head of Roma to r. *RL.* *T. MAL. AP. CL.* *Q. VR.* Victory in triga to r. *B.* 2. E. F. » 3 6

MAMILIA

- 54576 *C. Mamilius Limetanus* (B.C. 84). *AR.* Obv. Bust of Mercury to r., holding caduceus. *RL.* *C. MAMIL. LIMETAN.* Ulysses recognised by his dog Argos. *B.* 6. F. D. C. » 6 »
 54577 *AR.* Similar type. E. F. » 4 6

MANLIA

- 54578 *L. Manlius Torquatus* (B.C. 54). *AR.* Obv. *SIBVLLA.* Crowned head of Sibylla to r. *RL.* *L. TORQVAT. III. VIR.* Tripod on which praefericulum between two stars; the whole within laurel-wreath. *B.* 12. E. F. 1 7 6

MARCIA

- 54579 *Q. Marcius Libo* (B.C. 174). *AR.* Obv. *LIBO.* Helmeted head of Roma to r.; in front, ✕. *RL.* *Q. MARC. ROMA.* The Dioscuri galloping to r. *B.* 1. E. F. » 3 »
 54580 *M. Marcius M. f.* (B.C. 119). *AR.* Obv. Helmeted head of Roma to r.; behind, modius; in front, ✕. *RL.* *M. MARC. ROMA.* Victory in biga to r.; beneath, two ears of corn. *B.* 8. V. F. » 2 6
 54581 *Q. Marcius Philippus* (B.C. 109). *AR.* Obv. Helmeted head of Roma to r.; behind, ✕. *RL.* *Q. PILIPVS ROMA.* King Philip of Macedon on horseback galloping to r. *B.* 11. F. » 2 »
 54582 *AR.* Similar type. F. » 1 6
 54583 *L. Marcius Philippus* (B.C. 112). *AR.* Obv. Head of Philip V of Macedon to r., wearing Macedonian helmet; behind, monogram of Roma; in front, Φ. *RL.* *L. PHILIPVVS.* Equestrian statue to r. *B.* 12. F. » 1 6
 54584 *L. Marcius Censorinus* (B.C. 84). *AR.* Obv. Laur. head of Apollo to r. *RL.* *L. CENSOR.* The satyr Marsyas standing to r.; behind him, a column. *B.* 24. F. D. C. » 5 »
 54585 *AR.* Similar type. E. F. » 4 »
 54586 *AR.* Similar type. V. F. » 3 »
 54587 *Marcius Philippus* (B.C. 60). *AR.* Obv. *ANCVS.* Diademed head of King Ancus Marcius to r.; behind, lituus. *RL.* *PHILIPVVS.* Equestrian statue to r., on aqueduct in arches of which, inscription: *AQVA MAR.* *B.* 28. F. D. C. » 7 6
 54588 *AR.* Similar type. E. F. » 6 6

MARIA

- 54589 C. *Marius C. f. Capito* (B.C. 84). *Æ.* Obv. C. MARI C. F. CAPIT. XVIII. Head of Ceres crowned with corn. *℞.* Colonist ploughing; in the field, XVIII. B. 7. F. » 2 »
- 54590 *Æ.* Obv. As last. *℞.* Colonist ploughing; above, XXVIII; ex.: S. C. and symbol: mouse. B. 8 *Two countersigns.* V. F. » 4 »
- 54591 *Æ.* Obv. CAPIT. XXVIII. Head of Ceres; in front, book. *℞.* C. M. MARI C. F. SC. Colonist ploughing; in the field, CXXVIII. B. 9. F. » 1 6
- 54592 Another, with LXXXVIII and symbol, lyre. F. » 2 »
- 54593 Another. V. F. » 3 »

(To be continued.)

ROMAN IMPERIAL

POMPEY THE GREAT († B.C. 48)

- 54594 *Æ.* (B.C. 75?). Obv. M. POBLICI LEG. PRO. PR. Helmeted head of Pallas to r. *℞.* CN. MAGNVS IMP. Pompey standing to l. on prow of galley and presenting a palm to female holding shield and spears. *Cohen*, 1. V. F. » 10 »
- 54595 *Æ.* Similar type. V. F. » 7 6
- 54596 *Æ.* Similar type. V. F. » 8 »
- 54597 *Æ.* (B.C. 67). Obv. CN. PISO. PRO. Q. Diademed head of Numa Pompilius to r., diadem inscribed: NVMA. *℞.* MAGN. PRO. COS. Prow of galley. C. 4. V. F. » 12 6
- 54598 *Æ.* (B.C. 38). Obv. MAG. PIVS. IMP. ITER. Bare head of Pompey to r., between praefriculum and lituus. *℞.* PRAEF. CLAS. ET ORÆ. MARIT. EX. S. C. Amphinomus and Anapias carrying their parents on their shoulders; between them, Neptune standing to l., holding, acrostolium, one foot resting on prow. C. 17. *A fine specimen struck on large flan.* F. D. C. 2 » »
- 54599 *Æ.* Similar type. *A good coin.* F. D. C. 1 10 »
- 54600 *Æ.* Similar type. *Struck on small flan.* F. D. C. 1 5 »
- 54601 *Æ.* Similar type. *Struck out of centre.* F. D. C. 1 » »
- 54602 *Æ.* (B.C. 38). Obv. NEPTVNI. Bare head of Pompey to r.; in front, trident; below, dolphin. *℞.* Q. NASIDIVS. Galley on sail with rowers; in the field, above, a star. C. 20. V. F. » 18 6

JULIUS CAESAR († B.C. 44)

- 54603 (B.C. 47). *Æ.* Obv. CAESAR DIC. TER. Winged bust of Victory to r. *℞.* C. CLOVI PRAEF. Pallas, advancing to l., holding trophy, spears and shield; at her feet a serpent. C. 7. V. F. 1 5 »
- 54604 (B.C. 44). *Æ.* Obv. CAESAR PARENS PATRIAE. Veiled head of Julius Caesar to r., between flamen cap and augural staff. *℞.* C. COSSVTIVS MARIDIANVS A A FF. in four lines crossing each other. C. 8. V. F. 1 5 »
- 54605 *Æ.* Obv. CAESAR IMP M. Laureated head of Caesar to r.; behind, crescent. *℞.* L. AEMILIVS BVCA. Venus standing to l. holding Victory and sceptre. C. 22. F. » 4 »
- 54606 (B.C. 45). *Æ.* Obv. Laureated head of Julius Caesar to r. *℞.* L. FLAMINIVS IIII VIR. Female standing to l. holding caduceus and spear. C. 26. *Fine portrait.* E. F. 3 3 »
- 54607 (B.C. 43). *Æ.* Obv. Laureated head of Julius Caesar to r. between palm-branch and winged caduceus. *℞.* L. LIVI-NEIVS REGVLVS. Bull rushing to r. C. 27. F. D. C. 3 3 »
- 54608 *Æ.* Similar type. *Almost as good.* E. F. 2 2 »
- 54609 (B.C. 44). *Æ.* Laureated head of Julius Caesar to r. *℞.* L. MVSSIDIVS LONGVS. Rudder, globe, cornucopiae, winged caduceus and flamen cap. C. 29. *An unusually round and well-struck specimen with beautiful portrait.* E. F. 4 » »
- 54610 *Æ.* Similar type. E. F. 2 » »
- 54611 *Æ.* Another. *Not quite so well centred.* F. D. C. 1 15 »
- 54612 *Æ.* Another, similar. V. F. 1 » »
- 54613 (B.C. 45). *Æ.* Obv. CAESAR IMPER. Laureated head of Julius Caesar to r. *℞.* M. METTIVS. Venus standing to l., holding victory and spear, and leaning against shield over globe; in the field, A. C. 35. *Fine portrait.* E. F. 5 » »
- 54614 (B.C. 44). *Æ.* Obv. CAESAR DICT. PERPETVO. Laureated head of Julius Caesar to r. *℞.* P. SEPVLLIVS MACER. Venus standing to l., holding Victory and spear, at foot of which, a shield. C. 38. V. F. 1 » »
- 54615 *Æ.* Obv. CAESAR DICT PERPETVO. Veiled head of Julius Caesar to r. *℞.* As last. C. 39. *A beautiful coin.* E. F. 2 10 »
- 54616 *Æ.* Similar type. V. F. 1 10 »
- 54617 *Æ.* Similar type. V. F. 1 » »
- 54618 *Æ.* Obv. CAESAR DICT. PERPETVO. Laureated head to r. *℞.* P. SEPVLLIVS MACER. Venus standing to l., holding Victory and spear at foot of which a star. C. 40. E. F. 2 » »
- 54619 *Æ.* Similar type. F. » 12 6
- 54620 *Æ.* Similar type, but no star at foot of spear of *℞.* C. 40 *var.* E. F. 1 10 »

- 54621 *Æ.* Obv. CAESAR IMP. Laureated head of Caesar to r.; behind, a star. *℞.* As no 54613. C. 41. *Good portrait.* E. F. 2 1 »
- 54622 *Æ.* Similar. *Almost as good.* E. F. 1 » »
- 54623 *Æ.* Another. V. F. 1 » »

JULIUS CAESAR and MARK ANTHONY

- 54624 (B.C. 43). *Æ.* Obv. CAESAR DIC. Laureated head of Julius Caesar to r.; behind, simpulum. *℞.* M. ANTON IMP. Bare head of Mark Anthony to r.; behind lituus. C. 2. V. F. 1 » »

JULIUS CAESAR and OCTAVIUS

- 54625 *Æ.* Obv. DIVOS IVLIVS. Laureated head of Julius Caesar to r. *℞.* CAESAR DIVI F. Bare head of Octavius to r. C. 3. V. F. » 1 »
- 54626 *Æ.* Similar type. Star in front of head of Octavius. R. V. F. 2 » »

BRUTUS († B.C. 42)

- 54627 *Æ.* Obv. L. PLAET. CEST. Female head to r., veiled and wearing modius. *℞.* BRVT. IMP. Axe, and sacrificial vase. C. 1. *An excellent specimen.* F. D. C. 4 » »
- 54628 *Æ.* Similar type. *Almost as good.* E. F. 1 » »
- 54629 *Æ.* Another. V. F. 1 » »
- 54630 *Æ.* Obv. CASCALONGVS. Laureated head of Neptune to r., below, trident. *℞.* BRVTVS IMP. Victory walking to r. on broken sceptre, holding palm, and tearing a diadem. C. 3. *A beautiful specimen.* F. D. C. 3 » »
- 54631 *Æ.* Similar type. *Head in bold relief.* F. D. C. 2 » »
- 54632 *Æ.* Similar type. E. F. 1 » »
- 54633 *Æ.* Obv. L. SESTI PRO. Q. Veiled bust of Liberty to r. *℞.* Q. CAEPIO BRVTVS PRO COS. Tripod between, axe, and simpulum. C. 11. F. D. C. 1 » »

SEXTUS POMPEY († B.C. 35)

- 54634 *Æ.* Obv. MAG. PIVS IMP. ITER. Head of Neptune to r.; behind, trident. *℞.* PRAEF. CLAS. ET ORÆ. MARIT. EX. S. C. Naval trophy. C. 1. E. F. » 7 »
- 54635 *Æ.* Similar type. V. F. » 12 »
- 54636 *Æ.* Obv. MAG. PIVS IMP. ITER. The Pharos of Messina on galley adorned with Roman legionary eagle and acrostolium; on the lighthouse, a statue of Neptune holding trident. *℞.* PRAEF. CLAS. ET ORÆ. MARIT. EX. S. C. The monster Scylla holding rudder. C. 2. E. F. 1 » »
- 54637 *Æ.* Similar type. V. F. 1 » »
- 54638 *Æ.* Similar type. V. F. » 15 »

(To be continued.)

CONTINENTAL COINS

GERMAN SERIES

(Continued from col. 10689.)

NASSAU

Saarbrück Line.

- 54639 *Frederick Augustus* (1803-1816). *Æ.* Thaler, 1815. Obv. FRIEDRICH AUGUST HERZOG ZU NASSAU. Bare head to r. *℞.* ZEHN EINE FEINE MARK. Crowned shield of arms above palm and laurel-branches; beneath, C. 1815. T. *Rm.* 4251. F. D. C. » 14 »

Weilburg Line.

- 54640 *William* (1816-1839). *Æ.* Thaler 1833. Obv. WILHELM HERZOG ZU NASSAU. Bare head to r.; on truncation, ZOLLMANN F. *℞.* KRONENTHALER. Crowned shield of arms and supporters, ex., 1833. *Rm.* 4257. F. D. C. » 7 »
- 54641 *Adolphus* (1839-1866). *Æ.* Double Gulden 1846. Obv. Bare head to r. *℞.* ZWEY GULDEN. Crowned shield of arms and supporters; ex., 1846. E. F. » 4 »
- 54642 *Æ.* Memorial thaler 1864. Obv. Laur. head to l. *℞.* ZUR FEIER 25 JAHRIGER SEGENSREICHER REGIERUNG. Within oak-wreath: DEN 21. AUGUST 1864. E. F. » 4 »

NOSTITZ

- 54643 *Anthony John* († 1736). *Æ.* Thaler, 1719. Obv. ANTONI, IOH. S. R. I. COM. DE NOST: ET. RIN. Bust in armour to r. *℞.* S. C. M. CONS. INT. CAM: SVPR. R. BOH. PRAEF. BVGG. EGR. Crowned shield of arms supported by two

griffins and surmounted by a swan, below, G.F.N. | 17-19.
Rm. 5369. Brilliant. RR. F. D. C. 6 " "

NUREMBERG

- 54644 A. Goldgulden. Obv. + MONETA.REI.PV.NVRENBERGENSIS. Crowned eagle surcharged with the letter N. R. SANCTVS.LAVRENTIVS. The Saint standing; in the field: 15-27. V. F. " 15 "
- 54645 A. Ducat, 1649. Obv. + MONETA.AUREA.REIPUB.NORINBERG. Three shields of arms between 16-49. R. CHRISTO DUCE VERBO LUCE. Lamb standing to l. on open book; behind him, flag inscribed PAX. Rm. 941. F. D. C. 1 5 "
- 54646 A. Half Thaler Klippe, 1650, on the peace of Münster. Obv. IMPER.FERDINANDO III P F AUGVSTO. Under three shields of arms: GEDACHTNVS | DES FRIEDEN. | VOLLZIEHVNGS | SCHLVSS | IN NVRNBERG | 1650. | 16.IVNII. R. MAGNAS FERTE DEO GRATES PRO PACE RELATA. Globe over which two hands receiving laurel-wreath from heaven. V. F. " 7 6 "
- 54647 A. Quarter Thaler Klippe, 1650. Similar type. E. F. " 5 6 "
- 54648 A. Eighth Thaler Klippe, 1650. Obv. FRIEDEN GEDACHTNUS.IN NVRNBERG: Child riding hobby-horse; in the field, 16-50. R. VIVAT | FERDINAND | III: ROM: | IMP: | VIVAT. F. D. C. " 3 6 "
- 54649 A. Centennial quadruple ducat, 1700. By G. F. Nürnberger. Obv. MONETA AVREA REIP.NORIMB. Three shields of arms. R. PACEM DA NOBIS CHRISTE BENIGNE. Paschal Lamb. F. D. C. 3 " "
- 54650 A. Ducat, 1700. Obv. SECVLVM NOVVM CELEBRAT RESP. NORIMBERGENSIS. Three shields of arms. R. TEMPORA NOSTRA PATER DONATA PACE CORONA. Paschal Lamb. F. D. C. 1 " "
- 54651 A. Ducat Klippe, 1700. Similar type. F. D. C. 1 " "
- 54652 A. Half ducat Klippe, 1700. Obv. MON.REIP.NORIMB. Crowned shield of arms; below. 17.GFN.oo. R. Paschal Lamb. F. D. C. " 10 "
- 54653 Joseph I. A. Thaler, 1706. + IOSEPHVS.D.G.ROM.IMP. S.A.GER.H.B.R.A.R.A. Crowned double-headed eagle. R. MONETA NOVA REIPVB.NORIBERGENSIS. Female figure holding palm and laurel branches; at her feet, three shields of arms; ex., MDCCVI. | GFN. F. D. C. " 15 "
- 54654 Charles VI. A. Thaler, 1721. Obv. CAROLVS VI.D.G.ROM.IMP. SEMP.AVG. Laureated bust to r.; below, P.G.N. R. AVGVSTO DOMINO TVTA AC SECVRA PARENTE EST. View of the town over which crowned eagle flying; ex., NORIMBERGA. F. D. C. 1 5 "
- 54655 Francis I. A. Thaler, 1745. Obv. FRANCISCVS D.G.ROM.IMP. SEMP.AVG. Laur. bust to r., below, 1745. R. TVTA HIS AVSPICIIS. View of the town above which, sun; ex., NORIMBERGA. F. D. C. 1 5 "
- 54656 Joseph II. A. Thaler, 1765. Obv. IOSEPHVS II.D.G.ROM.IMP. SEMP.AVG. Crowned double-headed eagle. R. X. EINE FEINE MARCK 1765. View of the town above which sun; ex., NÜRNBERG.SR. E. F. " 5 "
- 54657 — A. Thaler, 1768. Similar type. V. F. " 4 "

OETTINGEN

- 54658 Albert Ernest I (1659-1683). A. Gulden, 1675. Obv. DOMINVS. PROVIDEBIT. + (60). The letters AE intertwined under crown between 16-75. R. VIGILANTIA ET FIDELITATE. Hound to l. Rm. 5378. V. F. " 7 6 "

OLDENBURG

- 54659 Anthon Günther (1603-1667). A. Thaler, 1666. Obv. ANTHON GUNTER D: G: CO: IN OLDENB: ET DELMH: D: INIE: ET.KNI: Within circle, bare bust to r., with inner legend: ETATIS.83.REGIMINIS.63. R. AUXILIUM. MEUM A DOMINO 1666. Ornamented shield of arms surmounted by three helmets. Rm. 4329. F. D. C. 2 15 "
- 54660 Paul-Frederick Augustus (1829-1853). A. Thaler, 1846. Obv. Head to l. R. Crowned shield of arms. Rm. 4333. F. " 4 "
- 54661 Nicolas Frederick Peter. A. Thaler, 1860. Obv. Bust to l. R. Crowned shield of arms between laurel and oak-branches. V. F. " 4 6 "
- 54662 — A. Thaler, 1666. Similar type. F. D. C. " 5 "
- 54663 — Another, similar. E. F. " 4 6 "

OLMÜTZ

- 54664 Rudolph John (1819-1831). A. Half Thaler, 1820. Obv. RUDOLPH. JOAN.D.G.CAES.A.R.HUN.BOH.PRINC. A.A. Bare bust to l. R. S.R.E.TIT.S.PETRI IN MONT. AVR.CARD.ARCHIEP.OLOM.1820. Crowned and draped shield of arms. Rm. 2405. F. D. C. " 12 6 "

ORTENBURG

- 54665 Christoph Widmann († 1660). A. Thaler, 1656. Obv. CHRISTOPHOR'.S.R.E.CARDINALIS.VIDMAN. Bust of the Cardinal to r., wearing cap. R. COMES.AB.ORTENBVRG 1656. Shield of arms surmounted with cardinal's hat. Rm. 5391. F. D. C. 3 3 "

PAAR

- 54666 Wenzel (1792-1812). A. Thaler, 1794. Obv. WENCESLAVS. S.ROM.IMP.PRINCEPS.A.PAAR. Bare head to r., below, I.N.WIRT.F. R. SVP.IMP.AVL.REG.HER.P.G.HER. POST.MAG.1794. Crowned double-headed eagle. F. D. C. 2 10 "

PADERBORN

- 54667 William Anthony (1763-1782). A. Thaler, 1765. Obv. WILH. ANT.D.G.EPS.PADERB.S.R.I.PR.COM.PIRM. Bare bust to r. R. X.STUCK EINE FEINE MARCK.1765. Crowned and draped shield of arms; below, IUSTE ET CONSTANTER. E. F. 1 12 6 "

PALATINATE

Simmern Line.

- 54668 Frederick III (1557-1576). A. Thaler. Obv. FRIDE.D.G.CO. PA.RHE.S.R.I.PRIN.EL.BA.DVX. Half-length bust of the Duke in armour, holding sword and orb. R. HERR. NACH.DEINEM WILLEN. Three shields of arms surmounted by ornamented helmet; below, 1.5.6.7. Rm. 4340. E. F. 2 15 "
- 54669 Charles-Louis († 1680). A. Thaler, 1667. Obv. CAROL.LVD. D.G.COM.PAL.RH.S.R.IMP.ARCHITH.PR.EL.D. BAV. Bust to r. R. *DOMINVS.PROVIDEBIT.1667. Three shields of arms surmounted by ornamented helmet. E. F. 4 " "

Neuburg Line.

- 54670 Charles Philip (1716-1742). A. Carolin, 1733. Obv. CAR. PHILIP.D: G.EL.PALATINUS. Head to r.; below, 1733. R. MONE.NOVA.AUREA.PALATI. Four P's and four C's crowned, disposed in cruciform fashion around ornamented shield of arms. V. F. 1 17 6 "

PASSAU

- 54671 John Philip, Count of Lamberg (1689-1712). A. Thaler, 1712. Obv. IOAN: PHILIP: CARDINAL: DE LAMBERG. Bust to r. R. D: G: EP.PATAV.S.R.I.PRINCEPS.1712. Shield of arms surmounted by Cardinal's hat. Sch. 4694. E. F. " 14 "
- 54672 Joseph Dominicus, Count of Lamberg (1713-1722). A. Thaler, 1723. Obv. IOSEPH.DOMINIC.D.G.EPISC.PATAV. Bust to r. R. SAC.ROM.IMP.PRINCEPS.COM.DE.LAMBERG.1723. Crowned double-headed eagle surcharged with shield of arms. Sch. 4700. E. F. " 15 "
- 54673 Leopold Ernest, Count of Firmian (1763-1783). A. Thaler, 1779. Obv. D.G.LEOP.ERNEST.S.R.E.PRAESB.CARD.DE FIRMIAN. Bust to r. R. EXEMTAE ECCLE.PASSAV. EPISC.ET S.R.I.PRINC.1779. Crowned and draped shield of arms. Rm. 2750. F. D. C. " 15 "

(To be continued.)

FRENCH SERIES

CHARLEMAGNE (768-814)

- 54674 A. Obol of Melle. Carolingian monogram. R. ✠ ME-TVLLO. Cross in centre. Th. 1196. R. V. F. " 8 "
- 54675 Another, similar. V. F. " 6 "

LOUIS LE DÉBONNAIRE (814-840)

- 54676 A. Denier of Quentovic (?) Obv. ✠ HLVDVVICVS PIVS. Cross. R. Blundered legend for QVENTO-VICVS in two lines. S. V. F. " 8 "
- 54677 A. Denier without name of Mint. Obv. ✠ HLVDVVICVS IMP. Cross with a pellet in each angle. R. XPRIS-TIANA RELIGIO. Temple. V. F. " 8 "
- 54678 Another, similar. V. F. " 6 "

CHARLES LE CHAUVE (840-877)

- 54679 A. Denier of Angers. Obv. ✠ GRATIA D-I REX. Monogram with K. R. ✠ ANDEGAVIS CIVITAS. Cross. Damaged and mounted in rim. R. V. F. " 5 "

- 54680 *R. Denier of Court-Sessin.* Obv. ✠ **GRATIA D^{NI} REX.** Monogram with **K. R.** ✠ **F CVRTISASONIEH.** Cross. R. V. F. » 6 »
- 54681 *R. Denier of Le Mans.* Obv. As last. **R.** ✠ **CINOMANIS CIVITAS.** Cross. V. F. » 5 »
- 54682 *R. Denier of Melle.* Obv. ✠ **CARLVX REX FR.** Cross within circle. **R.** ✠ **METVLLLO.** Monogram with **K.** V. F. » 3 »
- 54683 — Another similar. F. » 2 6
- 54684 — Obv. As last. **R.** ✠ **MET XVLLLO.** Monogram. V. F. » 4 »
- 54685 — Another similar. V. F. » 2 6
- 54686 — Obv. ✠ **CARLVX REX R.** Cross. **R.** ✠ **MET—ALO** in two lines. F. » 2 »
- 54687 *R. Obole of Melle.* Obv. ✠ **CARLVX REX R.** **R.** ✠ **MET—ALO—** ✠ V. F. » 3 6
- 54688 Another, similar. F. » 3 »
- 54689 *R. Denier of Paris.* Obv. ✠ **GRATIA D^{NI} REX.** Monogram with **K. R.** **PARISII CIVITAS.** Cross. F. » 4 »
- 54690 *R. Denier of Quentovic.* Obv. ✠ **GRATIA D^{NI} REX.** Monogram with **K. R.** ✠ **QVVENTOVVI CI.** Cross in alternate angle of which a pellet. R. V. F. » 12 »
- 54691 *R. Denier of Rennes.* Obv. ✠ **GRATIA D^{NI} REX.** Monogram with **K. R.** ✠ **HREDONIS CIVITAS.** Cross. F. D. C. » 10 »
- 54692 — Another, similar. E. F. » 6 »
- 54693 *R. Denier of Saint-Quentin.* ✠ **GRATIA D^{NI} REX.** Monogram with **K. R.** ✠ **: SC^{TI}QVNITIIN MO:** Cross. R. E. F. » 1 »
- 54694 *R. Denier of Soissons.* Obv. ✠ **GRATIA D^{NI} REX.** Monogram with **K. R.** ✠ **SVESSIO CIVITAS.** Cross. R. E. F. » 16 »
- 54695 *R. Denier of Toulouse.* Obv. ✠ **CARLVX REX.** Cross. **R.** ✠ **TOLVSA CIVI.** Monogram with **K.** V. F. » 6 »
- 54696 *R. Denier of Tours.* Obv. ✠ **GRATIA D^{NI} REX.** Monogram with **K. R.** ✠ **HTVRONES CIVITAS.** Cross. F. » 5 »

EUDES (887-898)

- 54697 *R. Denier of Blois.* Obv. ✠ **MISERICORDIA DE^{TI}.** Monogram of Eudes. **R.** ✠ **BLESIANIS CASTRO.** Cross. V. F. » 8 »
- 54698 — Another, similar. V. F. » 6 »
- 54699 *R. Denier of Deols.* Obv. : **ODO DVX.** Cross. **R.** ✠ **DOLEO CIVEC.** Double triangle interlinked. F. » 2 »
- 54700 *R. Denier of Orleans.* Obv. ✠ **GRATIA D^{NI}.** Monogram. **R.** ✠ **AVRELIANIS CIVITAS.** Cross. F. » 4 »
- 54701 *R. Denier of Tours.* ✠ **MISERICORDIA D^M.** Monogram of Eudes. **R.** ✠ **HTVRONES CIVITAS.** Cross. S. F. » 4 »

LOTHAIRE II (954-986)

- 54702 *R. Denier of Bourges.* Obv. ✠ **LOTERIVS REX.** Cross. **R.** ✠ **BITVRIGES CIVIT.** Cross with wedge in each angle. V. F. » 8 »

LOUIS VI (1108-1137)

- 54703 *R. Denier of Orleans.* Obv. ✠ **LVDOVICVS REX I.** Gate surmounted by an annulet. **R.** **AVRELIANIS CIVITAS** (retrograde). Cross with an annulet in one angle and **A** in the opposite. M. » 1 »
- 54704 *R. Denier of Nevers.* Obv. ✠ **LODEVICVS REX.** Cross and degenerated monogram. **R.** ✠ **NEVERNIS CVT.** Cross. F. » 2 »
- 54705 *R. Obole of Dreux.* Obv. ✠ **LVDOV^{CVS} REX.** Castle. **R.** ✠ **DRVCA2 CA2TA.** Cross with two **W** in two angles. H. 16. RR. V. F. » 17 6
- 54706 *R. Denier of Etampes.* Obv. ✠ **LODOVICVS REX I.** In the field, large **E**; above, one annulet; beneath four pellets and a small cross. **R.** **CASTELLVM STAMPIS.** Cross with two **A.** H. 6. F. » 2 »
- 54707 — Another, of similar type. Pierced. M. » 1 »
- 54708 *R. Denier of Angoulême.* Obv. ✠ **LODOICVS.** Cross. **R.** ✠ **EGOLISSIME.** Small cross in centre of four annulets. H. 18. F. » 4 »

PHILIPPE IV (1285-1315)

- 54709 *R. Gros tournois.* Obv. ✠ **PHILIPPVS REX** around cross. Outer legend : ✠ **BNDICTV : SIT :** &c. **R.** ✠ **TVRONVS CIVIS.** Castle. Border of fleurs de lis. H. 5. F. D. C. » 8 »
- 54710 — Another, similar. F. » 2 6
- 54711 *R. Maille tierce.* Similar type. E. F. » 4 »

- 54712 *R. Denier tournois.* Obv. ✠ **PHILIPPVS REX.** Cross. **R.** ✠ **TVRONVS CIVIS.** Castle. H. 16. F. » 6 »
- 54713 *R. Maille tournois.* Similar type. H. 18. F. » 2 »
- 54714 *R. Royal paris double.* Obv. ✠ **PHILIPPVS REX.** Cross fleurée. **R.** ✠ **MONETA DVPLEX.** In the field : **REGA—LIS** in two lines under a fleur de lis. V. F. » 2 »

PHILIPPE V (1316-1322)

- 54715 *R. Denier tournois.* Obv. ✠ **PHILIPPVS REX.** Cross. **R.** ✠ **TVRONVS CIVIS.** Castle. H. 6. F. » 2 »

CHARLES IV (1322-1328)

- 54716 *R. Maille blanche.* Obv. Inner legend : ✠ **KAROLVS REX.** Cross. **R.** Within floral border : ✠ **FRANCO—RVM.** Castle. H. 9. F. » 2 »
- 54717 *R. Double paris.* Obv. ✠ **KAROLVS REX.** Crown. **R.** ✠ **MONETA DVPLEX.** Cross fleurdelysée. F. » 2 »

(To be continued.)

BELGIAN SERIES

- 54718 *Leopold I. R.* Pattern 5 centimes. 1833. Obv. **LEOPOLD PREMIER ROI DES BELGES** 1833. Crowned ornamented L. **R.** **L'UNION FAIT LA FORCE.** Lion seated to l., holding tablet inscribed : **CONSTITUTION BELGE** 1881. Ex. 5 CENT^{ES}, BRAEMT F. Brilliant. F. D. C. » 10 »
- 54719 *R.* 5 francs. 1853. Obv. Head to l. **R.** Conjoined heads of the Duke and Duchess of Brabant to r. F. D. C. » 7 »
- 54720 *R.* 5 francs. Similar type. V. F. » 6 »
- 54721 *Leopold II. R.* Pattern 5 francs. 1880 on the Jubilee of Belgian Independence. Obv. Conjoined heads of Leopold I. and II. to r. **R.** 1830—1880. Female figure holding tablet and laurel-branches leaning on lion seated at her side. F. D. C. » 8 »
- 54722 *R.* 5 francs. 1887 struck for Congo. Obv. Head to l. **R.** Crowned shield of arms and supporters. F. D. C. » 6 »
- 54723 *R.* 5 francs. 1891. Similar type. V. F. » 6 »
- 54724 *R.* 2 francs. 1887. Obv. As last. **R.** Crowned shield of arms between laurel-branches. V. F. » 5 »
- 54725 *R.* 10 centimes. 1887. Similar type. E. F. » 1 »

(To be continued.)

CONTINENTAL MEDALS

AUSTRIA

- 54726 *Louis II. of Hungary. R.* Medal on his death at the battle of Mohacs. 1526. Obv. Busts of the Kings and his Consort facing each other; below, **LVDQ : VNGAR : BOHE : QVE | REGIS : ET : MARIE : RE | GINÆ : DVLCISS : CQIV | GIS : AC : PROCES | IN : FIAN.** **R.** View of the battle of Mohacs; below, **LVDQ : HVNG : BOEM : ZC : REX | ANV : AGENS : XX : IN : TVRCAS | APVD : MOHAZ : CVM : PAR | VA : SVORVM : MANV : PV | GNAS : HONESTE | OBYT : M : D : XXVI.** 45 mill. Unusually fine specimen; exhibited at the "Exposition de la Toison d'or" at Bruges, 1907. F. D. C. 18 » 6 »
- 54727 *Ferdinand I. R.* 1 ½ Schauthaler on the approach of the Turks to Vienna 1529. Obv. Outer legend : **FERDINANDVS : DEI : GRACIA : HVNGARIE : BOEMIE : ET : C : REX.** inner legend : **ANNO : DOMINI : M : D : XXIX : ETATIS : SVÆ : XXV.** Bust of the Emperor to left, wearing hat. **R.** Outer legend : **DA : MICHI : VIRTUTEM : CONTRA : HOSTES : TVOS : DOMINE;** inner legend : **ADIVTOR : MEVS : ES : QVIA : TV.** Five shields of arms disposed in cruciform fashion. 45 mill. F. D. C. 15 » 10 »
- 54728 — *R.* Portrait medal. 1534. Obv. **COR : REGIS : IN : MANV : DOMINI : EST : PROVERB : ZI.** Crowned bust to l. **R.** **AQVILA : ROMANI IMPERII : SIMBOLVM.** 1534. Eagle surcharged with shield of arms. 41 mill. Schult. 89. E. F. 19 » 10 »
- 54729 — *R.* Double Schauthaler. 1541. Obv. + **FERDINANDVS : D : G : ROM : HVNG : BOEM : DALMA : CROA : REX.** The Emperor in full armour on horseback; below, 1541. **R.** + **INFANS : HISPANIE : ARCHIDVX : AVS : TRIE : DVX : BVRGVNDIE.** Eagle surcharged with shield of arms. 54 mill. F. D. C. 12 10 » 10 »
- 54730 *Maximilian II. R.* Medal on his coronation. 1553. Obv. **MAXIMILIAN : D : G : RO : HVN : BO : REX.** 1563. Crowned busts conjoined of Maximilian II. and his consort Mary. **R.** **FER : D : G : EL : RO : IM : S : AV : GE : HV : BO : R.** 1563. Bare bust of Ferdinand I. to r. 35 mill. F. D. C. 7 10 » 10 »
- 54731 *Maria Theresia. R.* Medalet on her recovery from smallpox.

1767. Obv. Bust to r. *R.* Female figure burning incense before altar. 25 mill. F. D. C. » 2 »
- 54732 — *Æ.* gilt. Pragmatic Sanction. 1742. Obv. The Queen seated holding a child on her lap. *R.* Four men pointing with the hand to a map inscribed: SAX·SILES·BAV·&c. 43 mill. F. D. C. » 5 »
- 54733 — *Æ.* Help extended to the abbey of Wettenhausen. 1771. By *König*. Obv. Bust on plinth around which people are rejoicing. *R.* FACTA EST &c. Open landscape. 35 mill. F. D. C. » 5 »
- 54734 *Marie-Louise*. *Æ.* Medal on her death. 1816. By Manfredini. Obv. Diademed and veiled bust to l. *R.* IRIS AVGVSTA. Winged female figure holding caduceus; below MEDIOLANI MDCCCXVI. 43 mill. F. D. C. » 7 6
- 54735 *Charles Louis*. Archduke of Austria. *Æ.* By *J. D. Bohem*. Obv. Bust to left. *R.* FÜNFZIGJÄHRIGE GEDAECHTNISS- FEIER. Cross within wreath; below MDCCCXLIII. 51 mill. F. D. C. » 12 6
- 54736 *Francis Joseph*. *Æ.* 1852. By *Radnitzky*. Obv. FRANZ JOSEPH I. KAISER V. ÖSTERREICH. Bare head to l.; below palm and laurel branches. *R.* DEM SIEGER ÜBER DIE HERZEN SEINER VÖLKER. Façade of Monument; ex., DAS DANKBARE WIEN | XIV·AVGVST | MDCCCLII. 49 mill. F. D. C. » 7 6
- 54737 — *Æ.* By *Radnitzky*. Visit of the Emperor and Empress to *Jászberény*. Obv. Conjoined busts of Francis Joseph and his consort. *R.* AZ 1837 ÉVI LEGMAGASABB KÖRUT &c. Shield of arms. 48 mill. F. D. C. » 2 6
- 54738 — *Æ.* The Concordat. 1856. By *Radnitzky*. Obv. VIA VITA VERITA. Christ standing between kneeling Pope and Emperor. *R.* CONCORDIAM SANCTA CUM SEDE &c. 62 mill. F. D. C. » 14 »
- 54739 — *Æ.* "Tapferkeit" medal for Tyrolians. 1848. Obv. Laur. head of Emperor to l. *R.* MIT GOTT FÜR KAISER UND VATERLAND &c. 31 mill. With Loop. F. D. C. » 4 6
- 54740 — Another. 1866. Obv. Crowned head to r. *R.* Within wreath: MEINEM TREUEN VOLKE VON TYROL 1866. 31 mill. With loop and ring. F. D. C. » 4 »
- 54741 — *Æ.* Visit of Francis Joseph to Egypt. 1869. By *J. Tautenhayn*. Obv. FRANCISCVS·IOSEPHVS·I·D·G· AVSTRIAE·IMPERATOR·ET·HVNGARIAE·REX·APOST. Laur. head to r. *R.* Egypt seated on sphinx; ship and pyramids in the background; ex., ADVENTVS·AVGVSTI·IN· AEGYPTVM | OB·APERIVNDAM·FOSSAM·SVEZIANAM | MDCCCLXIX. 72 mill. F. D. C. » 1 10 »
- 54742 — *Æ.* Medal of the Vienna Exhibition 1893. By *Tautenhayn* and *Schwenzer*. Obv. FRANZ JOSEPH I. KAISER &c. Laur. head to r. *R.* WELTAUSTELLUNG 1893 WIEN. Female figure handing wreath to representatives of Industry; ex., DEM VERDIENSTE. 72 mill. F. D. C. » 8 6
- 54743 — *Æ.* Shooting thaler 1880. By *Scharff*. Obv. UEB AVG UND HAND FUER'S VATERLAND. Two female figures. *R.* Crowned eagle. 35 mill. F. D. C. » 3 »
- 54744 — *Æ.* Medal on the 40th anniversary of the Emperor's accession. By *Tautenhayn*. Obv. Four female figures seated around panel with bust of Francis Joseph held up by two genii. *R.* The town of Vienna handing a wreath to the Emperor seated on chariot. 62 mill. F. D. C. » 12 »
- 54745 — *Æ.* Oval medal of the agricultural show at Vienna 1890. By *Jauner*. Obv. Female figure between two Genii. *R.* Crowned arms. 82 × 67 mill. F. D. C. » 5 »
- 54746 — *Æ.* Jubilee Medal. 1898. By *Scharff*. Obv. FRANCIS- CO·IOSEPHO·I·IMP·ET·REG. Diademed head to r. *R.* SIC L SIC LX FEL within wreath. 37 mill. F. D. C. » 6 6
- 54747 — Another. Obv. MDCCCXLVIII II·DEC. Young bust to l. *R.* II·DEC·MDCCCXCVIII. Old bust to r. 26 mill. F. D. C. » 2 6
- 54748 — *Æ.* Jubilee medal. Obv. Bust of the Emperor on pedestal between two female figures. *R.* View of the town of Vienna. 59 mill. F. D. C. » 8 »
- 54749 — Obv. Bust to r. *R.* 1848 2·DEZ·1898 DIE ERSTE ÖSTERREICHISCHE SPAR-CASSE &c. 57 mill. F. D. C. » 8 »
- 54750 — *Æ.* Jubilee Medal. 1898. By *Marschall*. Obv. Bust to r. *R.* VIVAT IMPERATOR. The Emperor in his carriage greeted by spectators. 29 mill. F. D. C. » 3 »
- 54751 — *Æ.* Another. Obv. Bust to r. *R.* Girl holding tablet inscribed: HEIL FRANZ JOSEPH &c. F. D. C. » 3 »
- 54752 — *Æ.* Jubilee Medal. By *Wachmann*. Obv. Winged figure holding medallions with young and old head of the Emperor. *R.* AVS ANLASS DES FÜNFZIGJÄHRIGEN &c. 62 mill. F. D. C. » 4 »
- 54753 — *Æ.* Jubilee plaquette. By *Neuberger*. Obv. Young and old busts of the Emperor facing each other. *R.* ZUM 30. JAHR. REGIERUNGS—JUBILÆUM &c. 34 × 25 mill. F. D. C. » 2 »
- 54754 — *Æ.* Medal on the 70th Birthday of Francis Joseph. 1900. By *Marshall*. Obv. Bust of Emperor to r. *R.* FRANCIS- CVS JOS I LXX XVIII AUG MCM. 29 mill. F. D. C. » 4 »
- 54755 — *Æ.* Medal on the Commercial agreement between Austria and Germany. 1905. By *T. Sirmay*. Obv. Conjoined

busts of Francis Joseph and William II. to r.; below, Mercury sounding trumpet. *R.* IN·MEM·FOEDERIS·INTER·&c. 55 mill. F. D. C. » 10 »

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PERSONAL AND ARTISTIC MEDALS AND PLAQUETTES

- 54756 *Francis Joseph's Jubilee Kindergarten*. 1900. *Æ.* Plaque. By *Pawlik*. Obv. Our Lord and the children. *R.* The Emperor addressing the children. 63 × 55 mill. F. D. C. » 16 »
- 54757 *Christening Plaque of Carl Springer*. *Æ.* By *Pawlik*. Stork and child. 40 × 32 mill. F. D. C. » 3 »
- 54758 *Archduke Charles Louis*. *Æ.* Plaque. Obv. Bust to r. *R.* ERZHERZOG CARL LUDWIG GEB. 30. JULI 1833 GESTORB. 19. MAI 1896. Laurel-branch. 41 × 33 mill. F. D. C. » 8 »
- 54759 *J. Arneht*. Keeper of the Vienna Museum. *Æ.* Medal by *Radnitzky*. Obv. Bust to r. *R.* Entrance of the Museum. 72 mill. F. D. C. » 5 »
- 54760 *Eug. v. Böhm-Bawerk*. *Æ.* Plaque. By *Neudeck*. Obv. Bust to r. *R.* View of buildings. 66 × 42 mill. F. D. C. » 8 »
- 54761 *Chegas*. *Æ.* Plaque. By *Marschall*. Obv. Female figure putting wreath on Chegas's head. *R.* ANLÄSSLICH DER FEIER DES 50. J. BESTANDES DER SEMMERINGBAHN &c. 54 × 54 mill. F. D. C. » 6 »
- 54762 *Nicolaus Dumba*. *Æ.* Medal by *Scharff*. Obv. Bust to l. *R.* IHREM VEREWIGTEN OBERCURATOR &c. Palm-branch. 54 mill. F. D. C. » 6 »
- 54763 *Emil Grohmann*. *Æ.* Medal. By *Pawlik*. Obv. Bust to l. *R.* ZUM 100 JAHR JUBILÆUM DER FIRMA 1800-1900 &c. Allegorical representation. F. D. C. » 10 »
- 54764 *Carl Radnitzky*. *Æ.* Portrait-medal 1892. By *Scharff*. 30 mill. F. D. C. » 8 »
- 54765 *Johann Schwerdtner*. *Æ.* Portrait medal. By *Scharff*. Obv. Bust to r. *R.* ZUM 70. GEBURTSTAGE GEWIDMET VON SEINEN SÖHNEN 14 JULI 1904. 45 mill. F. D. C. » 8 »

(To be continued.)

NUMISMATIC BOOKS

(Continued from col. 10694.)

- 54766 *IMHOOF-BLUMER*. Choix des monnaies grecques de son Cabinet. Winterthur, 1871. Large 4to. 9 plates. 1 1 »
- 54767 — Monnaies grecques. Publié par l'Académie R. néerlandaise des sciences. Paris, 1883. Large 4to. 9 plates. 2 10 »
- 54768 *JEWETT*. English Coins and Tokens. 8vo. » 1 »
- 54769 *KEARY*. Synopsis of the Contents of the British Museum. A Guide to the Italian Medals exhibited in the King's library. London, 1881, 8vo. 7 plates. » 5 »
- 54770 — Catalogue of English Coins. Anglo-Saxon Series. Vol. I, 1887, 8vo. Autotype plates. 1 10 »
- 54771 — Vol. II. By C. F. Keary and H. A. Grueber. 1893, 8vo. Autotype plates. 2 2 »
- 54772 *KENYON*. The Gold Coins of England. London, 1884, 8vo. 24 plates. 1 4 »
- 54773 *KING*. Handbook of Engraved Gems. London, 1884, 8vo. Plates. » 12 6
- 54774 *LANE-POOLE, STANLEY*. Coins and Medals. Their place in History and Art. London, 1884. » 6 »
- 54775 — Catalogue of Oriental Coins in the British Museum. 10 vol. London, 1875-91. 12 10 »
- 54776 — Catalogue of Arabic Glass Weights. 1891, 8vo. » 12 »
- 54777 — Moghul Emperors. 1892, 8vo. 1 16 »
- 54778 *LACOUPERIE*. Catalogue of Chinese Coins from the Seventh Century B. C. to 621 A. D. including the series in the British Museum. London, 1892, 8vo. Plates. 2 » »
- 54779 *LATOUR*. Atlas des Monnaies gauloises. Paris, 1592. Folio. 55 plates. 2 10 »
- 54780 *LAVOIX*. Catalogue des Monnaies musulmanes de la Bibliothèque nationale. Califes orientaux. Paris, 1887. Large 8vo. 15 plates. 1 4 »
- 54781 — Espagne et Afrique. Paris, 1887. Large 8vo. 14 plates. 1 4 »
- 54782 *LEWEL*. Numismatique du moyen âge. Paris, 1835. 2 vol. 8vo and atlas 30 1 12 6
- 54783 *LENORMANT*. Les Monnaies dans l'antiquité. New edition. 3 vol. 8vo, 1897. » 16 »
- 54784 *LINDSAY*. A View of the Coinage of Ireland. Cork 1839. 4to, 143 pp. 14 plates. Second hand. 3 6 »
- 54785 *LOEHR, A. VON*. Wiener Medailleure. 1899. Wien, 1899. Folio. 25 plates. 1 17 6
- 54786 *MACDONALD*. Catalogue of Greek Coins in the Hunterian Collection. Vol. I. Italy, Sicily, Macedon, Thrace and Thessaly. Glasgow, 1899. Large 4to. 30 plates. 3 3 »
- 54787 — Vol. II. 3 3 »
- 54788 — Vol. III. 3 3 »

- 54789 MADDEN. History of the Jewish Coinage. London, 1864. Large 8vo. 1 1 »
- 54790 — Coins of the Jews. London, 1881. 4to. 2 2 »
- 54791 MARSHALL. A view of the silver coinage of Great Britain from 1662 to 1837. London, 1838. » 8 »
- 54792 MARX, ROGER. Les Médailleurs français depuis 1789. Paris, 1889, 4to. 1 15 »
- 54793 — Les Médailleurs français contemporains. Paris, 1897. Folio. 1 10 »
- 54794 — Les Médailleurs modernes en France et à l'étranger. Paris, 1902. Folio. 1 10 »
- 54795 MAYO. Medals and Decorations of the British Army and Navy. Westminster, 1897. 2 Vols. 8vo. 3 3 »
- 54796 MONTAGU, H. The Copper Coins of England. London, 1893, 8vo. 150 pp. (Illustrations in the text). » 10 6
- 54797 MÜLLER. Numismatique de l'ancienne Afrique 4to. 3 vols and supplement. Boards. Second hand. 3 » »
- 54798 MURET & CHABOUILLET. Catalogue des monnaies gauloises de la Bibliothèque Nationale, Paris, 1889. Folio. 2 vols. 3 » »
- 54799 NELSON, PHILIP. Coinage of the Isle of Man. London, 1899. Plates. Paper covers. Reduced to. » 5 »
- 54800 — The Coinage of Ireland in copper, tin, and pewter. 1460-1826. 109 Illustrations. 1906. » 7 6
- 54801 PETROV. Catalogue de monnaies russes. Moscow, 1899. Plates. 1 » »
- 54802 PETROVICZ, ALEXANDER, RITTER VON. Arsaciden Münzen. Sammlung Petrovicz. Wien, 1904. 4to, xxv plates. 1 5 »
- 54803 POOLE. A descriptive catalogue of the Swiss coins in the South Kensington Museum. London, 1878. Second hand. 1 5 »
- 54804 PROU, M. Catalogue des Monnaies mérovingiennes de la Bibliothèque Nationale. Paris, 1902. 4to. 1 10 »
- 54805 RAWLINGS. Story of the British Coinage. London, 1898. 160. » 1 6
- 54806 REGLING. Terina. Berlin, 1907. 4to. 1 5 »
- 54807 REINACH, T. Jewish Coins. Translated by Mary Hill. London, 1903. 8vo. » 3 6
- 54808 — L'Histoire par les Monnaies. Paris, 1902. » 16 »
- 54809 RIDGEWAY. The origin of metallic currency and weight standards. Cambridge, 1892. 417 pp. » 15 »
- 54810 ROHDE. Die Münzen des Kaisers Aurelianus, seiner Frau Severina und der Fürsten von Palmyra. Miskoloz, 1881. 429 pp. » 15 »
- 54811 RONDOT, NATALIS & H. DE LA TOUR. Les Médailleurs et les Graveurs de monnaies, jetons et médailles en France. Paris, 1904. 4to. 1 15 »
- 54812 RUDING. Annals of the coinage of Great Britain and its dependencies. First edition. London, 1817. 4 vols. Leather binding. 1 5 »
- 54813 — Third edition. London, 1840. 3 vols. Cloth binding. 5 » »

(To be continued.)

ENGLISH GOLD COINS

(Continued from col. 10694.)

Henry VIII

SOVEREIGNS

- 54814 First issue. Mm. Lis. R. Cross crosslet. **HENRICVS : DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** The King enthroned; a portcullis at his feet. R. **IHESVS : AVTEM : TRANSIENS : PER : MEDIUM : ILLORVM : IBAT :** Royal shield on double rose, within ornamented single tressure. Cf. *Ken.*, p. 83. Extremely rare. V. F. 15 » »
- 54815 Second issue. Mm. Lis. R. Arrow. Same type and legends. R. E. F. 8 » »
- 54816 — Same mint marks. Double ornamented tressure, lion and lis alternate in the arches. R. E. F. 9 » »

BRISTOL MINT

- 54817 Fourth and fifth issues. Mm. (obv. only) **VVS** (Sir William Sharington). **HENRICVS : DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** (Trefoil stops). King with beard, enthroned, holding sceptre and orb; at his feet, a rose. R. **IHESVS : AVTEM : TRANSIENS : PER : MEDIUM : ILLORVM : IBAT :** (Trefoil stops). Royal shield crowned and with lion and dragon supporters; below, tablet inscribed **H R** monogram. 180 grains. R. E. F. 12 10 »
- 54818 Mm. **VVS**. Roman lettering. **HENRICVS : DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** (Cinquefoil stops). Small rose at the King's feet. R. **IHESVS : AVTEM : TRANSIENS : PER : MEDIUM : ILLORVM : IBAT :** (Cinquefoil stops). 185 grains. R. E. F. 12 10 »

HALF-SOVEREIGNS

- 54819 Mm. **O**. **HENRICVS : DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** (Trefoil stops). Type similar to the sovereigns of the fourth and fifth issues bearded figure of the King enthroned, a rose at his feet. R. **IHESVS : AVTEM : TRANSIENS : PER : MEDIUM : ILLORVM : IBAT :** Crowned shield with lion and dragon supporters; **H R** monogram on a tablet below. V. F. 1 10 »
- 54820 — Same mint mark. **HENRICVS : DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** F. 1 2 »
- 54821 — An annulet on the inner circle below **REX**, and another on the reverse below **IBAT**. **HENRICVS : DEI : GRATIA : REX :** as on number 54819. A rare variety. E. F. 5 »
- 54822 Mm. **S**. **HENRICVS : DEI : GRATIA : REX :** as before. **A** below the shield on reverse. V. F. 1 10 »
- 54823 Mm. **S**. Same legend as no 54820 **A** below the shield on reverse. V. F. 1 5 »
- 54824 Mm. **A**. Legend and type as preceding. Rare with this mint mark. V. F. 2 10 »

CROWNS

- 54825 Mm. Arrow. **HENRICVS : VIII : RVNLTANS : ROSA : SINE : SPIA :** Crowned rose between the crowned letters **h** and **i**. R. **DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** Crowned shield between the crowned letters **h** and **i**. V. F. 15 »
- 54826 Mm. Arrow. Letters **h** and **R**. **HENRICVS : VIII : RVNLTANS : ROSA : SINE : SPIA :** V. F. 15 »
- 54827 Mm. **O**. Letters **H** and **R**. **HENRICVS : VIII : RVNLTANS : ROSA : SINE : SPIA :** R. **DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** V. F. 15 »
- 54828 Mm. (obv. only). **A**. Letters **h** and **R**. **HENRICVS : VIII : RVNLTANS : ROSA : SINE : SPIA :** R. **DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** Trefoil instead of saltire stops in legends. **RR**. V. F. 1 15 »

BRISTOL MINT

- 54829 Mm. (R. only) **VVS** in monogram. Letters **h** and **R**. **HENRICVS : VIII : RVNLTANS : ROSA : SINE : SPIA :** Quatrefoil after **VIII** and **SPIA**. R. **DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** Cinquefoil after **REX**. R. F. D. C. 3 »
- 54830 — Similar obverse. R. : **D**. **DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** V. F. 2 »
- 54831 — **HENRICVS : VIII : RVNLTANS : ROSA : SINE : SPIA :** V. F. 1 5 »
- 54832 — **HENRICVS : VIII : RVNLTANS : ROSA : SINE : SPIA :** R. **DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** V. F. 3 3 »
- 54833 — Similar obverse. R. **D**. **DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** F. 18 »

HALFCROWNS

- 54834 Mm. Rose. **HENRICVS : VIII : RVNLTANS : ROSA : SINE : SPIA :** Crowned shield. R. **RVNLTANS : ROSA : SINE : SPIA :** Crowned rose between the letters **h** and **R**. F. D. C. 2 10 »
- 54835 Mm. **O**. **HENRICVS : DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** (Trefoil stops). Crowned shield between the letters **h** and **R**. R. **RVNLTANS : ROSA : SINE : SPIA :** (Roman **N** and **E**. Trefoil stops). Crowned rose between the letters **h** and **R**. V. F. 1 15 »
- 54836 Mm. **S**. Same type. **HENRICVS : DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** F. 1 10 »
- 54837 Another, the mint mark obliterated. Annulet on inner circle of obverse, and again on reverse. R. M. 1 7 6

BRISTOL MINT

- 54838 Mm. (R. only) **VVS**. Letters **h** and **R**. **HENRICVS : DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** R. **RVNLTANS : ROSA : SINE : SPIA :** E. F. 6 10 »

ANGELS

- 54839 Mm. Crowned portcullis. **HENRICVS : VIII : DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** The Archangel spearing the dragon. R. **PER : CRUCEM : TVM : SALVAT : NOS : XPI : REX :** Ship to right, **h** and a rose at sides of mast. V. F. 18 »
- 54840 — **R**. **DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** F. 15 »
- 54841 — The ship without rudder. R. E. F. 2 10 »
- 54842 Mm. Castle. **HENRICVS : VIII : DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** V. F. 1 »
- 54843 — Obverse legend ends in **F**, reverse **R**. E. F. 1 5 »
- 54844 — Same legends. Pellet to left of mint mark. E. F. 1 10 »
- 54845 Mm. Lis. Annulet on ship's side. **HENRICVS : VIII : DEI : GRATIA : REX : ANGLIE : ET : FRANCIE : DNR : HIB :** V. F. 1 12 »
- 54846 Mm. Cross. R. Lis. Same type and legends. V. F. 1 7 »
- 54847 Mm. Lis. Ship without rudder. V. F. 2 5 »

QUARTER ANGELS

54848	Mm. Castle. Same type as the angel.	ḤARRIQ' * VIII' * DI' * ḤRA' * RAX * ḤL' * R. O * ARVX * ḤVθ * SPθS * VRIAT.	E. F.	2 10 »
54849	Mm. Lis.	ḤARRIQ' * 8 * D * Ḥ' * ḤL' * FR' * Z * ḤIB' * RAX. R. O * ARVX * ḤVθ * SPθS * VRIAT.	V. F.	2 15 »
54850	—	—	F.	1 » »
54851	—	Obverse legend ends is Rθ.	V. F.	2 10 »
54852	—	ḤARIC' (<i>sic</i>). &c. No annulet on ship. Saltire stops on reverse.	E. F.	4 10 »

54853 Mm. Lis. Type as the larger pieces. **HENRICVS * VIII ***
DI * GR * T * GLIE * R * FRATR * Q * U * A * T * R * I * G * E * M * I * T * I * S *
RI * R * E * X * V * F. 4 10 »
54854 — The Roman N. Trefoil instead of saltire stops. **V. F.** 5 » »

GEORGE NOBLE

54855 Mm. Rose. ḥḏRIR' : D' Ṣ' R' : KṬLIR' : Z :
FRK' : DRS' : HIBERIR'. Ship with double rose on
mast and the letters ḥ and K at sides. R. TALI
DID' : SIG' : MS : FLVTYTRI : REQVIT'
St. George slaying the dragon. Ex Murdoch collection,
lot 416. RR.
E. F. 27 10 »
(To be continued.)

ENGLISH SILVER COINS

CROWNS

(Continued from col. 10695.)

Queen Anne.

54857	1703.	VIGO.	—	F. D. C.	1	15	»
54858	—	—	—	E. F.	1	7	6
54859	—	—	—	V. F.	»	12	6
54860	—	—	—	F.	»	7	6
54861	1705.	Plumes.	—	V. F.	»	12	6
54862	—	—	—	M.	»	6	»
54863	1706.	Roses and plumes.	R.	E. F.	1	10	»
54864	1707.	Roses and plumes.	—	E. F.	1	5	»
54865	—	—	—	V. F.	»	12	6
54866	—	—	—	V. F.	»	10	»
54867	—	After the Union.	Arms of England and Scotland	E. F.	1	7	6
	impaired.	Plain angles.	—	F. D. C.	2	»	»
54868	1708.	Plumes.	—	E. F.	1	12	6
54869	—	—	—	E. F.	1	7	6
54870	—	—	—	F. D. C.	1	15	»
54871	1713.	Roses and plumes.	—	E. F.	1	10	»
54872	—	—	—	E. F.	1	5	»
54873	—	—	—	V. F.	»	15	»
54874	—	—	—	F.	»	7	6
54875	—	—	—				

(To be continued.)

HALF-CROWNS

(Continued from col. 10695.)

Queen Anne.

54876	1703.	VIGO.	—	V. F.	»	5	»
54877	—	—	—	F.	»	3	6
54878	1706.	Roses and plumes.	—	F. F.	»	8	6
54879	—	—	—	V. F.	»	5	»
54880	—	—	—	F.	»	4	»
54881	1707.	Roses and plumes.	—	E. F.	»	10	»
54882	—	—	—	V. F.	»	6	»
54883	—	—	—	F.	»	4	»
54884	—	After the Union. Arms of England and Scotland					
	impaired. Plain angles.			F. D. C.	»	10	»
54885	—	—	—	V. F.	»	4	»
54886	1708.	Plumes.	—	V. F.	»	5	»
54887	—	—	—	F.	»	3	6
54888	—	Plain.	—	F. D. C.	»	7	6
54889	—	—	—	E. F.	»	5	»
54890	1709.	Plain.	—	F. D. C.	»	9	»
54891	—	—	—	E. F.	»	6	»
54892	—	—	—	V. F.	»	4	»
54893	1710.	Roses and plumes.	—	V. F.	»	6	»

54894	—	—	V. F.	»	5	»
54895	—	—	F.	»	3	6
54896	—	—	F.	»	2	6
54897	1712.	Roses and plumes.	E. F.	»	8	6
54898	—	—	V. F.	»	6	6
54899	—	—	F.	»	3	6
54900	1713.	Roses and plumes.	E. F.	»	8	6
54901	—	—	E. F.	»	6	»
54902	—	—	F.	»	3	6
54903	—	Plain.	V. F.	»	18	6
54904	—	—	F.	»	5	»
54905	1714.	Roses and plumes.	F. D. C.	»	15	»
54906	—	—	E. F.	»	8	6
54907	—	—	V. F.	»	5	»
54908	—	—	F.	»	3	6

(To be continued.)

SHILLINGS

(Continued from col. 10696.)

Queen Anne.

54909	1702. Plain.	—	<i>A superb example.</i>	F. D. C.	1	1	»
54910	—	—		F. D. C.	»	17	6
54911	—	—		F.	»	3	6
54912	1702. Plumes.	—	<i>A finely toned and beautiful coin.</i>	F. D. C.	1	»	»
54913	—	—		E. F.	»	15	»
54914	—	—		V. F.	»	6	6
54915	—	—		V. F.	»	5	»
54916	1702. VIGO.	—		E. F.	»	7	6
54917	—	—		V. F.	»	3	6
54918	1703. VIGO.	—		F. D. C.	»	10	»
54919	—	—		E. F.	»	7	6
54920	—	—		V. F.	»	5	»
54921	—	—		F.	»	2	»
54922	1705. Roses and plumes.	—		V. F.	»	5	»
54923	1707. Roses and plumes.	—		F.	»	1	6
54924	—	—	After the Union. Arms of England and Scotland				
	impaled. Plain.	—		E. F.	»	5	»
54925	—	—		V. F.	»	3	6
54926	—	Plumes.	—	M.	»	2	»
54927	1708. Plain.	—		E. F.	»	2	»
54928	—	—		V. F.	»	1	6
54929	—	Plumes.	—	E. F.	»	5	»
54930	—	—		V. F.	»	2	6
54931	—	Roses and plumes.	—	V. F.	»	4	6
54932	1709. Plain.	—		F. D. C.	»	4	»
54933	—	—		E. F.	»	3	»
54934	—	—		V. F.	»	2	»
54935	1710. Roses and plumes. Third bust as before.	—		F.	»	2	6
54936	—	Fourth bust.	—	F.	»	2	6
54937	1711. Plain.	—		E. F.	»	2	»
54938	1712. Roses and plumes.	—		F. D. C.	»	5	»
54939	—	—		E. F.	»	3	6
54940	—	—		V. F.	»	2	»
54941	1713. Roses and plumes.	—		E. F.	»	5	»
54942	—	—		F.	»	1	6
54943	1714. Roses and plumes.	—		V. F.	»	4	»
54944	—	—		F.	»	2	»

(To be continued.)

SIXPENCES

(Continued from col. 10697.)

Queen Anne.

54945	1703. VIGO.	—	E. F.	»	2	6
54946	—	—	V. F.	»	2	»
54947	1705. Roses and plumes.	—	V. F.	»	5	»
54948	— Plumes.	—	E. F.	»	5	»
54949	—	—	E. F.	»	4	»
54950	—	—	V. F.	»	3	»
54951	—	—	F.	»	1	6
54952	1707. After the Union. Arms of England and Scotland impaled.					
	Plain angles.		F. D. C.	»	5	»
54953	—	—	E. F.	»	3	6
54954	—	—	F.	»	1	6
54955	1707. Plumes.	—	<i>Brilliant.</i> F. D. C.	»	15	»
54956	—	—	E. F.	»	5	»
54957	—	—	V. F.	»	4	»
54958	1708. Plain.	—	F.	»	2	6
54959	—	—	F.	»	1	6
54960	— Plumes.	—	<i>Brilliant.</i> F. D. C.	»	12	6
54961	1710. Roses and plumes.	—	F.	»	2	»

54962	1711. Plain.	—	F. D. C.	»	3	6
54963	—	—	E. F.	»	2	6
54964	—	—	E. F.	»	2	»

(To be continued.)

GROATS

(Continued from col. 10698.)

Henry VIII.

First issue.

54965	Mm. Portcullis crowned. hēpRIQ' VIII' DI' GR' REX' KCL' Z' F' . Crowned bust of Henry VII to right. R. POSVI &c. Shield on cross fourchée. S.	—	E. F.	»	12	6
54966	—	—	E. F.	»	10	»
54967	—	—	E. F.	»	12	6
54968	—	—	F.	»	3	»
54969	Mm. Castle.	—	E. F.	»	10	»
54970	—	—	V. F.	»	5	»
54971	—	—	F.	»	3	»
54972	—	—	F.	»	2	»
54973	—	—	V. F.	»	7	6

Second issue.

54974	Mm. Lis. The King's own portrait. hēpRIQ' VIII' DI' GR' R' KCL' Z' FR' REX' .	—	E. F.	»	7	6
54975	—	—	V. F.	»	5	»
54976	—	—	F.	»	3	»
54977	—	—	V. F.	»	5	»
54978	—	—	F.	»	3	»
54979	Mm. Pheon. FR' REX' .	—	F.	»	2	»
54980	Mm. Arrow. FR' REX' .	—	E. F.	»	7	6
54981	—	—	V. F.	»	5	»
54982	—	—	F.	»	3	»
54983	—	—	V. F.	»	5	»
54984	Mm. Rose. FR' REX' .	—	V. F.	»	4	»
54985	—	—	F.	»	3	»
54986	—	—	F.	»	3	»

Third and later issues.

54987	Mm. Lis. hēpRIQ' 8' DI' GR' KCL' FR' Z' HIB' REX' . Bearded bust, nearly full face, crowned. R. POSVI &c. Shield on cross fourchée, annulet in each angle.	—	V. F.	»	4	»
54988	—	—	F.	»	2	6
54989	—	—	V. F.	»	5	»
54990	—	—	M.	»	1	6
54991	Mm. Arrow. Annulet in each fork of cross. HENRIC &c.	—	F.	»	2	»
54992	Mm. K.	—	F.	»	4	»
54993	Mm. Martlet. Half-rose in each fork.	—	F.	»	2	6
54994	—	—	M.	»	1	6
54995	Mm. (R.) Grapple.	—	V. F.	»	5	»
54996	No mint mark.	—	V. F.	»	4	»
54997	—	—	V. F.	»	7	6
54998	Mm. (R.) E. Half-rose in each fork of cross.	—	F.	»	2	6
54999	—	—	M.	»	1	6
55000	—	—	V. F.	»	4	»

BRISTOL MINT

55001	Mm. (R.) VVS monogram. hēpRIQ' &c. Rose after CIVITAS , pierced quatrefoil before BRISTOLIA . Trefoil in each fork of cross.	—	V. F.	»	7	6
55002	—	—	F.	»	3	»
55003	—	—	M.	»	2	»
55004	—	—	V. F.	»	8	6
55005	—	—	F.	»	5	»
55006	—	—	F.	»	4	»
55007	—	—	V. F.	»	7	6
55008	—	—	F.	»	4	»
55009	—	—	M.	»	2	»

CANTERBURY MINT

Third and later issues.

55010	No mint mark. hēpRIQ' &c. Bearded bust, nearly full face, crowned. R. CIVITAS CANTOR . Nothing in the forks of the cross.	—	V. F.	»	5	»
55011	Mm. Rose? HENRIC' &c. R. CIVITAS CANTOR . Half-rose in each fork of cross.	—	M.	»	1	6

55012	No mint mark.	—	F.	»	5	»
55013	—	—	M.	»	2	»
55014	—	—	E. F.	»	10	»
55015	—	—	V. F.	»	7	»
55016	—	—	F.	»	5	»
55017	—	—	M.	»	2	»

YORK MINT

Second issue.

55018	Mm. Cross. hēpRIQ' VIII' DI' GR' R' KCL' Z' FR' REX' . Crowned bust in profile to right. R. CIVITAS &c. EBORACI . The letters T VV (Thomas Wolsey) at sides of shield, cardinal's hat below. S.	—	E. F.	»	10	»
55019	—	—	F.	»	5	»
55020	Mm. Acorn. Same type. FR' REX' R.	—	V. F.	»	10	»
55021	—	—	F.	»	5	»

Third and later issues.

55022	No mint mark. Bearded bust, crowned, three quarters to right. hēpRIQ' &c. R. CIVITAS &c. EBORACI . Nothing in the forks of cross.	—	F.	»	3	»
55023	—	—	F.	»	2	»
55024	—	—	F.	»	5	»
55025	—	—	F.	»	2	»
55026	—	—	V. F.	»	5	»
55027	—	—	F.	»	5	»
55028	—	—	M.	»	1	6

(To be continued)

HALF-GROATS

(Continued from col. 10699.)

Henry VIII.

Second issue.

55029	Mm. Lis. hēpRIQ' VIII' DI' GR' R' KCL' Z' FR' REX' . Same type as the groat of this issue. S.	—	F.	»	5	»
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Later issues.

55030	Mm. (R.) E. Bearded bust, nearly full face, crowned. R. CIVITAS LONDON .	—	V. F.	»	5	»
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BRISTOL MINT

55031	Mm. (R.) T C (Thomas Chamberlain). Bearded bust, nearly full face, crowned. hēpRIQ' &c. R. CIVITAS BRISTOLIA . Quatrefoil after CIVITAS . R.	—	F.	»	7	6
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CANTERBURY MINT

First issue.

55032	Mm. Martlet. Same type as the groat of this issue, bust of Henry VII. hēpRIQ' VIII' DI' GR' R' KCL' Z' FR' REX' above the shield. R. POSVI &c. VV K (Archbishop Wareham).	—	V. F.	»	15	»
55033	Mm. Pomegranate. R. CIVITAS &c. EBORACI . VV K at sides of shield. R.	—	V. F.	»	10	»
55034	—	—	F.	»	5	»

Second issue.

55035	Mm. Cross fleury. Same type as the groat of this issue. VV K at sides of shield. CIVITAS &c. EBORACI .	—	E. F.	»	5	»
55036	—	—	E. F.	»	4	»
55037	—	—	V. F.	»	3	»
55038	—	—	V. F.	»	2	»
55039	—	—	V. F.	»	5	»
55040	T (William Tillesworth, Master of the Archiepiscopal Mint) reverse mint mark; cross fleury obverse. VV K at sides of shield. S.	—	F.	»	4	»
55041	Mm. T on both obverse and reverse. S.	—	F.	»	4	»
55042	Mm. Catharine wheel. T C (Thomas Craumer) at sides of shield. S.	—	V. F.	»	4	»
55043	—	—	F.	»	2	6

Later issues.

55044	No mm. Bearded bust, nearly full face, crowned. hēpRIQ' &c. R. CIVITAS &c. EBORACI . S.	—	V. F.	»	5	»
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YORK MINT

First issue.

- 55045 Mm. Star. **HENRIC' VIII** &c. Bust of Henry VII.
R. CIVITAS EBORACI. Two keys and cardinal's
 hat below the shield. R. E. F. » 10 »
 55046 Mm. Cross. Same type. — R. V. F. » 7 6
 55047 Mm. Cross. **WV** (Thomas Wolsey) at sides of shield, keys
 and cardinal's hat below. R. V. F. » 7 6
 55048 — — — — — F. » 4 »

Second issue.

- 55049 Mm. Cross. **WV** at sides of shield. V. F. » 3 »
 55050 — — — — — F. » 2 »
 55051 Mm. Key. E L (Edward Lee, archbishop of York) at sides of
 shield. S. E. F. » 7 6
 55052 — — — — — V. F. » 5 »
 55053 — — — — — F. » 3 »
 55054 — — — — — F. » 2 »
 55055 Mm. key. L E. — — — S. V. F. » 5 »

Later issues.

- 55056 No mm. Bearded bust, nearly full face, crowned. HENRIC &c.
R. CIVITAS EBORACI. S. V. F. » 5 »
 55057 — — — — — F. » 3 »

(To be continued.)

ANGLO-SAXON PENNIES

BURGRED, KING OF MERCA

853-874.

- 55058 **BURGRED REX** ✠ — ✠. Bust to right. **R. ✠ BERTEA**
MON-ETA across the field in three lines, the upper and
 lower portions enclosed in lunettes. *Rud.*, Pl. 8, 17-20. *B.*
M. Cat., type a. R. E. F. » 18 »
 55059 ✠ **BURGRED REX**. Same type. **R. ✠ CEHRED MOHETA**
 in three lines, lunettes broken at the angles. *Rud.*, Pl. 8, 10-
 13. *B. M. Cat.*, type c. R. E. F. » 1 1 »
 55060 Similar obverse. **R. DIARVE MONETA** divided by lines
 with crooked ends. *Rud.*, Pl. 8, 6. *B. M. Cat.*, type d. R. F. D. C. » 1 5 »
 55061 **BURGRED REX** ✠ — ✠. **R. ✠ DIGLA :: MONETA**. *B. M.*
Cat., type a. R. E. F. » 18 »
 55062 **BURGRED REX** ✠. **R. EADNO-D :: MON :: ETAL**.
 Same type. R. E. F. » 18 »
 55063 — — — **R. EDELVLF MONETA**. *Rud.*, Pl. 7, 5.
B. M. Cat., type d. E. F. » 18 »
 55064 **BURGRED REX** ✠. **R. CVÐHERE :: MON :: ETAL**.
B. M. Cat., type a. R. E. F. » 18 »
 55065 ✠ **BURGRED REI**. **R. HVGRED MONETA**. *B. M.*
Cat., type d. E. F. » 1 »
 55066 **BURGRED REX**. **R. HVSSAL MONETA**. Same type. R. F. D. C. » 1 »
 55067 ✠ **BURGRED REX**. **R. ✠ LIAFMAN MONETA**. Same
 type. R. E. F. » 18 »

SIEFRED, KING OF NORTHUMBRIA

894-898.

- 55068 ✠ **SIEFREDVS**. Cross pattée, pellets in two of the angles.
R. ✠ REX at the ends of limbs of a cross. *B. M. Cat.*,
 Pl. xxvi, 8. R. F. D. C. » 3 »

CNUT OR SIEFRED

- 55069 ✠ **MIRABILIA FECIT**. Cross pattée, dots in two angles.
R. DN2 D2
 ✠
R. REX
B. M. Cat., Pl. xxvii, var. R. V. F. » 2 5 »

ANLAF

940-944 and 948-952.

- 55070 ✠ **A-NLAF CVNVNCTIF**. A raven, wings displayed, head
 to left. **R. ✠ A-DEL FER-D MINETRIF**. Small cross
 pattée. *Rud.*, Pl. 11, 1. *B. M. Cat.*, Pl. xxix, 2. *Hks.*, 127. *RR.*
 V. F. » 14 »

ALFRED, KING OF WESSEX

871-901.

- 55071 **ÆLFRED REX D-ORO** (Canterbury). Small cross pattée.
R. BVRNV
ALDMO
Rud., Pl. 15, 10. *B. M. Cat.*, type XVII. R. F. D. C. » 2 5 »
 55072 ✠ **ÆLFRED REX DORO**. Same type.
R. DIARVA
LDMO
 R. F. D. C. » 2 10 »

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KINGDOM OF ENGLAND

AETHELRED II

979-1016.

BARNSTAPLE

- 55073 ✠ **ÆLFICE MO BARD**. *Hild.*, type D. *Hks.*, 207. *RR.*
 V. F. » 1 5 »

BATH

- 55074 ✠ ✠ **ÆLFRIE : ON ✠ BĀ-DĀN** : *Hild.*, type A. *Hks.*,
 205. R. V. F. » 10 »

BEDFORD

- 55075 ✠ **LEOFNOÐ MO BED**. *Hild.*, type D. *Hks.*, 207. R.
 E. F. » 18 »

CAMBRIDGE

- 55076 ✠ **ÆLFRIE MO GRANT**. *Hild.*, type D. *Hks.*, 207. R.
 V. F. » 15 »

CANTERBURY

- 55077 ✠ **EADPOLD ON : CANT**. *Hild.*, type A. *Hks.*, 205. S.
 E. F. » 5 »
 55078 ✠ **LEOFNOÐ MON CÆNT**. Same type. S. V. F. » 4 »
 55079 ✠ **LEOFRIE M-O CÆNT** : *Hild.*, type B 1. *Hks.*, 206,
 var. without sceptre. S. E. F. » 6 »
 55080 ✠ **LEOFSTAN M-O CÆNT**. *Hild.*, type C. *Hks.*, 204,
 var. with sceptre. V. F. » 5 »
 55081 ✠ **LIFINE M-O CÆNT**. Same type. V. F. » 4 »
 55082 ✠ **LEOFRIE M-O CÆNT**. *Hild.*, type D. *Hks.*, 207.
 E. F. » 4 6
 55083 ✠ **LEOFSTAN MO CÆNT**. Same type. F. D. C. » 6 »
 55084 ✠ **PVLFFIC M-O CÆNT**. Same type. V. F. » 4 »

CHICHESTER

- 55085 ✠ **HEAPVLF M-O CĪSAN**. *Hild.*, type B 1. R. V. F. » 1 7 6

COLCHESTER

- 55086 ✠ **Æ PETINE M-O COLEN**. *Hild.*, type C. *Edge chipped.*
 R. F. » 10 »

DERBY

- 55087 ✠ **LEOFFINE MO DEORAB**. *Hild.*, type B 1. *Unpublished*
moneyer for this mint. R. E. F. » 1 10 »

DOVER

- 55088 ✠ **OSFER-D M-O DOFRA**. *Hild.*, type B 1. S. F. » 7 6

EXETER

- 55089 ✠ **BYRNSTAN ON EAX**. *Hild.*, type H. *Hks.*, 205. E. F. » 7 6
 55090 ✠ **ÆLFSTAN M-O EAXE**. *Hild.*, type C. V. F. » 6 6
 55091 ✠ **CVDA M-O EAXEC**. Same type. E. F. » 7 6
 55092 ✠ **HYNEPINE M-O EAXE**. Same type. F. D. C. » 7 6
 55093 ✠ **ÆLFNO-D M-O EAXE**. *Hild.*, type D. *Hks.*, 207.
 V. F. » 5 »
 55094 ✠ **PVLFFICE MO EAXE**. Same type. F. D. C. » 9 »
 55095 — — — — — E. F. » 7 6

HERFORD

- 55096 ✠ **BYRNSTAN MO HERE**. *Hild.*, type D. *Hks.*, 207.
Slightly holed. R. V. F. » 12 6

HERTFORD

55097 ✕ LIFINC M^o HEORT. *Unpublished moneyer for this mint. R.* V. F. 1 7 6

ILCHESTER

55098 ✕ GOD M^o GIFELE. *Hild., type C. R.* V. F. 1 1 »
 55099 ✕ LEOF^oICE M^o GIFELE. *Same type. R.* F. » 17 6
 55100 ✕ GOD M^o GIFELE. *Hild., type D. Hks., 207. R.* V. F. 1 5 »
 55100^a ✕ GOD M^o GIFELE. *Same type. R.* V. F. 1 1 »

IPSWICH

55101 ✕ PÄLTFERÐ M^o GYPEΣ. *Hild., type B 1, c, var. Rud. Pl. 22, 9. R.* F. » 10 »

LEWES

55102 ✕ ONLAF MON LEPE. *Hild., type A. Hks., 205. R.* V. F. » 12 6

LINCOLN

55103 ✕ STIGENBIT M^o LINCO. *Hild., type C. F. D. C.* » 5 6
 55104 ✕ ÆLF^oICE M^o LINC. *Hild., type D. Hks., 207. E. F.* » 4 »
 55105 ✕ EOLGRIM M^o LINC. *Same type. F. D. C.* » 5 »
 55106 ✕ VNBEIN M^o LINC. *Same type. V. F.* » 3 6
 55107 ✕ PVLFRIC M^o LIC. *E. F.* » 4 6

LONDON

55108 ✕ ÆLFGAR M^o LVND. *Hild., type C.* V. F. » 4 »
 55109 ✕ ÆLFPERD M^o LVN. *Same type. V. F.* » 4 6
 55110 ✕ GODRIC M^o LVND. *Same type. Cracked. V. F.* » 2 6
 55111 ✕ BRIHTLAF M^o LVND. *Hild., type D. Hks., 207. V. F.* » 3 »
 55112 ✕ BRVNSTAN M^o LVND. *Same type. V. F.* » 3 »
 55113 ✕ EADPOLD M^o LVND. *Same type. V. F.* » 3 »
 55114 ✕ GODRIC M^o LVND. *Same type. V. F.* » 3 »
 55115 ✕ GODPINE M^o LVND. *Same type. V. F.* » 3 »
 55116 ✕ HEAPVLF M^o LVND. *Same type. V. F.* » 3 »
 55117 ✕ LEOFSTAN M^o LVND. *Same type. V. F.* » 3 »
 55118 ✕ LYFINE M^o LVND. *Same type. V. F.* » 3 »
 55119 ✕ SPETINE M^o LVND. *Same type. F. D. C.* » 4 6

MALDON

55120 ✕ ÆLFPINE M^o MÆ. *Hild., type C. RR.* F. » 15 »
 55121 ✕ ÆLFPINE M^o MÆLD. *Same type. RR.* V. F. 1 1 »

NORWICH

55122 ✕ EADMYND M^o NOÐ. *Hild., type C.* E. F. » 10 »
 55123 ✕ LEOPFINE M^o NORÐ. *Hild., type D. Hks., 207. E. F.* » 10 »

ROCHESTER

55124 ✕ ΣIDPINE M^o ROFECE. *Hild., type B 1. R.* V. F. » 12 6

SHAFTESBURY

55125 ✕ GODA M^o ΣCEFT. *Hild., type D. Hks., 207. R.* F. D. C. 1 5 »

SOUTHAMPTON

55126 ✕ ÆDELNOÐ M^o HÅM. *Hild., type D. Hks., 207. R.* V. F. » 8 6

SOUTHWARK

55127 ✕ BOGA M^o ΣVÐCEP. *Hild., type C. R.* F. D. C. 1 1 »

SUDBURY

55128 ✕ EADPI M^o ΣVÐBY. *Hild., type C. R.* V. F. » 14 »
 55129 ✕ GODRIC M^o ΣVDBY. *Same type. R.* V. F. » 15 »
 55130 ✕ BYRHTRIC M^o ZVDE. *Similar type, but the CRVX retrograde. R.* F. D. C. 1 5 »

THETFORD

55131 ✕ ΣPVRLINC M^o ÐEOT. *Hild., type B 2. This coin has been repaired.* V. F. » 5 6
 55132 ✕ FOLCARD M^o ÐEOD. *Hild., type C.* V. F. » 6 6
 55133 ✕ OΣBERN M^o ÐEOD. *Hild., type D. Hks., 206.* V. F. » 7 6

TOTNES

55134 ✕ ÆLFSTAN M^o TOTAN. *Hild., type C. R.* V. F. 1 1 »
 55135 ✕ DODA M^o TOTAN. *Same type. R.* V. F. 1 1 »
 55136 ✕ ÆLFSTAN M^o TOTAN. *Hild., type D. Hks., 207. R.* E. F. 1 1 »

WALLINGFORD

55137 ✕ ÆLFPI M^o PELIG. *Hild., type D. Hks., 207. S.* E. F. » 1 »

WATCHET

55138 ✕ HVNEPINE M^o PECEÐ. *Hild., type D. Hks., 207. RR.* V. F. 1 1 »

WINCHESTER

55139 ✕ LEOPOLD M^o PINT. *Hild., type B 2.* V. F. » 4 »
 55140 ✕ BYRH^oICE M^o PINT. *Hild., type C.* E. F. » 6 »
 55141 ✕ ÆLF^oICE M^o PINT. *Hild., type D. Hks., 207. F. D. C.* » 3 »
 55142 ✕ GODPINE M^o PINT. *Same type. V. F.* » 3 »

WORCESTER

55143 ✕ ÆEDELME^oER M^o PIHR. *Hild., type D. Hks., 207. R.* V. F. » 15 »
 55144 ✕ DVRANT M^o PIHR. *R.* V. F. » 15 »

YORK

55145 ✕ ΣTIRER M^o EOF. *Hild., type C.* V. F. » 4 »
 55146 ✕ HILDVLF M^o EOFR. *Hild., type D. Hks., 207. F.* » 3 »
 55147 ✕ LEOFSTAN M^o EOFR. *Same type. V. F.* » 3 »
 55148 ✕ ÐVRVLF M^o EOFR. *Same type. V. F.* » 3 »
 55149 ✕ PENGOS M^o EOFR. *Same type. V. F.* » 3 »

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CANUTE

1016-1035.

PATH

55150 ✕ ÆLFRIC ON BÅÐAN. *Hild., type E. Hks., 212. S.* V. F. » 14 »

CANTERBURY

55151 ✕ PINRED ON CENTPÅ. *Hild., type H. Hks., 208. S.* E. F. » 12 »

DERBY

55152 ✕ SPERTINE ON DEOR. *Hild., type H. Hks., 208. RR.* E. F. 1 15 »

DORCHESTER

55153 ✕ SPETÅ ON DORCES. *Hild., type H. Hks., 208. RR.* E. F. 1 15 »

DOVER

55154 ✕ BOGA ON DOFEER. *Hild., type H. Hks., 208. S.* F. » 8 6
 55155 ✕ EDPINE ON DOFER. *Same type. S.* V. F. » 10 »

EXETER

55156 ✕ PVLSTAN ON ECX. *Hild., type H. Hks., 208. S.* F. D. C. » 15 »

GLOUCESTER

55157 ✕ LEOF^oICE ON GLE. *A cross in front of bust. Hild., type E var. Hks., 212 var. RR.* F. D. C. 1 15 »

HASTINGS

55158 ✕ ÆLFPERD ON HÆΣTI. *Hild., type E. Hks., 212. R.* V. F. » 15 »
 55159 ✕ ÆLFPERD ON HÆ. *Hild., type G. Hks., 213.* V. F. 1 1 »

HEREFORD

55160 ✕ ETSTAN : ON HERÆF.O. *Hild., type G. Hks., 213. R.* V. F. » 15 »

ILCHESTER

55161 ✠ OSPIE ON GIFEI. *Hild.*, type E. *Hks.*, 212. R. E. F. » 16 6

IPSWICH

55162 ✠ ÆDELBERHT O GIP. *Hild.*, type E. *Hks.*, 212. R. F. » 15 »

LINCOLN

55163 ✠ MATEÐAN MO LIN. *Hild.*, type E. *Hks.*, 212. V. F. » 4 »

55164 ✠ SYMERLIDA ON LIN. *Hild.*, type G. *Hks.*, 213. V. F. » 4 »

55165 ✠ GOODRIC ON LINE : *Hild.*, type H. *Hks.*, 208. V. F. » 6 6

LONDON

55166 ✠ PVLFEIE N LVND. *Hild.*, type E. *Hks.*, 212. V. F. » 4 »

55167 ✠ ÆLEPERD ON LVND : *Hild.*, type G. *Hks.*, 213. E. F. » 5 »

55168 ✠ L'IFINE : ON LVNDE : Same type. V. F. » 4 6

55169 ✠ PVLGAR ON LVNDEN : Same type. V. F. » 4 6

55170 ✠ BRVNGAR ON LV : *Hild.*, type H. *Hks.*, 208. V. F. » 4 6

55171 ✠ PYNSIDE ON LVN. Same type. E. F. » 5 6

NORWICH

55172 ✠ HPAÐAMAN ON NOR. *Hild.*, type G. *Hks.*, 213. S. V. F. » 12 6

55173 ✠ MANNAN ON NORD. *Hild.*, type H. *Hks.*, 208. S. E. F. » 14 »

SALISBURY

55174 ✠ PINSTAN ON SER : *Hild.*, type G. *Hks.*, 213. S. V. F. » 15 »

STAMFORD

55175 ✠ ÆDEÐSTAN MO STAN. *Hild.*, type G. *Hks.*, 213. E. F. » 10 »

55176 ✠ LEOPINE ON STAN : *Hild.*, type H. *Hks.*, 208. *Cracked. S.* F. » 5 »

THETFORD

55177 ✠ PINEMAN ON DE. *Hild.*, type H. *Hks.*, 208. F. D. C. » 9 »

WINCHESTER

55178 ✠ ÆDELRIC ON PINC. *Hild.*, type H. *Hks.*, 208. E. F. » 6 »

55179 ✠ L'EODMÆR ON PINC. Same type. V. F. » 4 6

WORCESTER

55180 ✠ LOD : ON PINRÆIE. *Hild.*, type G. *Hks.*, 213. E. F. » 15 »

YORK

55181 ✠ ÆDELPINE M^o O EOFR. *Hild.*, type G. *Hks.*, 213. F. » 3 »

55182 ✠ FRIÐCOL M^o O EOFR. Same type. V. F. » 4 »

55183 ✠ PVLSTAN M^o O EOF. Same type. E. F. » 4 6

55184 ✠ EODMAN ON EOF. *Hild.*, type H. *Hks.*, 208. F. D. C. » 6 »

HAROLD I.

1035-1040.

BRISTOL

55185 ✠ LEOFFINE ON BRIC. *Hild.*, type B. *Hks.*, 214. R. F. D. C. » 15 »

EXETER

55186 ✠ EDMER ON ECXE. *Hild.*, type B. *Hks.*, 214. R. E. F. » 2 2 »

EDWARD THE CONFESSOR

1042-1066.

BRISTOL

55187 ✠ GODPINE ON BRVE. *Hild.*, type A. *var. C. Hks.*, 225. E. F. » 12 6

CHICHESTER

55188 ✠ PVLFRIC ON CICEIT. *Hild.*, type G. *Hks.*, 222. E. F. » 7 6

55189 ✠ GODPINE ON CICEST. Same type. E. F. » 7 6

COLCHESTER

55190 ✠ BRIHTRIC ON COLE. *Hild.*, type A, *var. C. Hks.*, 225. R. V. F. » 12 6

CRICKLADE

55191 ✠ LIOFRED ON CRECEL. *Hild.*, type G. *Hks.*, 222. R. V. F. » 2 »

EXETER

55192 ✠ PVLMEER ON EXECEST. *Hild.*, type G. *Hks.*, 222. E. F. » 7 6

GLOUCESTER

55193 ✠ PVLFARD ON ELEPECE. *Hild.*, type G. *Hks.*, 222. S. V. F. » 10 »

55194 ✠ GODPINE ON ELEPEEST. *Hild.*, type H. *Hks.*, 228. F. D. C. » 1 10 »

HASTINGS

55195 ✠ BRID : ON HÆSTI. *Hild.*, type G. *Hks.*, 222. F. D. C. » 7 6

55196 — — — — — E. F. » 6 6

55197 ✠ DVNING ON HÆST. Same type. F. D. C. » 8 6

55198 — — — — — E. F. » 6 6

55199 ✠ PVLFRIC ON HÆSTI. Same type. F. D. C. » 7 6

55200 ✠ BRID ON HÆSTIEN. *Hild.*, type H. *Hks.*, 228. S. E. F. » 12 6

HUNTINGDON

55201 ✠ EODRIC ON HVNTE. *Hild.*, type G. *Hks.*, 222. F. » 10 »

LEWES

55202 ✠ GODPINE ON LÆPI. *Hild.*, type F. *Hks.*, 227. F. D. C. » 12 6

55203 ✠ EODPINE ON LÆPE : *Hild.*, type G. *Hks.*, 222. F. D. C. » 10 »

55204 ✠ PVLFPINE ON LÆPE : Same type. F. D. C. » 10 »

LINCOLN

55205 ✠ LEPPINE ON : LIIC. *Hild.*, type D. *Hks.*, 221. S. V. F. » 15 »

55206 ✠ ELFNO-D ON LINE. *Hild.*, type G. *Hks.*, 222. F. » 4 »

LONDON

55207 ✠ EDPINE ON LVND. *Hild.*, type A, *var. c. Hks.*, 225. F. » 3 »

55208 ✠ GOLDSEIE ON LVND : *Hild.*, type F, *var. b. Hks.*, 227. *var. with fleur-de-lis sceptre.* V. F. » 4 6

55209 ✠ ÆLFOSIE ON LVNDE. *Hild.*, type G. *Hks.*, 222. E. F. » 4 6

MALDON

55210 ✠ GODPINE ON MÆLD. *Hild.*, type A, *var. c. Hks.*, 225. R. V. F. » 1 5 »

MALMESBURY

55211 ✠ EALDPINE ON MEAL. *Hild.*, type H. *Hks.*, 228. RR. E. F. » 2 10 »

NORWICH

55212 ✠ ÐORSTAN O NOÐPICC. *Hild.*, type G. *Hks.*, 222. F. » 6 6

OXFORD

55213 ✠ ÆLFPI ON OXENEX. *Hild.*, type G. *Hks.*, 222. S. E. F. » 12 6

ROMNEY

55214 ✠ PVLMEER ON RVME. *Hild.*, type A, *var. c. Hks.*, 225. R. V. F. » 1 1 »

SOUTHAMPTON

55215 ✠ ÆEPINE ON HÆMTV. *Hild.*, type A, *var. c. Hks.*, 225. R. E. F. » 1 5 »

SOUTHWARK

55216 ✠ LEOFRED ON SVÐC. *Hild.*, type F. *Hks.*, 227. E. F. " 10 "

STEYNING

55217 ✠ PVLERIC ON STÆ. *Hild.*, type F, *var. b. Hks.*, 227. *with fleur-de-lis sceptre.* F. D. C. " 12 6

THETFORD

55218 ✠ GODRIC ON DETFO. *Hild.*, type A, *var. c. Hks.*, 225. F. " 3 6

55219 ✠ OYMERLIDE ON PIODFO. *Hild.*, type G. *Hks.*, 222. V. F. " 7 6

WALLINGFORD

55220 ✠ BRIHTPINE ON PÆLI. *Hild.*, type F. *Hks.*, 227. F. D. C. " 9 "

WINCHESTER

55221 ✠ ANDERBODE ON PI. *Hild.*, type A, *var. c. Hks.*, 225. E. F. " 4 "

55222 ✠ LEPPINE ON PINC. Same type. F. " 3 6

YORK

55223 ✠ ARNCEL ON EOFR. *Hild.*, type F. *Hks.*, 227. F. D. C. " 4 6

55224 ✠ SPÆRTEOL ON EOFR. Same type. V. F. " 3 6

MISCELLANEOUS ENGLISH COINS

(Continued from col. 10703).

GOLD

55225 **Irish Ring Money.** Unusually small size; an interesting piece. 3 15 "

55226 **Icenl Stater.** Type as *Evans Sup. Pl. XXIII, 3.* Ex. *Freckenham hoard. 86 grains.* 1 7 6

55227 **Edward III. Noble. 1360-69.** EDVVARD: DEI: GRA: REX: ANGL: DRS: HYB. S. *KOT. Usual type. R. E. F. 2 10 "

55228 **Edward the Black Prince. Pavillon d'or of Rochelle.** ED PO DNS RAI ANGL PRPS KQVI. (Open quatrefoil stops.) The Prince standing under a Gothic portico, sword in right hand, ostrich plumes at either side; two leopards couchant at his feet. R. * DNS ANTO Z PTOTO MA Z IPO SPAT QOR MAV R — Rochelle (Rosette stops). Quatrefoil containing cross with acorn and oak leaves at extremity of each limb; centre voided and containing the letter A; lis and lion in alternate angles. R. V. F. 4 " "

55229 **Henry VI. Salute. Amlens.** Mm. Paschal Lamb. hENRIQVS: DEI: GRA: FRACORV: Z: ANGL: REX. An angel and the Virgin Mary; two shields, arms of France and England. R. XPA VINQIT XPA RGNAT XPA IMPRAT. (Cinquefoil stops.) Cross calvary between lion and lis within arched tressure. V. F. " 15 "

55230 — **Rouen.** Mm. Lion passant guardant. Same type. E. F. " 17 6

55231 **Edward IV. Rose Noble.** Mm. Sun. Usual type, rose on side of ship. EDVVARD DI GRA REX ANGL S. FRAPQ DNS IB. V. F. 2 " "

55232 **Charles I. Treble Sovereign. 1643.** Mm. (obv.) Plume. CAROLVS: D: G: MAGN: BRIT: FR: ET: HI: REX. Half-length figure of the King to left, holding sword and olive branch; a plume behind the head. R. EXVRGAT &c. Declaration surmounted by three plumes and the mark of value, and with date below. R. E. F. 11 " "

55233 **Charles II. Broad. 1662.** CAR: II: D: G: M: BR: FR: ET: HI: REX. Laureate bust to left, S (*Simon*) below. R. FLORENT CONCORDIA REGNA 1662. Crowned shield of arms. R. E. F. 3 7 6

55234 **George I. Five Guineas. 1726.** R. E. F. 7 10 "

55235 **George II. Two Guineas. 1739.** Young head. S. E. F. 2 10 "

55236 **George III. " Spade " Guinea. 1793.** F. D. C. 2 5 "

55237 Another, date 1798. — F. D. C. 2 5 "

55238 — **Spade Half-Guinea. 1790.** V. F. " 15 "

55239 — **Half-Guinea. 1803.** Bust as on the spade half-guinea. — F. D. C. " 12 6

55240 — **Third of a guinea. 1798.** — — F. D. C. " 12 6

55241 **George IV. Double Sovereign. 1823.** — V. F. 2 10 "

55242 **Victoria. Five Pound Piece. 1839.** R. DIRIGE DEUS GRESSUS MEOS. The Queen, as Una, and the lion. Inscribed edge. R. Brilliant. F. D. C. 9 "

55243 Another, same type. — — Cheap. F. 5 15 "

55244 **Proof £ 5. 1887.** — — F. D. C. 5 15 "

55245 **Proof £ 5. 1893.** — — F. D. C. 6 "

55246 **Proof £ 2. 1887.** — — F. D. C. 2 15 "

55247 **Proof £ 1. 1887.** — — F. D. C. 1 5 "

55248 **Proof 10/- 1887.** — — F. D. C. " 12 "

SILVER

WILLIAM I

55249 **Penny. Exeter. Hks. 238.** ✠ SIEPINE ON IEXEC. R. E. F. 2 15 "

55250 — **London. Hks. 237.** ✠ GODIC ON LVNDNEN. R. F. 1 "

55251 — **Romney. Hks. 233.** ✠ PVLFM/ER ON RV. R. E. F. 1 15 "

55252 — **Wilton. Hks. 236.** ✠ SÆPI ON PILTVNEI. R. E. F. 3 15 "

55253 — **Winchester. Hks. 241.** ✠ IESTAN ON PNCE. F. " 3 "

JOHN

55254 **Dublin penny. ROBERD ON DIVA.** V. F. " 2 "

HENRY VI

55255 **Calais groat.** Mm. Cross patonce, R. Cross. hENRIC' DI' GRA' REX ANGL S. FRACORV. Rosette stops; mascle alter REX. R. POSVI &c. Rosette after POSVI, and after ANGLISIA, mascle before LA. S. E. F. " 5 "

EDWARD VI

55256 **Crown. 1551.** Mm. Y. Usual type. R. F. " 15 "

JAMES I

55257 **Shilling.** Mm. Rose. IACOBVS: D: G: MAG: BRIT: FRA: ET: HIB: REX. Usual type. — V. F. " 3 "

55258 **Penny.** Mm. Thistle. I: D: G: ROSA: SINE: SPINA. Crowned bust to right; mark of value behind the head. R. Shield surmounted by a thistle. S. V. F. " 3 "

CHARLES I

55259 **Oxford. Ten-shilling piece. 1642.** Mm. (obv.) Plume. Shrewsbury plumes on reverse. R. F. 1 " "

55260 **Dublin Crown.** An irregular polygon stamped on both sides with V.S within two circles, the outer one beaded. *Rud.* Pl. xxvii, 6. R. 7 10 "

THE COMMONWEALTH

55261 **Shilling 1653.** Usual type. — S. V. F. " 7 6

55262 Another, 1656. — — S. V. F. " 7 6

CROMWELL

55263 **Halfcrown. 1658.** Laureate bust of the Protector. R. PAX QVERITVR BELLO. R. V. F. " 15 "

55264 **Shilling. 1658.** Same type. — R. V. F. " 7 6

CHARLES II

55265 **Crown. 1662.** Rose under bust. — S. V. F. " 10 "

55266 — Rose under bust and date on edge. — S. F. " 5 6

55267 **1664.** Usual type. — S. V. F. " 7 6

55268 **Shilling. 1663.** — — V. F. " 3 "

55269 — — — F. " 2 "

JAMES II

55270 **Crown. 1687.** — — S. M. " 5 "

55271 **Halfcrown. 1685.** — — S. F. " 3 6

55272 — — — M. " 2 6

55273 — **1686.** — — S. F. " 4 6

55274 — **1687.** — — S. V. F. " 7 6

WILLIAM and MARY

55275	Crown. 1691.	—	—	R.	M.	»	7	6
55276	—	1692.	—	—	R.	M.	»	10
55277	Halfcrown. 1689.	R.	Crowned shield.	Arms : -1,				
				England; 2, Scotland; 3, Ireland; 4, France.	S.	F.	»	3
55278	—	Same date.	Arms : — 1 and 3, England and France					
			quarterly; 2, Scotland; 3, Ireland.	S.	V. F.	»	4	6
55279	—	—	—	—	F.	»	3	»
55280	1693. R.	Four shields arranged in form of cross with W M						
		in monogram in the angles.	S.	F.	»	4	»	
55281	Shilling. 1693.	Same type as the halfcrown of this date.	R.	F.	»	2	6	
55282	Sixpence. 1693.	—	—	R.	V. F.	»	3	6

WILLIAM III

55283	1695. OCTAVO.	—	—	V. F.	»	6	6	
55284	1696. OCTAVO.	Curved cuirass.	—	V. F.	»	6	6	
55285	—	Straight cuirass.	—	V. F.	»	6	6	
55286	—	—	—	F.	»	4	6	
55287	Halfcrown. 1698.	—	—	F.	»	3	»	
55288	Shilling. 1696.	—	—	V. F.	»	2	6	
55289	Sixpence. 1696.	—	—	E. F.	»	1	3	
55290	—	Another, struck at Bristol. Same date.		E. F.	»	2	6	
55291	—	Another, struck at York. Same date.		V. F.	»	2	»	

QUEEN ANNE

55292	Crown. 1707.	Roses and plumes.	S.	F.	»	6	»	
55293	—	After the Union. Plain angles.	S.	V. F.	»	7	6	
55294	—	—	—	F.	»	5	»	
55295	1708.	—	S.	F.	»	6	»	
55296	Halfcrown. 1703.	VIGO.	—	V. F.	»	6	6	
55297	1707.	Roses and plumes.	—	F.	»	2	6	
55298	1709.	Plain angles.	—	V. F.	»	3	6	
55299	Shilling. 1703.	VIGO.	—	F.	»	2	»	
55300	1708.	Usual type.	—	F.	»	1	»	
55301	—	E* under the bust.	—	F.	»	2	6	
55302	1714.	Roses and plumes.	—	F.	»	1	»	
55303	Sixpence. 1703.	VIGO.	—	F.	»	1	»	

GEORGE I

55304	Crown. 1716.	Roses and plumes.	R.	F.	»	10	»	
55305	1720.	—	R.	M.	»	8	6	
55306	Halfcrown. 1715.	Roses and plumes.	S.	F.	»	7	6	
55307	Sixpence. 1723.	SSC.	—	V. F.	»	1	6	

GEORGE II

55308	Crown. 1741.	Young head. Roses on reverse.	S.	F.	»	6	6	
55309	1743.	Old head. Roses.	—	S.	F.	»	6	6
55310	Halfcrown. 1731.	Roses and plumes.	S.	V. F.	»	4	6	
55311	1745. LIMA.	—	—	V. F.	»	3	6	
55312	1746. LIMA.	—	—	E. F.	»	5	»	
55313	Shilling. 1734.	Young head. Roses and plumes on reverse.	—	E. F.	»	3	6	
55314	1739.	Roses.	—	V. F.	»	2	»	
55315	1758.	Old head. Plain angles.	—	E. F.	»	1	3	
55316	Sixpence. 1739.	Roses.	—	F.	»	1	»	

GEORGE III

55317	Crown. 1819.	LIX.	—	E. F.	»	6	»	
55318	1820.	LX.	—	E. F.	»	6	»	
55319	Shilling. 1787.	—	—	E. F.	»	1	3	
55320	Shilling. 1817.	—	—	F. D. C.	»	2	»	
55321	Sixpence. 1816.	—	—	F. D. C.	»	2	»	
55322	1817.	—	—	F. D. C.	»	2	»	
55323	1820.	—	—	F. D. C.	»	2	»	

GEORGE IV

55324	Crown. 1821.	SECUNDO.	—	S. F. D. C.	»	7	6	
55325	—	—	—	E. F.	»	6	6	
55326	Crown. 1822.	TERTIO.	—	E. F.	»	7	6	
55327	Halfcrown. 1820.	R.	Crowned shield, with rose, thistle, and shamrock.	E. F.	»	3	»	
55328	1821.	Same type.	—	E. F.	»	3	6	
55329	1824.	R.	Crowned shield within the Garter and Collar.	S.	F.	»	4	»
55330	1825.	Small bust. R.	Shield surmounted by crowned helmet and lambrequins.	E. F.	»	4	»	

55331	1826.	Same type.	—	E. F.	»	3	6	
55332	Shilling. 1821.	R.	Crowned shield, with rose, thistle, and shamrock.	S.	E. F.	»	2	»
55332 ^a	—	—	—	F. D. C.	»	3	»	
55333	1824.	R.	Crowned shield within the Garter.	S.	F. D. C.	»	3	»
55334	—	—	—	E. F.	»	2	»	
55335	1825.	Same type.	—	S.	F. D. C.	»	3	»
55336	—	—	—	E. F.	»	2	»	
55337	1825.	"Lion" type.	—	S.	E. F.	»	3	6
55338	—	—	—	V. F.	»	2	3	
55339	1826.	—	—	S.	F. D. C.	»	4	»
55340	—	—	—	E. F.	»	3	»	
55341	—	—	—	V. F.	»	2	»	
55342	Sixpence. 1821.	Same type as the shilling of this date.	S.	F. D. C.	»	3	»	
55343	—	—	—	E. F.	»	2	»	
55344	1824.	Same type as the shilling of this date.	—	F. D. C.	»	3	»	
55345	—	—	—	E. F.	»	2	»	
55346	—	—	—	V. F.	»	1	6	
55347	1825.	—	—	Brilliant.	F. D. C.	»	4	»
55348	—	—	—	F. D. C.	»	3	»	
55349	—	—	—	E. F.	»	2	»	

WILLIAM IV

55350	Shilling. 1836.	—	—	F. D. C.	»	3	»	
55351	Gothic Crown. 1847.	Inscribed edge.	—	F.	»	7	6	
55352	Florin. 1849.	—	—	F. D. C.	»	3	»	
55353	The Jubilee coinage. 1887.	A proof set of all the silver coins. Brilliant, and with a steel-blue tone.	The set.		1	10	»	

(To be continued.)

ENGLISH COMMEMORATIVE MEDALS

(Continued from col. 10705.)

QUEEN ANNE

55354	R. Accession. 1702.	J. Croker. Crowned bust to left. R. ENTIRELY ENGLISH. Heart, crown, branches of oak and laurel. Med. Illus., II, ²²⁷ / ₄ . Size 1.4.	E. F.	»	10	»	
55355	A. Similar obverse. R. VNITED BY GOD IN LOVE AND INTEREST. Circlet of roses and hearts. Med. Illus., II, ²²⁸ / ₄ .		E. F.	»	5	»	
55356	A. Coronation. 1702.	J. Croker. Bust to left. R. VICEM GERIT ILLA TONANTIS. Anne, as Pallas, hurls thunder against a monster. Med. Illus., II, ²²⁹ / ₄ . Size 1.4.	V. F.	4	»	»	
55357	R.	—	V. F.	»	7	6	
55358	A. Queen and Prince George of Denmark.	J. Croker. Bust of Queen Anne. R. Bust of Prince George. Med. Illus., II, ²³⁰ / ₄ . Size 1.65.	E. F.	»	5	»	
55359	—	—	F. D. C.	»	7	6	
55360	A. Expedition to Vigo Bay. 1702.	J. G. Lauffer. Bust of Queen Anne. R. ANGLOR ET BATAV VIRTUTE. Ex: INCENS CLASSE OPES AMERIC INTERCEPT. 1702. The attack on Vigo harbour. Med. Illus., II, ²³¹ / ₄ . Size 1. E. F.	E. F.	»	3	»	
55361	R. Queen Anne's Bounty. 1704.	J. Croker. Laureate bust to left. R. PIETAS AVGVSTÆ. Clergy kneeling before the Queen. Ex: PRIMITIIS ET DECIMIS ECCLESIAE CONCESSIS MDCCIV. Med. Illus., II, ²³² / ₄ . Size 1.75.	V. F.	»	10	»	
55362	A.	—	E. F.	»	5	»	
55363	—	—	V. F.	»	4	»	
55364	R. Battle of Blenheim. 1704.	VT SESE TERTIVS ADDAT DVX DEVS. Marlborough and Prince Eugene kneeling in prayer; above, rays of light. R. SOCIVM COMITANTIBVS ARMIS TEVTONIAE TANTIS SE TOILIT GLORIA REBVS. View of the battle. Med. Illus., II, ²³³ / ₄ . Size 1.85. R.	E. F.	»	3	10	»
55365	Pewter. British Victories. 1704.	Georg Hantsch. Bust of Queen Anne to left. R. DIVES TRIVMPHIS ANGLIA. Britannia seated at the foot of a palm-tree. View of the attack upon Gibraltar in the distance. Med. Illus., II, ²³⁴ / ₄ . Size 1.6. R.	V. F.	»	3	»	
55366	A. John Locke. 1704.	J. Dassier. Bust. R. Justice and Liberty seated upon a sarcophagus. Med. Illus., II, ²³⁵ / ₄ . Size 1.65.	E. F.	»	3	»	
55367	A. John Ray. 1705.	Gaah. Bust within floral border. R. Engraved—John Ray F.R.S. Nat. 1627, Obi. 1704. Med. Illus., II, ²³⁶ / ₄ . Oval. 2.1 by 1.7. R.	E. F.	»	3	10	»
55368	R. Relief of Barcelona. 1706.	J. Croker. Bust of Queen Anne. R. BARCELONA LIB. GALLIS FVG. City and harbour of Barcelona; above, the sun eclipsed. Med. Illus., II, ²³⁷ / ₄ . Size 1.35. S.	V. F.	»	10	»	

- 55369 **R. Successes of Anne over Louis XIV. 1706.** LVDovicVS MAGNVS. ANNA MAIOR. Anne, as Minerva, overthrows Louis XIV, armed as a Roman warrior. **R.** Victory with palm branch and mural crown; a trophy of arms and a shield inscribed CLADES GALLOR IN BRAB. 23 MAI. Ex.: XII VRBES CVM PROVINCIIS INTRA XV D RECEPTÆ 1706. Circle of twelve shields. Inscribed edge. *Med. Illus.*, II, $\frac{258}{107}$. Size 1.7. R. V. F. 1 5 "
- 55370 **Pewter.** — — — — — V. F. " 10 "
- 55371 **E. Battle of Ramillies. 1706.** J. Croker. Bust of Queen Anne. **R.** GALLIS AD RAMELLIES VICTIS XII MAII MDCCVI. Two Fames with map; a town in the distance. *Med. Illus.*, II, $\frac{258}{114}$. Size 1.35. S. E. F. " 4 "
- 55372 **R. Union of England and Scotland. 1707.** John Croker. Crowned bust of Queen Anne to left. **R.** MAII. I. MDCCVII. The British shield within the Garter, crowned, and between branches of palm and laurel supported upon a pedestal; on one side is the lion with shield bearing a rose and a thistle united, and on the other the unicorn with the Union shield. *Med. Illus.*, II, $\frac{258}{107}$. Size 1.85. S. V. F. " 15 "
- 55373 **E.** — — — — — E. F. " 4 "
- 55374 **R. John Croker.** Bust of the Queen to left. **R.** SEMPER EADEM. Two infant genii, crown, shield, collar and George of the Garter. *Med. Illus.*, II, $\frac{258}{114}$. Size 1.35. E. F. " 7 6 "
- 55375 **E.** — — — — — E. F. " 3 "
- 55376 **R. John Croker.** Crowned bust to left. **R.** NOVÆ PALLADIVM TROIÆ. Statue of Anne as Pallas. *Med. Illus.*, II, $\frac{258}{115}$. Size 2.75. R. E. F. 2 2 "
- 55377 **E.** — — — — — E. F. " 10 "
- 55378 **R. James (III) the Old Pretender. 1708.** Norbert Roettier. CVIVS EST. Laureate bust to right. **R.** REDDITE. Map of Great Britain and Ireland; sea covered with ships. *Med. Illus.*, II, $\frac{312}{133}$. Size 1.5. R. E. F. 3 " "
- 55379 **E. Norbert Roettier.** Similar in general design to the preceding medal, but with bust to left. Size 1.15. S. E. F. " 15 "
- 55380 **R. Norbert Roettier.** CVIVS EST. Bust to left. **R.** REDDITE IGITVR. Map of Great Britain and Ireland; ships on the sea. *Med. Illus.*, II, $\frac{312}{133}$. Size 2. R. E. F. 7 10 "
- 55381 **E. Norbert Roettier.** IACOBVS. III. D. G. M. B. F. ET. H. REX instead of CVIVS EST, otherwise as preceding. R. E. F. 1 10 "
- 55382 **R. James II and James (III).** Norbert Roettier. IACOBVS II &c. Laureate bust of James II to right; below, 1699. **R.** CVIVS EST. Laureate bust of James (III) to right. *Med. Illus.*, II, $\frac{312}{133}$. Size 1.45. R. V. F. 3 " "
- 55383 **E. French attempt to invade Scotland. 1708.** John Croker. Bust of Queen Anne to left. **R.** CLASSE GALLVGV. Britannia protecting Scotia; the English fleet in pursuit of the French. *Med. Illus.*, II, $\frac{312}{133}$. Size 1.55. E. F. " 7 6 "
- 55384 **Pewter. Georg Hautsch.** **R.** FVGERE NON FALLERE TRIVM. PHVS. The French fleet in flight off the coast of SCOTIA. *Med. Illus.*, II, $\frac{312}{143}$. Size 1.6. R. V. F. " 5 "
- 55385 **R. M. Brunner.** **R.** INIMICVS ODOR APPETITV FORTIOR. An ass, about to feed upon a thistle, in prevented by a rose interposed by Britannia. Ex.: GALLI SCOTIAM AGGRESSVRI SOLO ANGLORVM ASPEC TV FVGANTVR. 1708. Inscribed edge. *Med. Illus.*, II, $\frac{321}{143}$. Size 1.65. R. V. F. 1 7 6 "
- 55386 **R. Capture of the citadel of Lille. 1708.** J. Croker. Crowned bust of Queen Anne to left, similar to that on the Union medal no 55372. **R.** INSVLÆ CAPTÆ MDCCVIII. Victory with palm branch and the shield of Lille; map of the fortifications. *Med. Illus.*, II, $\frac{321}{143}$. Size 1.7. S. E. F. 1 " "
- 55387 **E. Battle of Malplaquet. 1709.** J. Croker. Crowned bust of Queen Anne. **R.** CONCORDIA ET VIRTUTE. The allies storming the French entrenchments. *Med. Illus.*, II, $\frac{321}{143}$. Size 1.85. E. F. " 5 "
- 55388 **R. Dr Sacheverell. 1710.** H : SACH : D : D : Bust in clerical robes. **R.** IS : FIRM : TO : THEE. A mitre. *Med. Illus.*, II, $\frac{321}{143}$. Size 1.35. R. V. F. 1 " "
- 55389 **R. Claims of the Old Pretender. 1710.** Norbert Roettier. Laureate bust to left. IACOBVS III D. G. M. B. F. ET H. REX. **R.** COGNOSCUNT ME MEÆ. Landscape with sheep. Ex.: 1710. *Med. Illus.*, II, $\frac{321}{143}$. Size 1.2. R. V. F. 2 5 "
- 55390 **R. Queen Anne and James (III).** ANNA AVGVSTA. Laureate bust of Queen Anne to left. **R.** CVIVS EST. Bust of James. *Med. Illus.*, II, $\frac{321}{143}$. Size 1.8. Gilt. RR. E. F. 3 10 "
- 55391 **R. Britain. 1711.** P. H. Muller. Bust of Queen Anne to left. **R.** DVLCE MELOS VNITA SONAT. A harp. Ex.: CONCORDIA BRITANNORVM. *Med. Illus.*, II, $\frac{321}{143}$. Size 1.7. R. V. F. 2 10 "
- 55392 **R.** — — — — — F. 1 10 "
- 55393 **R. James (III) and Princess Lousia. 1712.** Norbert Roettier. IACOBVS. III. D. G. M. B. F. ET. H. REX. Bust to left. **R.** PRINCEPS LVD. SER. M. B. REGIS. SOROR. Bust of the Princess to left. *Med. Illus.*, II, $\frac{321}{143}$. Size 2. R. E. F. 3 10 "
- 55394 **R.** Smaller size, 1.2. *Med. Illus.*, II, $\frac{321}{143}$. R. V. F. 1 7 6 "
- 55395 **E. Peace of Utrecht. 1713.** J. Croker. ANNA. D : G : MAG : BRI : FR : ET. HIB : REG. Laureate bust of Queen Anne to left. **R.** COMPOSITIS VENERANTVR ARMIS. Britannia seated, her shield at her side, holds an olive branch and spear; ships on the left; men ploughing and sowing on

the right. Ex.: MDCCXIII. *Med. Illus.*, II, $\frac{321}{143}$. Size 2.3. S. E. F. " 7 "

55396 **A. J. Croker.** Same legends. Britannia standing, &c. *Med. Illus.*, II, $\frac{321}{143}$. Size 1.35. S. E. F. 4 " "

55397 **R.** — — — — — E. F. " 5 "

55398 **R. AGUNT IN PACE.** View of the town of Bois-le-Duc. **R.** TEMPORA OPTATA. Peace, &c. *Med. Illus.*, II, $\frac{321}{143}$. Size 1.06. R. E. F. " 12 "

(To be continued.)

TRADE TOKENS IN THE SEVENTEENTH CENTURY

(Continued from col. 10710.)

LONDON (continued).

- 55399 **Lilypot La.** (1704^a). Will Cooper 1656 (Unpub.). $\frac{1}{4}$ d. V. F. " 7 6 "
- 55400 **Little Britain.** (1708). S. M. A. 1667. $\frac{1}{4}$ d. F. " 7 6 "
- 55401 — (1718^a). Hester Michell. 1656 (pierced) (Unpub.). $\frac{1}{4}$ d. F. " 4 1 "
- 55402 — (1727). Daniell Wray '61. $\frac{1}{4}$ d. F. D. C. " 10 1 "
- 55403 **Little St. Bartholomew's.** (1738). S. I. 1652. — V. F. " 3 1 "
- 55404 **Little Tower Hill.** (1742). Will. Burrough. — E. F. " 7 6 "
- 55405 **Lombard St.** (1758). At ye 6 Bells. $\frac{1}{4}$ d. F. " 4 1 "
- 55406 **London Bridge.** (1760). Edward Muns 1668. $\frac{1}{2}$ d. F. " 3 1 "
- 55407 **London Wall.** (1764). Jo Benion. — F. " 2 1 "
- 55408 — (1774^a). Richard Wallter (Unpub.). — F. " 5 6 "
- 55409 **Long Acre.** (1778). James Ayland. — V. F. " 6 1 "
- 55410 — (1781^a). Thomas Barcies 1666 (Unpub.). — F. " 7 6 "
- 55411 — (1782). Margaret Brookes. 1670. — F. " 4 1 "
- 55412 — (1785). Gabriell Crannidge. 1666. — V. F. " 5 6 "
- 55413 — (1788). Ralph Elrington. 1657. $\frac{1}{4}$ d. E. F. " 5 6 "
- 55414 — (1789^b). Richard Harrison (Unpub.). — V. F. " 6 6 "
- 55415 — (1793). Will Jones 1664. $\frac{1}{2}$ d. F. " 4 6 "
- 55416 — (1795). Benjamin Mason. 1666. — E. F. " 7 6 "
- 55417 — (1800). Will Ralphe. 1656. $\frac{1}{4}$ d. F. " 2 6 "
- 55418 — (1801). Richard Redhill. — F. " 2 6 "
- 55419 **Long Lane.** (1819). John Hammond. 1660. $\frac{1}{2}$ d. V. F. " 4 6 "
- 55420 **Lothbury.** (1837). "West Cuntry Coffee House". — F. " 3 6 "
- 55421 **Ludgate Hill.** (1846). Richard Hawkins. — F. " 2 6 "
- 55422 **Lyon's Inn.** (1859). R. S. $\frac{1}{4}$ d. V. F. " 4 6 "
- 55423 **Market St.** (1876). Richard Barnes. $\frac{1}{4}$ d. V. F. " 4 6 "
- 55424 **Mary Maudlin's.** (1884). Francis Wood. $\frac{1}{4}$ d. V. F. " 7 6 "
- 55425 **Mercers' St.** (1886). Thomas Lucke 1666. $\frac{1}{2}$ d. V. F. " 5 1 "
- 55426 **Mill End.** (1889). Joseph Almond 1658. (pierced). $\frac{1}{4}$ d. F. " 2 1 "
- 55427 — (1895). George Smith. 1658. $\frac{1}{4}$ d. F. " 2 1 "
- 55428 **Milk St.** (1902). W. S. I. $\frac{1}{4}$ d. E. F. " 5 6 "
- 55429 **Minorities.** (1914). Adam Crombton. 1668. $\frac{1}{4}$ d. E. F. " 8 6 "
- 55430 — (1916). Richard Clarke. 1668. — V. F. " 5 6 "
- 55431 — (1917^a). Henry Cox (Unpub.). $\frac{1}{4}$ d. V. F. " 7 6 "
- 55432 — (1926). John Herbert. $\frac{1}{4}$ d. V. F. " 7 6 "
- 55433 — (1929). Will Knight. 1666. $\frac{1}{4}$ d. V. F. " 3 6 "
- 55434 — (1933). I. S. P. 1665. — F. " 2 6 "
- 55435 — (1940). Henry Sadd '66. $\frac{1}{4}$ d. V. F. " 5 6 "
- 55436 — (1943). John Smith. $\frac{1}{4}$ d. V. F. " 4 6 "
- 55437 **Moorfields.** (1956). G. C. — V. F. " 4 6 "
- 55438 — (1957). H. S. C. — V. F. " 5 6 "
- 55439 — (1959^a). Edward Grante (Unpub.). $\frac{1}{2}$ d. V. F. " 7 6 "
- 55440 — (1964^a). R. W. "At the Cok" (Unpub.). $\frac{1}{4}$ d. V. F. " 5 6 "
- 55441 **New Crane.** (1991). Edward Pratt. $\frac{1}{4}$ d. V. F. " 4 6 "
- 55442 — (1995). Ja Waters. $\frac{1}{4}$ d. V. F. " 3 6 "
- 55443 **New Exchange.** (1997). Daniell Clarke. $\frac{1}{4}$ d. M. " 1 6 "
- 55444 — (1999). John Hall. $\frac{1}{4}$ d. E. F. " 4 6 "
- 55445 — (2012). W. A. H. — F. " 2 6 "
- 55446 — (2014). Will Newman. $\frac{1}{2}$ d. E. F. " 7 6 "
- 55447 **Newgate Market.** (2024^a). Mary Hurst 1668 (Unpub.). — E. F. " 10 1 "
- 55448 — (2030). D. E. W. $\frac{1}{4}$ d. F. " 2 1 "

55449	—	(2031). Edmund Warner. 1666.	$\frac{1}{2}$ d. F.	» 2 6	55526	St. Clements.	(2452). Rich Chidley. 1666.	$\frac{1}{2}$ d. V. F.	» 3 6
55450	Newgate.	(2040). Nicholas Roys.	— V. F.	» 4 6	55527	—	(2465). Lawrence Lewes. 1668.	— M.	» 2 »
55451	New Palace Yd.	(2046). Edward Gibson 1662.	$\frac{1}{4}$ d. V. F.	» 4 6	55528	—	(2469). I. P.	$\frac{1}{2}$ d. V. F.	» 3 6
55452	—	(2048). W. A. R. 1649.	— F.	» 2 »	55529	—	(2473). W. M. S.	$\frac{1}{2}$ d. V. F.	» 3 »
55453	—	(2050). Tho Palliser. 1666.	$\frac{1}{2}$ d. E. F.	» 5 6	55530	—	(2476). Tho Springell.	$\frac{1}{2}$ d. F.	» 2 6
55454	New St.	(2061). Sarah Lewis.	— V. F.	» 7 6	55531	St. Dunstan's.	(2479). Anthony Parslov.	$\frac{1}{2}$ d. F.	» 2 »
55455	—	(2062). John Savory. 1656.	$\frac{1}{4}$ d. F.	» 2 6	55532	St. Giles.	(2481). Nathaniell Abbot. 1659.	— E. F.	» 6 »
55456	Nightingale La.	(2075). John Welch. 1658.	— V. F.	» 4 6	55533	—	(2482). E. B.	— V. F.	» 3 6
55457	Norton Folgate.	(2084). G. A. B.	— F.	» 2 6	55534	—	(2483). Walt Bigg.	— F.	» 2 »
55458	—	(2091). Tristram May &c. 1667.	$\frac{1}{2}$ d. M.	» 2 »	55535	—	—	— E. F.	» 4 6
55459	—	(2093). William Paine.	$\frac{1}{4}$ d. V. F.	» 3 6	55536	—	(2487). John Butler. 1670. (pierced).	$\frac{1}{2}$ d. F.	» 1 6
55460	Old Balley.	(2100). P. S. E. 1650.	— F.	» 2 6	55537	—	—	— F.	» 2 6
55461	—	(2104). T. K. F. 1650.	$\frac{1}{4}$ d. F.	» 1 6	55538	—	(2499 ^a). G. R. L. (Unpub.).	$\frac{1}{4}$ d. F.	» 4 6
55462	—	(2111). M. N.	— V. F.	» 3 »	55539	—	(2502). Robert New. 1652.	— F.	» 2 6
55463	—	(2112). Thomas Paulson.	— V. F.	» 3 »	55540	—	(2503). Elizabeth Pearce '63.	$\frac{1}{2}$ d. F.	» 2 »
55464	—	(2113). N. E. S.	— F.	» 2 6	55541	—	(2504 ^a). William Powell. (Unpub.).	$\frac{1}{2}$ d. F.	» 5 6
55465	—	(2120). John Vere.	— E. F.	» 4 6	55542	—	(2509). John Slade. 1668.	$\frac{1}{2}$ d. F.	» 2 6
55466	Old Change.	(2127). N. I. B.	— V. F.	» 2 6	55543	St. James's.	(2517). Rich Barrett. 1665.	$\frac{1}{2}$ d. V. F.	» 3 »
55467	—	(2133). John Lisle.	$\frac{1}{2}$ d. E. F.	» 7 6	55544	—	(2519). Roger Godfrey.	$\frac{1}{2}$ d. V. F.	» 6 6
55468	Old Fish St.	(2135). W. R. A.	$\frac{1}{2}$ d. E. F.	» 5 6	55545	St. James's Mkt.	(2529). Laurance Ball. '64.	— V. F.	» 6 »
55469	—	(2136). Wil Baggot.	— F.	» 2 6	55546	—	(2538). Nicholas Keeve. 1668.	— V. F.	» 3 »
55470	—	(2139). George Hearon. 1662.	$\frac{1}{2}$ d. F.	» 2 6	55547	—	(2542). Andrew Porter. 1670.	— V. F.	» 4 6
55471	—	(2140 ^a). William Robinson. 1668 (Unpub.).	$\frac{1}{2}$ d. F.	» 5 6	55548	—	—	— F.	» 2 6
55472	—	(2141). I. A. M.	$\frac{1}{2}$ d. F.	» 2 »	55549	St. John's Lane.	(2551). T. M. A.	$\frac{1}{2}$ d. V. F.	» 3 »
55473	—	(2146). E. E. S.	— F.	» 2 6	55550	—	(2559). John Dodson. 1667.	$\frac{1}{2}$ d. E. F.	» 7 6
55474	Old Jewry.	(2151). Henry Pelling. 1668.	$\frac{1}{2}$ d. V. F.	» 4 6	55551	—	—	— F.	» 3 6
55475	Old St.	(2171). Tho Welles.	— V. F.	» 4 6	55552	—	(2575). Edward Midwinter.	— F.	» 2 6
55476	Pall Mall.	(2176 ^a). Edward Owenes (Unpub.).	— V. F.	» 7 6	55553	—	(2578). John Radburne.	— V. F.	» 4 »
55477	Panyer Alley.	(2181). Robert Hayes	— F.	» 2 6	55554	—	(2579). E. A. S.	$\frac{1}{2}$ d. F.	» 2 6
55478	Pauls Chain.	(2195 ^a). Edward Woodward (Unpub.).	— E. F.	» 10 »	55555	—	(2583). John Shore.	$\frac{1}{2}$ d. V. F.	» 3 6
55479	Peerpool La.	(2205). Thomas Gale.	$\frac{1}{2}$ d. E. F.	» 7 6	55556	St. Katharine's.	(2595). Robert Blackburn.	— V. F.	» 4 6
55480	—	(2206). John Hind &c.	$\frac{1}{2}$ d. F.	» 4 6	55557	—	(2596). Richard Bryan. 1667.	— V. F.	» 4 6
55481	Petty France.	(2222). John Barnes.	$\frac{1}{2}$ d. V. F.	» 3 6	55558	—	(2597). William Butler.	$\frac{1}{2}$ d. V. F.	» 3 »
55482	—	(2225). William Rack '66.	$\frac{1}{2}$ d. V. F.	» 3 6	55559	—	(2602). John Chequright. 1669.	$\frac{1}{2}$ d. F.	» 2 6
55483	—	(2226). Nicholas Sherman.	— F.	» 2 6	55560	—	(2604). James Cooper 1668. (Octagonal).	— V. F.	» 10 »
55484	—	(2228). I. S. T.	— F.	» 2 »	55561	—	(2617). Thomas Houcroft.	$\frac{1}{2}$ d. F.	» 3 »
55485	Philpot La.	(2231). Will Moseley. 1667.	$\frac{1}{2}$ d. F.	» 3 6	55562	—	(2622). Edward Lolesene.	— F.	» 2 6
55486	Piccadilly.	(2242). John Palmer.	$\frac{1}{2}$ d. V. F.	» 4 6	55563	—	(2629). Gilbert Tayler.	$\frac{1}{2}$ d. E. F.	» 6 6
55487	—	(2246). Will Vesey	$\frac{1}{2}$ d. F.	» 2 »	55564	St. Martin's in the Fields.	(2637). James Hopkins. 1668.	$\frac{1}{2}$ d. V. F.	» 4 6
55488	Pie Corner.	(2253). Stephen Willcocks.	— F.	» 3 »	55565	St. Martin's le Grand.	(2654). Samuel Rickards. 1666.	$\frac{1}{2}$ d. F.	» 2 6
55489	Postern Gate.	(2264). Alex Harwood.	$\frac{1}{2}$ d. F.	» 2 »	55566	—	(2656). W. A. S.	— E. F.	» 4 6
55490	—	(2270). Robert Williams.	$\frac{1}{2}$ d. V. F.	» 6 »	55567	—	(2660 ^a). John Waller '64 (Unpub.) (pierced).	$\frac{1}{2}$ d. V. F.	» 4 6
55491	Postern St.	(2271). Hugh Love. 1666.	— V. F.	» 4 6	55568	St. Martin's Lane.	(2664). Tho Armitage.	$\frac{1}{2}$ d. E. F.	» 4 6
55492	Poultry.	(2274). Henry Dixon. 1660.	$\frac{1}{2}$ d. F.	» 2 6	55569	—	—	— F.	» 1 6
55493	—	(2276). Exchange Tavern. 1668.	$\frac{1}{2}$ d. E. F.	» 6 »	55570	—	(2676). John Robottom. 1667.	$\frac{1}{2}$ d. V. F.	» 3 »
55494	—	(2277). — 1651.	$\frac{1}{2}$ d. F.	» 2 »	55571	—	—	— F.	» 2 »
55495	—	(2278). George Twine. 1665.	$\frac{1}{2}$ d. F.	» 2 6	55572	—	(2679). John Wicks '66.	— V. F.	» 4 6
55496	Puddle Dock.	(2287). Tho Baker '59.	— M.	» 1 6	55573	—	—	— F.	» 2 »
55497	—	(2291). Robert Hale. 1662.	— F.	» 3 »	55574	St. Mary at Hill.	(2684). Sarah Edwards. 1669. (Octagonal).	— F.	» 5 6
55498	—	(2297 ^a). Will West (Unpub.).	— M.	» 3 »	55575	St. Nicholas Shambles.	(2706). I. M. H.	$\frac{1}{2}$ d. F.	» 2 6
55499	Queenhithe.	(2303). Bartholomew Fish. 1667.	— V. F.	» 5 6	55576	—	—	— V. F.	» 4 6
55500	—	(2306). Bartholomew Hester.	$\frac{1}{2}$ d. V. F.	» 4 6	55577	—	(2707). Richard Hurst.	$\frac{1}{2}$ d. V. F.	» 3 6
55501	—	(2308). Samuel Longe. 1657.	— V. F.	» 3 6	55578	—	(2710). I. S. M.	$\frac{1}{2}$ d. F.	» 2 »
55502	—	(2310). Robert Skrine.	$\frac{1}{2}$ d. V. F.	» 5 6	55579	—	(2712). E. A. S.	— F.	» 2 6
55503	Queen St.	(2315). John Cannon.	— V. F.	» 5 6	55580	St. Pauls Churchyard.	(2723). I. S. F.	— V. F.	» 3 »
55504	—	(2317). Thomas Eddenburro.	$\frac{1}{2}$ d. F.	» 2 6	55581	—	(2727). S. M. H.	— F.	» 2 »
55505	—	(2318). William Holms.	— F.	» 2 6	55582	—	(2728). John Miller.	— E. F.	» 4 6
55506	Ratcliff Cross.	(2322). W. E. B.	— V. F.	» 3 6	55583	St. Swithen's La.	(2731). I. C. 1666.	$\frac{1}{2}$ d. V. F.	» 4 »
55507	—	(2324). Will Baker.	$\frac{1}{2}$ d. F.	» 3 »	55584	Salisbury Court.	(2740). The Sunne Dyall.	$\frac{1}{2}$ d. E. F.	» 10 »
55508	—	(2325). Joseph Brocke.	— V. F.	» 7 6	55585	The Savoy.	(2742). R. M. D.	$\frac{1}{2}$ d. F.	» 2 6
55509	—	(2328 ^a). Anne How. 1667 (Unpub.).	— M.	» 2 »	55586	—	(2742 ^a). Richard Hull (Unpub.).	— V. F.	» 4 6
55510	—	(2329). Randolph Hutt. 1667.	— V. F.	» 3 6	55587	—	(2744). William Lyne.	— F.	» 2 6
55511	Ratcliff Highway.	(2335). A. S. A. 1649.	$\frac{1}{2}$ d. V. F.	» 3 »	55588	—	(2749). P. S. T. 1653.	— V. F.	» 3 6
55512	—	(2340). John Bishopp. 1656.	— F.	» 2 6	55589	Seething La.	(2760). Edward Radcliffe. 1667.	$\frac{1}{2}$ d. F.	» 2 6
55513	—	(2345). George Dani. 1669.	$\frac{1}{2}$ d. F.	» 2 »	55590	—	(2761). Thomas Rivers.	$\frac{1}{2}$ d. F.	» 2 6
55514	—	(2361). Robert Rooke.	$\frac{1}{2}$ d. M.	» 1 »	55591	Shire La. :	(2781). John Parret. 1667.	$\frac{1}{2}$ d. F.	» 2 »
55515	—	(2367). Rich Stiles. 1667.	— M.	» 1 6	55592	—	(2782). E. Reynold. 1666.	— V. F.	» 5 6
55516	—	(2369). W. A. T.	$\frac{1}{2}$ d. F.	» 3 »	55593	—	(2783). Will Richardson. 1667.	— V. F.	» 4 6
55517	—	(2371). N. E. V. 1651.	— F.	» 2 6	55594	—	(2785). Thomas Smith. 1667.	— V. F.	» 3 6
55518	Redcross St.	(2379). F. Dickenson. 1666.	$\frac{1}{2}$ d. E. F.	» 7 6	55595	Shoe La.	(2791). Ann Catstree.	$\frac{1}{2}$ d. V. F.	» 3 »
55519	—	(2387 ^a). Robert Prichard (Unpub.).	$\frac{1}{2}$ d. V. F.	» 7 6	55596	—	(2795). William Johnson.	$\frac{1}{2}$ d. V. F.	» 10 »
55520	Rosemary La.	(2410 ^a). Edmund Meare. 1670. (Unpub.).	$\frac{1}{2}$ d. V. F.	» 7 6	55597	—	(2800 ^a). James Oliver (Unpub.).	$\frac{1}{2}$ d. F.	» 3 6
55521	—	(2412). Daniel Pease. 1656.	$\frac{1}{2}$ d. E. F.	» 5 6	55598	—	(2808). "Benjohnsons Head". 1672.	$\frac{1}{2}$ d. V. F.	» 5 6
55522	Round Court.	(2426). William Lander. 1664.	$\frac{1}{2}$ d. V. F.	» 5 6					
55523	St. Alban's St.	(2441 ^a). John Hill. 1668 (Octagonal) (Unpub.).	— V. F.	» 10 »					
55524	—	(2449). B. E. W.	$\frac{1}{2}$ d. V. F.	» 3 6					
55525	St. Benet's Hill.	(2450). Mathew Tunstale.	$\frac{1}{2}$ d. F.	» 3 6					

55599	Shoreditch.	(2820 ^a). Robert Hill. 1667 (Unpub.).	F.	»	3	6	55677	Tower Royal.	(3227). <i>Tho Scarlett.</i>	1 d.	M.	»	2
55600	—	(2831 ^a). P.S. 1652 (Unpub.).	d.	F.	»	3	55678	—	(3228). W. Shaw.	1 d.	F.	»	2
55601	—	(2836). John Woodeson. 1669.	d.	F.	»	2	55679	Trinity Lane.	(3232). Joanne Langdell. 1666.	d.	V.	F.	»
55602	Smithfield.	(2839). Tho Alldridge.	d.	F.	»	3	55680	—	(3233). John Millist.	d.	F.	»	2
55603	—	(2841). Francis Blechley. 1666.	—	F.	»	3	55681	Turnmill St :	(3244 ^a). Thomas Bignall. 1669. (Unpub.).	d.	V.	F.	»
55604	—	(2846). James Byard. 1666 (pierced).	—	V.	F.	»	55682	—	(3246). Thomas Cross.	d.	V.	F.	»
55605	—	(2862). <i>Euodias Inman.</i>	—	V.	F.	»	55683	Vere St :	(3266). Thomas Michel.	—	F.	»	2
55606	—	(2866). James March.	—	V.	F.	»	55684	Wapping.	(3278). Richard Boone.	d.	V.	F.	»
55607	—	(2875). P.E.S. '58.	1 d.	F.	»	2	55685	—	(3284). I.I.C.	d.	F.	»	2
55608	—	(2878 ^a). James Sherly.	1 d.	V.	F.	»	55686	—	(3285). Georg Carpenter.	—	F.	»	2
55609	—	(2879). Thomas Taylor. '67.	—	F.	»	2	55687	—	(3285 ^a). John Carpenter (Un- pub.).	—	F.	»	2
55610	—	(2880). Jefferey Thomas.	—	V.	F.	»	55688	—	(3288). John Clarke. 1668 (Octagonal).	1 d.	V.	F.	»
55611	—	(2884). Tho White.	—	V.	F.	»	55689	—	(3290). Andrew Coleman.	—	F.	»	2
55612	—	(2885 ^a). Edward Woodward (Heartshaped) (Unpub.).	—	V.	F.	»	55690	—	(3293). Ann Curtis. 1658.	1 d.	F.	»	2
55613	—	(2885 ^b). Tho Adams (Unpub.).	1 d.	F.	»	3	55691	—	(3294). T. E. Dry. 1650.	—	V.	F.	»
55614	—	(2893). Godfrey Foliambe. 1666.	1 d.	F.	»	3	55692	—	(3295). L.E.E.	—	V.	F.	»
55615	—	—	—	V.	F.	»	55693	—	(3296). Edward Fish.	—	V.	F.	»
55616	—	(2895). Richard Richmond. 1667.	—	F.	»	2	55694	—	(3297). Henry Forman. 1668. 1 d.	—	M.	»	2
55617	Somers Quay.	(2919). John Simmons. 1666.	—	V.	F.	»	55696	—	(3300). Wil Fry.	1 d.	F.	»	2
55618	Southampton Blds.	(2925). Tho Kencie.	—	V.	F.	»	55697	—	(3301). W. E. Gaunt. 1652.	—	V.	F.	»
55619	Spitalfields.	(2930). W.M.C.	1 d.	V.	F.	»	55698	—	(3305). John Harling. 1667.	1 d.	F.	»	2
55620	—	(2935). Rob : Walley.	1 d.	F.	»	2	55699	—	(3308). Thomas Hews.	1 d.	V.	F.	»
55621	Spittlegate.	(2938). T.S.A.	d.	F.	»	2	55700	—	(3325). Thomas Peirce.	—	F.	»	2
55622	Stable Yard.	(2940). I.I.N.	—	F.	»	2	55701	—	(3326). G. Percy.	—	F.	»	2
55623	Strand.	(2954). R.M.B. '57.	—	F.	»	2	55702	—	(3331). Roger Price.	—	V.	F.	»
55624	—	(2960). I.M.C. 1657.	—	V.	F.	»	55703	—	(3333 ^a). Timothy Raman. 1668 (Unpub.).	1 d.	E.	F.	»
55625	—	(2962). Nat. Child.	1 d.	V.	F.	»	55704	—	(3336). Francis Richardson '66.	—	V.	F.	»
55626	—	(2963). Philip Complin. 1666.	—	F.	»	2	55705	—	(3339). M.A.S. 1651.	1 d.	F.	»	2
55627	—	(2969). Tho Day.	1 d.	V.	F.	»	55706	—	(3342). John Slater.	1 d.	E.	F.	»
55628	—	(2979). Franc Grove.	1 d.	F.	»	2	55707	—	(3351 ^a). James Waters. 1670 (Unpub.).	1 d.	F.	»	2
55629	—	(2982). Rich Haraben. 1661.	—	V.	F.	»	55708	The Wardrobe.	(3358). Rich Levis.	1 d.	E.	F.	»
55630	—	(2985). Thomas Hunt. 1666.	1 d.	V.	F.	»	55709	Water Lane.	(3368). H.P.T.	1 d.	F.	»	2
55631	—	(2994). George Langford.	d.	F.	»	2	55710	Westbury St :	(3376 ^a). David Council (Un- pub.).	1 d.	E.	F.	»
55632	—	(3002). B.A.R. 1656.	—	V.	F.	»	55711	Whitechapel.	(3386). Will Balet.	—	V.	F.	»
55633	—	(3003). Edward Roberts.	d.	V.	F.	»	55712	—	(3388). John Bell. 1656.	—	F.	»	2
55634	—	(3006). Calixt Rust. 1665.	d.	V.	F.	»	55713	—	(3393). R.I.C. 1650.	—	V.	F.	»
55635	—	(3008). Thomas Salisbury.	d.	F.	»	3	55714	—	(3413 ^a). Thomas Hepworth (Unpub.).	—	M.	»	2
55636	—	(3012). Richard Sumpter. 1664.	1 d.	F.	»	2	55715	—	(3421 ^a). John Read. 1671 (Unpub.).	1 d.	V.	F.	»
55637	—	(3018). "At the Canary House". 1665.	1 d.	V.	F.	»	55716	Whitecross St:	(3442). I.I.D.	1 d.	F.	»	2
55638	Strand. Bridge.	(3023). I.H.	1 d.	E.	F.	»	55717	—	(3443). Francis Dove. 1669.	1 d.	F.	»	2
55639	Temple Bar.	(3041). Jam Gover. 1657.	—	V.	F.	»	55718	—	(3449 ^a). Robert Gifford. 1667 (Unpub.).	—	V.	F.	»
55640	—	(3045). T.H.	—	F.	»	2	55719	—	(3470). Michael Sayer.	1 d.	V.	F.	»
55641	—	(3048). Thomas Haward. 1666.	1 d.	E.	F.	»	55720	—	(3473 ^a). Nicholas Ware. (Un- pub.).	1 d.	V.	F.	»
55642	—	(3057). I.E.M.	1 d.	M.	»	1	55721	Whitefriars.	(3479). Robert Hancock.	1 d.	F.	»	2
55643	—	(3066). W.M.S. 1649.	—	V.	F.	»	55722	—	(3480). Jeremiah Horne. 1664.	1 d.	E.	F.	»
55644	—	(3072). W.M.W.	—	F.	»	2	55723	White Hart Yard.	(3490). Phillip Carterett. 1666.	—	F.	»	2
55645	Thames St :	(3076). H.A.	—	V.	F.	»	55724	—	(3491). Thomas Clatworthy. 1666.	—	F.	»	2
55646	—	(3079). T.E.B.	—	F.	»	2	55725	Wood St :	(3507). Benjamin Boulby. 1666.	—	E.	F.	»
55647	—	(3092). Richard Evans.	1 d.	F.	»	2	55726	—	(3510). Phillip Clarke.	1 d.	V.	F.	»
55648	—	(3093). — 1668.	1 d.	V.	F.	»	55727	—	(3514 ^a). Thomas Cooper. 1670 (Unpub.).	1 d.	V.	F.	»
55649	—	(3101). John Heming.	d.	E.	F.	»	55728	—	(3524). William Hayes. '64.	—	V.	F.	»
55650	—	(3111). P.N. Nuce. 1652.	—	V.	F.	»	55729	—	(3528). W.E.P.	1 d.	V.	F.	»
55651	—	(3118). F.E.R. 1651.	—	V.	F.	»	55730	—	(3530 ^a). Francis Plomer. 1666 (a variety).	1 d.	M.	»	2
55652	—	(3119). S.D.S. 1657.	—	V.	F.	»	55731	Woolstaple.	(3537). William Baylie.	—	F.	»	2
55653	—	(3130). Sarah Wood. 1669.	1 d.	E.	F.	»							
55654	—	(3132). Will Yeeles.	—	M.	»	2							
55655	Threadneedle St :	(3138). Wm. Stonyer.	—	F.D.C.	»	10							
55656	Three Colt Al- ley.	(3139). T.N.O. 1653.	1 d.	F.	»	2							
55657	Three Cranes Wharf.	(3140). Rob. Jackson.	—	F.	»	2							
55658	Tothill St :	(3152). W.E.A.	—	F.	»	2							
55659	—	(3153). Joane Bartlit.	—	F.	»	2							
55660	—	—	—	F.	»	4							
55661	—	(3155 ^a). E.A.B. (Unpub.).	—	F.	»	4							
55662	—	(3160). I.I.F.	—	V.	F.	»							
55663	—	(3161). R.A.F. 1651.	—	E.	F.	»							
55664	—	(3166). Paul Heath.	—	V.	F.	»							
55665	—	(3168). Henry Hurly. 1668.	1 d.	V.	F.	»							
55666	—	(3169). M.L. '57.	1 d.	F.	»	2							
55667	—	(3171). James Miller.	—	M.	»	2							
55668	—	(3171 ^a). R.S.M. (Unpub.).	—	E.	F.	»							
55669	The Tower.	(3177). Phillip Gardener. 1652.	—	M.	»	1							
55670	Tower Dock.	(3189). G.A.P.	—	F.	»	2							
55671	Tower Hill.	(3195 ^a). William Durburn (Unpub.).	1 d.	V.	F.	»							
55672	Tower St :	(3203). G.D.A.	1 d.	V.	F.	»							
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55674	—	(3219). Samuel Remnant. 1666.	—	F.	»	2							
55675	—	(3220). P.M.S. 1648.	—	F.	»	2							
55676	—	(3226). W.M.W.	—	F.	»	2							

(To be continued.)

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COMMON GREEK COINS.

(Continued from col. 10651.)

TEMESA

The rare coins of this city all bear one type and it seems probable that the city was destroyed at an early date, and never recovered sufficiently to coin money again. So complete was the destruction that the very site has not been discovered, but from the Tabula, and the references to it in ancient authors, we know it must have been situated on the coast a few miles north of Terina, and about ten miles south of Clampetia, about two miles south of the river Savuto. Although very few English people visit the site, and very few possess a specimen of the coins, which as a rule are only to be found in the larger public museums, the city is associated with such charming and suggestive legends that students of the coins of Magna Graecia will be glad that their studies lead to their consideration. As usual in these chapters we will turn first to see what Strabo tells us of the city.

Strabo (Lib. VI 255). "From the Lao the first city is Temesa of the Bruttii, which at present is called Tempsa. It was founded by the Ausonians; afterwards the Ætolians, under the command of Thoas, gained possession of it. These were expelled by the Bruttii; Hannibal and the Romans have overthrown the Bruttii. In the vicinity of Temesa is the Heroum of Polites, one of the companions of Ulysses. It is surrounded by a thick grove of wild olives. He was treacherously slain by the barbarians, and became in consequence very wrathful, and his shade so tormented the inhabitants that they submitted to pay him a tribute, according to the direction of a certain oracle. Thus it became a proverb among them, "Let no one offend the hero of Temesa", for they said that for a long time he had tormented them.

But when the Epizephyrian Locrians took the city, they feign that Euthymus the pugilist went out against him, and having overcome him in fight, constrained him to free the inhabitants from tribute. They say that the poet intended this Temesa and not the Tamassus in Cyprus (for it is said the words are suitable to either) when he sings "In quest of brass to Temessa", and certain copper mines are pointed out near the place which are now exhausted".

Thoas the Ætolian is mentioned in Homer *Il.*, II, 638, IV 529, VII 168, XIII 216, XV 281.

The Locrians took the city between 480 and 460 B.C. Livy (XXXIV 45) says "The territory of Tempsa was taken by the Bruttii: the Bruttii had expelled the Greeks". He says the city was made a Roman Colony in 194 B.C. under L. Cornelius Merula and C. Salonijs.

Strabo's reference to Polites the companion of Ulysses is taken from Homer's *Odyssey* K 224.

It is the passage in which Circe's hall is described. Polites speaks to them first and is spoken of as the most dear to Ulysses.

The copper mines mentioned by Strabo are also referred to by Ovid *Met.* XV 706 "Themesesque metalla" as being among the objects passed in a voyage along the coast.

The story of the Locrian Euthemus, mentioned by Strabo, is given in such a charming manner by Pausanias that we shall be unwilling to pass it over.

In Lib. VI, after relating his victories at Olympia, he says "Euthymus after this, passing over into Italy, fought with a hero of whom the following particulars are related. They say that Ulysses, during his wanderings after the destruction of Troy, among other cities of Italy and Sicily to which he was driven by the winds, came at length to Temesa with his ships. Here one of his friends having ravished a virgin, in consequence of being heated with wine, was stoned to death by the inhabitants for the action.

"But Ulysses, who considered his death as of no consequence, immediately set sail and left the place. The daemon however of the murdered man did not cease from cutting off the inhabitants of Temesa of every age, till the Pythian deity ordered them to propitiate the slain hero, to consecrate a temple to him, and devote to him every year the most beautiful virgin in Temesa. When all this was performed according to the mandate of the god, they were no longer afflicted by the wrath of the daemon. But Euthymus who

happened to arrive at Temesa at the time at which they sacrificed after the usual manner to the daemon, having learned the particulars of this affair, requested that he might be admitted within the temple, and behold the virgin. His request being granted, as soon as he saw her, he was at first moved with pity for her condition, but afterwards fell in love with her.

"In consequence of this the virgin swore she would marry him if he could release her from the impending death, and Euthymus arming himself, fought with the daemon conquered him, and drove him out of the country; and afterwards the daemon vanished, and merged himself in the sea. They further report that in consequence of the city being freed through Euthymus from this grievous calamity, his nuptials were celebrated in a very splendid manner. I have likewise heard still further concerning this Euthymus that he lived to extreme old age, and that having avoided death he departed after some other manner from an association with mankind.

"Indeed I have even heard it asserted, by a seafaring merchant, that Euthymus is alive at present at Temesa. And such are the reports which I have heard, but I also remember to have seen a picture which was painted very accurately after an ancient original. In this picture there were, the youth Sybaris, the river Calabrus, the fountain Calyca, and the cities Hera and Temesa.

"The daemon too was represented in this picture, who was vanquished by Euthymus. His colour was very black, and his whole form was terrible in the extreme. He was clothed with the skin of a wolf; and the name Lybas was given to him in the inscription on the picture. And thus much concerning particulars of this kind".

The same story is told by Suidas under the word Euthemus in his Lexicon but he gives the name Alybus instead of Polites. Aelian also tells this story (*Var. Hist.* VIII 18) and Eustathius also in his note on *Odys.* I 185. The word *ἐξίπτεον* is used for a ghost in a sepulchral inscription of Paros published in the *Bulletin de Correspondance Hellénique*, 1882, p. 246.

"They sacrificed a bull in the fire to my ghost and to the gods below".

The offering of a present of that which was dear to the departed spent when he was on earth is found to be a custom among uncivilized people not given up entirely even in modern times. We have an instance of this custom in the *Journal of Anthropological Society of Bengal*, 1886, p. 104, where it is related that the natives offered cigars and strong drink over the grave of an English Colonel in the hope of propitiating his spirit.

THE TYPES.

1. Obv. A tripod between two greaves.
Rev. **TEM** a Corinthian helmet to right.
Weight should be about 120 grains.

ALLIANCE COINS

2. Obv. **QPO** Tripod.
Rev. a helmet.
3. Obv. **TE** Tripod.
Rev. **QP** a helmet.

These coins commemorate an alliance with Croton, their date is about the year 500 B.C.

The one specimen of no 1 in the British Museum, being in a bad state of preservation, the legends are not visible, nor are the greaves.

D^r Head says: "From its coin type a helmet and greaves it might be inferred that the Temesaeans excelled in the manufacture of bronze armour", and it is reported that in its territory were mines of copper.

MEDMA OR MESMA

We have no record of the date when Medma was founded, but according to Strabo it arose as a colony from Locri Epizephyrii, from which it was distant about twenty three miles.

The site of this city has not yet been identified, but it must be sought a few miles from the West coast of Bruttium, about five miles south of Nicotera, which seems to have arisen when Medma

was deserted. It must have been about thirty miles north of Rhegium, on the high road from that city to Vibo. Medma was still in existence in the time of Strabo, and is also mentioned by Pliny in *H. N.*, III, v, but Ptolemy, the geographer in the second century A.D., does not mention it.



The name Mesima is still borne by a river flowing into the sea a little below Nicotera.

As a colony on the North coast belonging to a city on the South coast, it was probably of the same importance to Locri that Laüs was to Sybaris.

By carrying their goods across the mountain pass the Locrian merchants avoided the dangers of a sea voyage between Scylla and Charybdis.

The most interesting among the references to Medma in ancient literature is that found in Strabo (VI, 256).

In this voyage we pass Medma (Μέδμα) a city of the Locrians which bears the name of a copious fountain, and possesses at a short distance a naval port (ἐμπόριον) called Emporium. Very nigh is the river Metaurus, and also an anchorage (ὑπόστασις) bearing the same name. Only five other writers appears to have mentioned this city. The author of the poem which passes under the name of Scymnus of Chios calls it μέδμα, so also does Stephanus of Byzantium who quotes Scymnus. Scylax of Halicarnassus, a friend of Panætius and Polybius, mentions the city, spelling it Μέσσα for Μέδμα, in his work the Periplus; another writer Apollodorus cited by Stephanus also spelt the name with an σ.

This Apollodorus was the Greek grammarian of Athens who flourished about 140 B.C., and wrote a work on Geography in Iambic verses often quoted by later writers on that subject.

We find both these ways of spelling the name of the city on the coins, but ΜΕΣ or ΜΕΣΜΑΙΩΝ is that most commonly met with.

Strabo we have seen spells it with ε so also Stephanus of Byzantium "Μέδμη, πόλις Ἰταλίας καὶ ἀρχὴν ἐμώνομος" in his geographical lexicon Ἑθνικά, written between 450 and 550 A.D.

This diversity of spelling is accounted for by the fact that the Locrians in Greece spoke the Aeolic dialect in which the letter Δ was used when the Attic Greeks used Σ; for instance they said ἐδμη for ἐσμη and ἰδμεν for ἰσμεν.

Mr. Grote says the Locrians departed less widely than others from the Ionic and Attic dialects, hence it may be that we find Σ on the coins, and the ancient authors using both ways of spelling the name.

When the Italian Greek cities formed a league against Dionysius and the Lucanians, the Locrians did not join them, but remained allies of Dionysius; and were rewarded by him with the lands of some of the conquered cities. If then Medma was loyal to its mother city Locri it was in no danger from Dionysius. When we read, in Diodorus, XIV, 78, that Dionysius transported to Messina a company of a thousand Locrians and four thousand Medmaeans, it is evident that they were not transported as conquered enemies, but as allies to strengthen his forces in Sicily.

This is related by Diodorus between the account of his treaty with Mago in 392 and that of the treaty with the Lucanians in 390. The four thousand probably left about that time.

No account of a siege of Medma seems to be given in Diodorus or in Grote's history, and therefore it seems probable that the following passage in Mr. W. Wroth's article in *Num. Chron.* Series, III, 1900, part. I, p. 5 is an oversight. "The main fact in the little known history of Mesma is its capture, in B.C. 388, by Dionysius the Elder, and the bestowal by him of its territory upon the Locrians." Moreover some of the bronze coins of Medma are from their style considerably later than 388 B.C., and are witness to the prosperity of the city for nearly another hundred years.

The destruction of Medma is more likely to have been the work of the Lucanians, Bruttians, or Carthaginians.

As the Locrians began to issue money as late as 344 B.C., Dr B. V. Head on p. 89 of the *Hist. Num.* thinks the bronze coins are later than 388 and probably later than 344 B.C.

To this period we may certainly attribute the only silver coins known to have been issued from Medma. They are like the Corinthian staters of the Pegasus type, and similar to those issued by the Locrians.

Those belonging to Medma bear the letters M or ME and those to Locri the letters Λ or ΛOK.

Among the bronze coins of Medma in the British Museum is one which has been described by Mr. Warwick Wroth in the *Num. Chron.*, III series, n° 77, 1900, p. 5.

"The style of one reverse type (which may be almost called Praxitelean) may seem best suited to this latter date (344 B.C.), but on the whole, I am myself inclined to place the coinage *before*, rather than after 388 B.C. Mr. Wroth then gives three reasons, (1) the coinages of Bruttium come to an end, generally circ. B.C. 388 (2) The coins of Mesma differ much from those of Locri. (3) The type of a nude seated figure belongs, in Italy, especially to the end of the fifth and the beginning of the fourth century.

The types of the other bronze coins, which appear from their style to be a little later, are those common in Magna Graecia. The head of Apollo reminds us that his cult had been important in the Pythagorean brotherhood in Locri where the celebrated teachers Timæus, Echechrates and Acron taught.

The head of the fountain nymph Medma reminds us of other nymphs of a like nature at Pandosia and Terina.

The head of Persephone appears also on coins of Locri the mother city.

Nike carrying a wreath was a popular type in Magna Graecia as we have seen on the coins of Terina.

The only unusual type is that quoted by Dr Head in the *Hist. Num.*, a running horse.

We meet with a prancing horse on the coins of Arpi and Luceria in Apulia, and also on coins of Beneventum, thirty two miles east of Capua, in Samnium, and on those of Larinum also, but these are generally of a later date after 268 B.C. It seems more likely that the horse on the coins signifies the same as that on the Italian coins, rather than that which the Phoenicians signified, the cult of Baal, when they placed a horse on their coins of Sicily or Carthage.

(To be continued.)

THE COIN TYPES OF IMPERIAL ROME

(Continued from col. 10670.)

MERCURIUS

MERCVRIVS
CONSERVATOR — FELIX — PACIFER

Mercury, the heavenly messenger, the protector of artists, orators, travellers, merchants and thieves, is among those gods who figure least frequently upon the imperial coinage, although, of old, he was chosen to represent the sextans upon the bronze of the republic. He was adopted, very rarely, by Trajan and the Antonines and reappeared only from the time of Gallienus to Tacitus.

He is generally represented nude, with the winged cap, and his symbols are the purse and the caduceus.

MINERVA

MINERVA, MINERVAE
AVGVSTA — FAVTRIX — PACIFERA — SANCTA — VICTRIX

Minerva, or rather, the warlike Pallas, for that is the character which this goddess commonly takes upon the Roman coinage, was chosen originally by the Republic as the symbol of the sestertius. Goddess of wisdom and of the arts and war, sprung full grown and

armed from the head of Jupiter, Minerva is represented as a woman of masculine courage and strength in helmet and breast-plate, with a shield upon her breast and armed with lance and buckler. Minerva the warrior is represented in the act of defending herself with a shield or of hurling a dart, and in this character she is often placed upon the prow of a vessel; as peace-maker, with an olive-branch, as healer, in the attitude proper to Salus, feeding a serpent.

Her emblem is the owl. The type of Minerva was adopted immediately at the beginning of the empire, and her importance culminated under Domitian who chose her as the special protectress of the Imperial family.

More than 200 different coins of Domitian in every metal are dedicated to the warlike Pallas, and not only is her whole figure represented in various characters but also her bust, which we do not find on the coins of any other emperor.

Naturally Minerva is but rarely represented upon the coins of the Emperors, and but incidentally upon some medallions of the younger Faustina. Upon these, and upon other medallions of the good era she is often accompanied by Jupiter, Juno, Vulcan or some other divinity.

NEPTUNE

NEPTVNE

AVGVSTVS — COMES — REDVX

Son of Saturn and Rhea, brother of Jupiter, the god of the sea appears on the first imperial Coins of the two Pompeys, of Brutus, Augustus and Agrippa; and then at intervals until the time of Julianus II. He is always represented nude and bearded. The trident and the acrostolium are his attributes. Often his foot is placed upon a prow.

ROMA

ROMA, ROMAE

AETERNA — AVGVSTA — BEATA — FELIX — HERCVLEA PERPETVA — RENASCENS — RESTITVTA — RESVRGENS — VICTRIX.

To complete its Olympus Rome placed among the principal deities its own founder, Romulus, with the name Quirinus; but we never find this name upon the coins and very rarely that of Romulus.

For these the goddess Roma was substituted. The importance given to her upon the republican coinage, figuring as she did, from the beginning, upon the asses of Capua and upon the decussi of Rome, then upon the greatest number of the silver denarii, was the cause of her being preserved during the Empire also, at any rate, the figure of Roma was bound to come into common use if that of Quirinus was not adopted; Roma outdistanced Jupiter himself in the number of rulers who adopted her, amounting almost to a hundred; but it must not be forgotten that she owed this victory to the fact that by a slight change in signification she was able to prolong her life far beyond that of the pagans. When the new religion put an end to all the divinities of Olympus, and when Jupiter and Mars with all the other pagan deities, after the Constantines, and after a last rebound under Julianus II, were forced to disappear from the scene, giving up the field to the new Christ, Roma, changing in signification, came to be considered no longer as a goddess, but as a personification of the city and remained on the coinage permanently from the time of the Constantines until the fall of the western empire. This certainly would not have happened, if, instead of Roma, the God Quirinus had been placed on the coinage. But, taking the facts as here set forth, it would be almost impossible to trace a clear line of division between the goddess Roma and the Roma who was the personification or abstraction of the city.

Therefore the numerous coins having as type the wolf suckling the twins are attributed to Roma, whether as goddess, or as city; and this type which appeared first under Vespasian lasted with more or less frequency until the time of Constantine. To use the modern phrase, the very origin of Rome is here represented.

ROMULUS

ROMVLO

AVGVSTVS — CONDITOR

As has been said above, the name of the celebrated founder of Rome was eclipsed by that of Roma. He appears very rarely upon a few coins of Hadrian and of the Antonines. ROMVLO AVGVSTO, ROMVLO CONDITORI.

SOL

SOL, SOLI

AVGVSTVS — COMES — CONSERVATOR — DEVS — DOMINVS IMPERII ROMANI — INVICTVS — PROPVGNATOR.

Sol is very little represented during the Republic and the early part of the empire; but he appears in a constant sequence from the time of Gallienus until Constantine II, and, indeed, until the most recent times in which we have representations of the pagan gods. Indeed, the series ends with Constantine II, and in it are represented also Jupiter, Mars and Sol.

Although almost always nude, Sol has occasionally the long robe and, as a distinction, the head radiate. He is always, when not in a biga or quadriga, standing, bears, according to the occasion, globe or wand or the two things together.

Sometimes he is shewn in the act of crowning the emperor.

VENUS

VENVS — CAELISTIS — FELIX — GENITRIX (or GENETRIX) — VICTRIX.

Julius Cæsar always bore in mind his pretensions to a divine origin and represented Venus upon his coins, who, besides, had long appeared upon the Republican coinage. She was adopted also by many emperors and by almost all the Emperors; but she ceased to appear with Gallienus and Saloninus. Nude, semi-nude or clothed, standing or seated, the goddess of beauty and love is represented diademed and with a sceptre and apple; sometimes she holds a dove and is often accompanied by Cupid or a dolphin.

VESTA

VESTA, VESTAE

AETERNA — AVGVSTA — FELIX — MATER — MATER PR QVIRITIVM — SANCTA.

Vesta, goddess of fire, follows almost the same course as Venus, beginning with Julius Cæsar and ending with Gallienus and Saloninus. The figure of the diademed matron by which she was represented bears the sceptre, the palladium, a torch or a simpulum (or more strictly a lamp); she is often represented in her temple, before which her priestesses, the Vestals, sacrificing, are sometimes seen.

VULCAN

VOLKANO

DEVS — VLTOR

The divine lame smith, the god of iron and fire, appears for the first time on the autonomous coinage of the Senate, then upon that of the time of Trajan and a few other emperors until Claudius Gothicus, who dedicated a small bronze coin *Regi artis*.

He is represented with a short robe which does not reach below the knees, drawn to his side by a girdle, and with a pointed cap. His emblems are the hammer, pinchers and anvil.

On medallions of the Antonines he is represented in company with Jupiter by whom he stands preparing a fulmen, or with Venus, to whom he is giving a breast-plate for her lover Mars.

OTHER GODS, SEMI-GODS AND HEROES

Besides all the deities gathered into the one synoptic view with whom we are now especially occupied, there are many others who make a fugitive appearance, or of whom mention at least is made upon

the imperial coinage. Of these the Heavens, the Earth, the Infernal Regions and the Ocean contribute their legends and traditions.

PLUTO, brother of Jupiter, who by the Romans, was counted not only among the twelve principal deities, but among the special eight whom only it was permitted to represent as statues in gold, silver, or ivory, has very little connection with numismatics. The moneyers appear to have preferred the gods of Heaven, Earth and the Sea to those of the Infernal Regions. We find Pluto only on a certain rare coin of Elagabalus, and he is represented seated, wrapped in an ample robe, with Cerberus at his feet.

SATURN, although the father of Jupiter, not only is not placed among the chief gods of Olympus, but is rather neglected, as if dethroned by his son and reduced to the condition of a mere mortal, and his memory is not recorded among the Romans except by the Saturnalia which were celebrated in memory of the age of gold over which he presided. Saturn was confused with Chronos by the Greeks, that is, with Time. The god who devoured his own sons is merely an allegory of Time who consumes all the years that pass. It is in this sense that we see Saturn, or Time, represented on a bronze of Trajan with the reaping hook, and upon a medallion of Commodus where he holds the circle of the year from which issue four children representing the four seasons. It is to Time that the bronze of Hadrian and Antoninus Pius refer which represent the Zodiac.

PROMETHEUS. The unfortunate bringer of fire to man makes a single and fugitive appearance on a medallion of Antoninus Pius, on which he is represented in the act of forming a woman in the presence of Minerva. And with Prometheus we may also mention the *Argonauts*, the *Centaurs*, *Cacus*, *Telesphorus* and other legendary heroes.

THE EARTH (Tellus) symbol of fecundity, appears in the time of Hadrian. She is figured as a woman, sometimes standing with a plough or other agricultural implement or the cornucopiæ, sometimes seated leaning against a chest full of ears of corn and with her hand resting on a globe. On the medallions, the four children symbolizing the seasons form a crown above the globe.

Then follow the other terrestrial divinities; *Pomona* and *Flora*, *Pan*, *Sylvanus*, *Marsyas*, *Priapus*, the *Fauns*, the *Sileni*, the *Satyrs*, the *Centaurs*, the *Giants*, *Atalanta*, and the *God of Boundaries*, who all make their more or less fugitive appearance upon the numerous medallions of the Antonines, upon which the whole mythology is fully displayed. The Graces and Muses also are mentioned, but of the latter only *Calliope* has the honour of figuring with her name upon a rare bronze coin of Probus.

Oceanus is represented on the coins as are also some rivers, which, however, are to be considered rather as geographical expressions than as divinities, if we except the Nile which appeared in the time of Julianus the philosopher (DEO SANCTO NILO).

At this time also *Anubis*, *Harpocrates* the bull *Apis* and the *Sphinx* were imported from Egypt with Serapis and Isis Faria. But the Sphinx had made its first appearance, though perhaps not with the signification of divinity, upon a silver Asiatic medallion or upon an aureus of Augustus and of Trajan.

Lastly, among the divinities exceptionally represented or merely invoked we may note with a view to complete the long series of the gods of Augury (Septimus Severus DIS AVSPICIBVS), the gods of Marriage (Crispina DIS CONIVGALIBVS), the Custodian gods (Pertinax DIS CVSTODIBVS), the gods of Birth (Crispina DIS GENITALIBVS), the gods of Parentage (Pertinax DIS GENTORIBVS), the Family gods (Geta DI PATRII), the gods of Rearing (Saloninus DII NVTRITORES), and the Conquering Fates (Diocletian FATIS VICTRICIBVS).

(To be continued.)

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto Unpublished Artists.)

One hundred-and-nineteenth Article.

(Continued from col. 10723.)

PARMIGIANO, GIANFRANCESCO. Surname of **ENZOLA** (q. v. Vol. II, p. 22). Medallist of the second half of the fifteenth century, who was still living in 1513.

In the Victoria and Albert Museum, London, there is a circular bronze Plaque, representing a combat between a mounted knight and two on foot, one of whom stabs the horse from beneath; signed: **MCCCCCLXVIII·IHOANNIS·FRANCISI·PARMESI·OPVS**; diam, 2 $\frac{1}{2}$ in. Enzola executed a Portrait-medal of Costanza Sforza in 1475.

PAROCHON. Vide **FAROCHON**. This signature occurs on a medal of the Paris Ecole de Pharmacie.

PAROLETTI (Ital.). Director of the Mint at Turin, from an XI of the First French Republic to 1813. His privy mark is a Heart.

PAROY (French). Sculptor and Medallist of the early part of the nineteenth century. His signature occurs on the following medals: The Royal Family of Spain at Bayonne, 1808; uniface medallion; — Napoleon and Josephine, 1809; uniface medallion; — Joachim Napoleon, King of Naples and Sicily, 1809; uniface medallion; — Invasion of 1814, &c.

BIBLIOGRAPHY. — Edwards, *The Napoleon Medals*, 1837. — L. Bramsen, *Médailles Napoléon le Grand*, I, II, Paris, 1904, 1907.

PARRACH, GREGOR (Aust.). Comptroller at the Mint of Vienna, 1573.

PARRHASIUS (Greek). A Painter of ancient Greece, born at Ephesus; came to Athens and became the rival of Zeuxis; he was the contemporary of Socrates and a man of arrogant temper. His works were characterised by the pains bestowed on them.

The design of Parrhasius representing the combats of Centaurs and Lapithæ was reproduced in reliefs by the sculptor **MYS** on the shield of the bronze statue of Minerva, the anterior production of Pheidias.

BIBLIOGRAPHY. — C. Drury E. Fortnum, *Bronzes of European origin in the South Kensington Museum*, London, 1876.

PARSONS & CO, JOHN (Amer.). Bankers of Oro City, Colorado, who about 1850 issued private currency consisting of 2 $\frac{1}{2}$ and 5 Dollar pieces, undated, showing an Eagle on obv. and a Stamping Machine on R.

PART, HANS (Germ.). Mint-master at Munich, circ. 1458, 1460.

PARTENSTEIN, ANTON (Aust.). Mint-master at Warsaw, 1772-1774. His initials **A. P.** occur on the coinage.

PARTFELDER, THADEUS (Aust.). Mint-master at Linz, 1526.

PASCAL, ERNEST EMILE (French). Contemporary Sculptor, born at Paris; pupil of Barye. He is the author of some Portrait-medallions, amongst which I have noticed: 1881. M. Barye, bronze silvered; — 1882. Michelet; — M. Fribourg, medallion in silvered metal.

PASCAL, FRANÇOIS MICHEL (French). Contemporary Sculptor, born at Paris, 29. September 1810, died there in January 1882; pupil of David d'Angers; entered the Ecole des Beaux Arts on 1. October 1828. He obtained a medal of the Third Class in 1847, and another of the Second Class in 1848.

Besides numerous works of sculpture, this artist has also produced some Portrait-medallions: 1833. M. Courtin, architect; — M. Ed. S***; — M. K***; — Colonel Storn; — M. A. G***; —

Daubigny, painter; — Morin; — Robert Lovett, &c. These are all cast in bronze.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

PASINATI, GIUSEPPE (*Ital.*). Sculptor and Medallist of the end of eighteenth century and early part of the nineteenth. He was Chief-engraver at the Mint of Rome, *circ.* 1814, in which year he engraved the Annual medal of Pope Pius VII., commemorating the Loyalty of the Papal Volunteers of Cesena and Imola; and by the same Engraver are the Medals of 1815; *R.* Constancy and Religion, and Dedication of the Madonna of Savona, as well as a Portrait-medal of Alessandro Volta. Another of his medals commemorates the Return of Pope Pius VII to Rome, 1814, &c.

PASINATI, LUIGI (*Ital.*). Medallist of the second and third quarters of the nineteenth century. I have noticed his signature: **L. PASINATI** on the obv. of a medal commemorating the Plague at Tivoli, 1856, as well as on a series of commemorative medals of mint about the Sede Vacante of 1823. •

PASINATI, PAOLO (*Ital.*). Contemporary Sculptor and Medallist, residing at Rome. By him is a Portrait-medal of Volta, 1884.

PASINGER, HANS (*Austr.*). Mint-master at Landshut, *circ.* 1442. Several other members of the same family were employed at the mint about that time in various capacities.

PASQUALIGO, FRANCESCO (*Ital.*). Mint-inspector at Venice, 1741. His initials occur on the coinage.

PASQUIER, ADAM (*French*). Engraver, who was working *circ.* 1548-1551. He is mentioned in 1551 as assisting Marc Béchot, Engraver general, in the confrontation of the current Deniers of the Mint of Bayonne.

PASSAGLIA (*Ital.*). Gem-engraver of the eighteenth century, who flourished at Rome, and produced many works after the antique. Kings says: "A lieutenant in the Papal guard, he has surpassed every modern, except perhaps Rega, in attaining to not merely the antique spirit in design, but even the peculiar all but inimitable antique touch in the execution. Of the former, his Centaur vanquished by a Bacchante is a conspicuous proof; of the latter, his Cupid crossing the waves on his own quiver, masted with an arrow, and steered with his bow. The sinking of the intaglio and the finishing of the details with the diamond point, is entirely after the Greek technique. Though plainly signed with the artist's name (disguised in Greek letters, ΠΑΖΑΛΙΑΣ), these works have been received and published as indisputable antiques". ('Spilsbury Gems').

BIBLIOGRAPHY. — King, *Antique Gems and Rings*, 1872, p. 438.

PASSAMONTI, S. (*Ital.*). Sculptor, Medallist, Gem-, and Coin-engraver at Rome, during the second and third quarters of the nineteenth century. He was a pupil of Canova, and for some time occupied the post of Chief-engraver at the Mint of Rome. One of his finest productions is a cameo in onyx, representing Jupiter defeating the Titans, which he exhibited at the Great Exhibition, London, 1871. I have also noticed his signature on the Annual medal of 1851 of Pope Pius VII., commemorating the Ratification of the new Code of Laws, and on two Portrait-medals of Antonio Canova, 1816.

PASSE, SIMON; also **VAN DE PAS** or **PASS, PASSAEUS** (*Dutch*). A famous Copperplate Engraver, born about 1590 at Cologne; died at Copenhagen some time before 15. July 1647. He was a son of Crispin (or Crispiaen) van de Pas (or Passe), 1565?-1637, a celebrated Engraver in the Netherlands, and a brother of Crispin, who worked in Paris, and later at Amsterdam, and of William, who also found employment in England.

Simon Passe removed with his father to Utrecht in 1612; he learned the art of engraving under him, and amongst his earliest works, mentioned by Lionel Cust, are Portraits of Henry, prince of Wales, dated 1612; Sir Thomas Overbury, 1613; and a few other engravings, including a portrait of Goltzius, 1614. About 1616 he settled in London. In that year he executed an equestrian portrait of Anne of Denmark, with portraits of various courtiers. In 1618 he contributed to the 'Baziliwlogia' in 1618, and 'Herwologia' in 1622. From Nicholas Hilliard he received a licence to engrave

counters of the Royal Family. After leaving England, in 1622, Simon Passe entered the service of the king of Denmark, who appointed him his Chief Engraver, and under whose protection he remained till his death.

Simon Passe's work was continued by his pupils, John Payne, and David Loggan.

Of his numerous prints, his Portraits are the best; but he engraved also several sacred subjects, frontispieces, and other plates for books, some of which are signed *R.* Williamson's ed. of Bryan's *Dictionary of Painters*, 1905, gives the following as his most esteemed prints: Queen Elizabeth; full length; — James I., crowned, sitting in a chair; — Similar, wearing hat; — Charles I., when Prince Charles; — Anne, Queen of James I., on horseback, with view of Windsor; — Prince Henry with a lance; — Philip III., King of Spain; — Maria of Austria, his daughter (two varieties); — General Edward Cecil, son of the Earl of Exeter; — George Villiers, Duke of Buckingham; — Launcelot Andrews, Bishop of Ely, 1618; — William Burton, physician, 1620; — Robert Carr, Earl of Somerset; — Frances Howard, Countess of Somerset; — Francis Manners, Earl of Rutland; — James Hay, Lord Saley, afterwards Earl of Carlisle; — Thomas, Earl of Arundel; after Mierwelt; — Sir Walter Raleigh; — John King, Bishop of London; — Sir Thomas Smith, ambassador to Russia; — William, Earl of Pembroke; after Van Somer; — Richard, Earl of Dorset; — Archbishop Abbot, with a View of Lambeth; — Robert Sidney, Viscount Lisle; — Charles, Earl of Nottingham; — Mary Sidney, Countess of Pembroke; — Henry Wriothesley, Earl of Southampton; — Edward Somerset, Earl of Worcester; — Count Gondomar, Spanish ambassador to the English Court; — Frederick Henry, Prince of Orange, inscribed *Liberum Belgium*; — Large Head of Christian IV. of Denmark; — Sir Thomas Overbury; — Captain John Smith; — Four whole length Portraits of Dukes of Burgundy; John the Intrepid, Philip the Bold, Philip the Good, and Charles the Rash; — Christ with the disciples at Emmaüs, &c.

Walpole adds a number of others, some about the Engraver of which he was not quite certain.

Most of the Counters issued during the reign of James I. were produced by Simon Passe, who had received a licence from Nicholas Hilliard (*q. v.*) "These Counters", says Mr. H. A. Grueber, "are stamped in imitation of engraving. They were used as Markers or Counters "for reckoning and for play". They appear to have been issued in sets of thirty-six, composed either of pieces of different types or of repetitions of the same type. The period over which the issue of these pieces ranges is from 1616 to 1638, the earlier date corresponding with that when Simon Passe commenced his portraits of various members of the Royal Family and others (*Med. Ill.*, I, 375).

These Counters comprise the following Portrait-pieces. James I. and Prince Charles (several varieties); — Charles I. and Henrietta Maria (sev. var.); — Gustavus Adolphus of Sweden, and his Queen Maria Eleonora; — Set of thirty-six Portraits of Sovereigns of England, from Edward the Confessor to Charles I., and others of Henry, Earl of Darnley; Mary, Queen of Scots; Anne of Denmark; Henry, Prince of Wales; Henrietta Maria, Queen of Charles I.; Charles (II), as Prince of Wales; Frederick and Elizabeth of Bohemia, and their son, Charles Louis; — Set of thirty-six Portraits of English Sovereigns, and others of Philip II. of Spain; Henry IV. of France; Marie de Medicis; James (II) as Duke of York; Frederick and Elizabeth of Bohemia as Count and Countess Palatine; Bernhard, Duke of Saxe-Weimar, &c. Some of these Counters bear dates posterior to Simon Passe's sojourn in England, and are probably not by him, but by his pupils. Many were executed at a later date, after his originals. The earliest seem to have been engraved by hand, and are of great beauty and value.

Of greater merit still are Passe's Medallion Portraits, engraved, or stamped in imitation of engraving, on oval silver plates, many of which bear the artist's signature: *Si. Pas. sc.*; — **S. P. sc.**; — *Simon Passaeus sculp.*; — *Si. Pa. fec.*; — *S. P. sc.*; — **S. P.**; — *Simon Passaeus fecit*; — *Sim: Passaeus sculpsit*; — *Simon Passaeus sculpsit* Lo=, etc.

Among these are: Portrait-plaque of Queen Elizabeth, copied from a miniature by Isaac Oliver; the Queen is in the dress that she wore when she went in state to St. Paul's after the defeat of tel

Spanish Armada. The inscription is said to have been the impromptu production of a Westminster scholar, Elizabeth herself having proposed her armorial bearings as the subject of an epigram. Another scholar deserved much credit for his prompt translation:

"May Juda's lyon and the root of Jesse.
Protect thy Lyons and thy flowers, Sweet Bess."



Queen Elizabeth; Engraved Plaque by Simon Passe.

There are varieties; — James I.; obv. Bust, three-quarters to r.; R. Shield of arms (Two varieties; one signed: SP (in mon.) fe., and the other, *Simon Passaeus sculp.*); — Another; King wears hat; —



James I., Anne, and Prince Charles, 1616.

Queen Anne; obv. Bust, three quarters to l. R. Armorial shield of Anne (Varieties exist made after this at a later date); — Charles, Prince of Wales, 1616 (2 var.); — James I., Anne, and Prince Charles, 1616



Prince Charles of Great Britain, 1616.

(illustrated); — Frederick, Count Palatine, Elizabeth, and son, 1616 (a specimen in the Erbstein Sale, May 1908, was purchased by Messrs Spink for 500 Marks; — Maria, Infanta of Spain, 1616 (signed ;

Simon Pass: fecit Lond.); — George Villiers, Marquis of Buckingham, 1618; — Richard Sackville, Earl of Dorset; — Uncertain Portrait: R. Motto on scroll: VINCENTI DABITVR (*Med. Ill.*, I, 232.94); — Henry IV. of France, and Marie de Medici, 1624 (signed on both sides; a fine specimen occurred in the Pichon Sale, 1897); — Charles I.; obv. Bust, three quarters to l.; no R.; — Charles I., as Prince Charles, 1616 (illustrated); — Maurice, Prince of Orange, 1616; — James I. and Prince Charles, counters (sev. var.); — Phoenix Medalet of Elizabeth, *circ.* 1590 (by Passe or Hilliard); — Charles I. (as Prince of Wales), 1626 (a specimen in the Berlin Museum, signed: *Si. Pa. fec. anno 1626*. Nagler, *Mon.* V, 17.100); —

There exists a large number of imitations of these Plaques by Simon, some even in gold. His style was copied by other artists of the seventeenth century and later. A medalet in the British Museum,



Gustavus Adolphus, Plaque after Passe.

with the portrait of Gustavus Adolphus of Sweden, of the same style and work, bears W S in monogram, which may represent the initials of the artist Walter Schultz. A Portrait-plaque of the same King, unsigned, and also after Passe, was formerly in the Schultze, and Wunderli von Muralt collections, and is now in that of Messrs Spink and Son L^d.

It has been suggested that Simon Passe's Plaques were originally intended for printing plates. Some appear to have been engraved by hand, and others were struck in imitation of engraving. Excepting the counters, his works are very rare, and obtain high prices.

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PASSE, WILLIAM (*Dutch.*). Son of Crispin de Passe, and brother of Simon; born at Utrecht in 1590; resided the greater part of his life in England, and lived until about 1660. Amongst his copper-plates are: James I. and his family; — James I. with Henry, Prince of Wales; — Robert Dudley, Earl of Leicester (oval); — George Villiers, Duke of Buckingham; — Robert Devereux, Earl of Essex, on horseback; — Frances, Duchess of Richmond and Lenox; — Christian IV. of Denmark, and Frederick of Holstein; — George Chapman; — Sir John Haywood (signed: *W. Pass f.*); — Sir Henry Rich; — Darcy Wentworth, 1629; — The King and Queen of Bohemia and four of their children (signed: *Will. Pass fecit, ad vivum figurator, 1621*); — The count Palatine's family.

These Copper-plates have a medallion character.

BIBLIOGRAPHY. — *As above.*

PASSENI, JAKOB (*Boh.*). Mint-master at Prague, 1621, and Neisse, 1622. In contemporary documents he is styled: "Eltisten der Prager Juden". To these Jews of Prague have been assigned a number of large thin gold medals, with more or less faithful portraits of Constantine the Great, Charlemagne, Louis XII. of France and Queen Anne of Brittany, Queen Eleonora of Portugal, Henry VII. of England and Elizabeth Woodville, Charles V., &c.

PASSERI (Ital.). Antiquary, born in 1694, died in 1780, who is known for his forgeries of Italic bronze bars of the latter epoch of the heavy copper coinage. Some of his imitations and concoctions are described in *Num. Zeitschrift*, 1905 (H. Willers, *Italische Bronzebarren aus der letzten Zeit des Robkupfergeldes*).

PASSERO, BERNARDINO (Ital.). Sculptor and Medallist, who was working at Rome in the last quarter of the sixteenth century. In conjunction with Bartolommeo Argenterio, of Turin, he executed about 1582 Portrait-medals of Pope Gregory XIII., which were intended to be placed in the foundations of the College of Jesuits. Bertolotti, *Artisti subalpini in Roma*, informs us that Passero made three of these medals and Argenterio two. These are no doubt, says Armand, the medals described by Bonanni (nos 47-57): 1. Bust of Gregory XIII.; *R.* Abraham counting his 300 soldiers; — 2. *R.* Inscription in nine lines: SACERDOS. MAGNVS., &c.; — 3. *R.* Religion enthroned and surrounded by allegorical figures representing Theology, Mathematics, Philosophy, and Poetry; — 4. *R.* Gregory XIII. enthroned blessing Jesuits; — 5. *R.* GREGORIO PASTORI OPTIMO, &c. God appearing to the kneeling Pope; in front, a flock of sheep, and tiara.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, III, 1887. — I. B. Supino, *II Medagliere Mediceo*, Firenze, 1899. — Blanchet, *op. cit.*

PASSY, PAPIN DE (French). Mint-master at Beaucaire, in conjunction with Simon Chastellain, 1418-1423. They struck there Florettes, with the distinguishing mark of a small Gothic *b* between the crosslet and word *KAROLVS*. The Beaucaire mint was opened by the Regent in 1418 and closed, 4. November 1423.

BIBLIOGRAPHY. — E. Faivre, *État actuel des Ateliers monétaires français et de leurs Différents*, Paris, 1894.

PASTA, PIETRO (Ital.). Mint-master at Venice, 1759.

PASTELES (Span.). Contemporary Sculptor and Medallist of Madrid, by whom is the War Medal, with bust of Alfonso XIII., granted by the Spanish government for the "Campaign of Luzon", 1896/97.

PASTI, MATTEO DE' (Ital.). Medallist, Sculptor, Painter, and Architect of the fifteenth century. He was born at Verona, circa 1420, and died about 1490. His father was the Magister Andrea da Verona. He appears to have received a careful education, and was not only a distinguished humanist but also a clever orator. The first mention of his name occurs in 1441, in which year he was residing at Venice and wrote to Pietro de' Medici, son of Cosmo the elder, and father of Lorenzo the Magnificent. In 1444 we meet him at Ferrara with his teacher, Pisano. There he executed "the portrait — so characteristic in its ugliness — of the tutor of princes, the renowned Greek scholar Guarino, then in his seventy-fifth year, and like himself a native of Verona". In the following year, the artist accompanied Pisano to the Court of Sigismondo Malatesta at

Matteo de' Pasti's medals are variously signed: **MATHEVS PASTVS**; — **MATTHEVS DE PASTIS**; — **MATHEI DE PASTIS OPVS**; — **MATTHAEI PASTII OPVS**, &c.

These medals are: Leo Baptista Alberti, Florentine architect, 1404-1472; 93 mill. signed: **MATTHAEI PASTII VERONENSIS OPVS**; — Guarino of Verona, writer, 1370-1460; 92 mill. (**MATHEVS DE PASTIS F.**); — Jesus Christ; 93 mill. (**OPVS MATTHAEI PASTI VERONENSIS**); — Timoteo Maffei, archbishop of Ragusa, † 1470; two types: 92 and 29 mill.; — Benedetto de' Pasti, brother of Matteo; 90 mill.; — Sigismondo Pandolfo Malatesta, lord of Rimini, 1417-1432 † 1468; 12 varieties: 1. Uniface Medallion, 115 mill.; — 2. *R.* The Castle of Rimini, CASTELLVM SISMONDVM ARIMINENSE MATHEVS PASTVS V FECIT;



Sigismondo Pandolfo Malatesta.



Guarino of Verona (reduced).

Rimini, and remained there until 1483, when he returned to his native city. His reputation spread as far as Constantinople, whither he was summoned by the Sultan Mohammed II. *ad se pingendum effigendumque* but he did not get further than Candia. At Rimini he superintended the building of the Temple of Fame of Malatesta, designed by Leone Battista Alberti, of San Francesco.

83 mill.; — 3. The Castle of Rimini; diam. 83 mill. (*illustrated*); — 4. The Castle of Rimini, CASTELLVM SISMONDVM ARIMINENSE M' CCCC XLVI; 83 mill.; — 5. Strength seated facing on throne between two elephants' heads, and holding broken column; ex.: M.CCCC.XLVI; 83 mill.; — 6. Similar to n° 4, but with obv. legend: SIGISMUND PANDVLFVS MALATESTA PAN F PONTIFICII EX IMP; 83 mm. — 7. Similar to n° 5; obv. legend: SIGISMONDVS P'D MALATESTIS S'R ECL C' GENERALIS; — 8. Obv. as last; *R.* O'M'D'P'V M.CCCC.XLVI. Shield, helmet and crest of Sigismondo; 43 mill.; — 9. Similar, without the artist's signature: O M D P V; — 10. Obv. SIGISMONDVS PANDVLFVS MALATESTA. Bust to l.; *R.* PONTIFICII EXERCITVS IMP M CCCC LVII. Hand holding palms; 11. *R.* Façade of St. Francis Church at Rimini; dated M.CCCC.L; diam. 40 mill.; — 12. Portrait-medallion, uniface, with obv. legend: SIGISMONDVS PANDVLFVS MALATESTA PAN F POLIORCITES

ET IMP' SEMPER INVICT.; 90 mill.; — Isotta de' Rimini, concubine, and fourth wife of Sigismondo Pandolfo Malatesta, 1417-1456 + 1470; 8 varieties: 1. Bust to r.; R. Elephant to r.; diam. 84 mill.; illustrated; — 2. Similar, with rising sun instead of artist's name; 84 mill.; — 3. ISOTTAE ARIMINENSIS. Bust to r., without veil; R. M'CCCCXLVI. Elephant to r.; 83 mill.; —



Isotta de' Rimini.

4. Obv. as n° 1.; R. OPVS MATHEI DE PASTIS V' M'CCCCXLVI. Angel holding a wreath; 41 mill.; — 5. Similar, without the legend on R. but date; — 6. R. ELEGIAE. Closed book; 41 mill.; — 7. Similar, but with date on obv. M'CCCCXLVI and different legend; — 8. ISOTE ARIMINENSIS FORMA ET VIRTUTE ITALIAE DECORI. 1447. Bust to r., with veil behind head; R. The Malatesta Rose, and monogram of Matteo de' Pasti; diam. 85 mill.

C. Von Fabriczy's appreciation of Matteo de' Pasti's work deserves quotation here: "Some of the artist's early Veronese works, as the medals of Maffei and Benedetto Pasti, in their vigorous realism, approach much more nearly to Pisano than do his later productions. On the whole, we cannot agree with Friedländer and Heiss who among all the masters of the Quattrocento rank him second only to Pisano. Goethe forms a more just estimate, when he finds him distinguished by tenderness, repose, simplicity, naïveté as well as great carefulness, almost amounting to timidity, in the presentation of his details. His portraits in general have not the vivid life and the grand ideal cast of those of his master: rather do they show for the most part a certain limitation in conception and a dryness of modelling. But it is especially in the reverses that he proves himself far inferior to Pisanello in

inventive genius and overflowing wealth of composition, as also in technical finish in the treatment of the relief; indeed, in these respects he becomes sometimes flat and insignificant. When he attempts an entirely ideal subject he degenerates into feebleness and prettiness, as we see by his medal of Christ. Nevertheless in moments of inspiration he produced one or two such masterpieces as the finely finished head of Sigismondo as "Poliorcetes semper invictus", a valuable and unique specimen in the Berlin Cabinet, and the best of all the medals which Pasti made of the tyrant of Rimini". For, as was proper, our artist was obliged to place his highest talent at the service of his lord and his house; and thus, as products of his Renaissance period, we possess besides the medal of Alberti, only medals of Malatesta (and there are a dozen) and of the lady who was first his mistress and afterwards his wife, Isotta degli Attri (of whom there are eight different portraits). Divinised by Sigismondo in a monument erected to her during her lifetime with the inscription, "Divae Isottae Sacrum", celebrated by him and by the swarm of dependent poets in the elegies of the "Isottaei" on account of her intellectual excellences no less than of her personal charms, Isotta nevertheless on Pasti's medal appears to us in by no means so extraordinary a light. In her features we can trace kindness and enjoyment of life, and can perceive the expression of an intelligent mind; but we search in vain for greatness or the stamp of princely nobility, and are still more unwilling to allow her the charm of intoxicating beauty. The elephant, however, which appears so frequently on the reverse of her medals, symbolises her ruler and husband; he had chosen it with the motto, "Elephas Indus Culices Non Timet", for his device, or "impresa", as it was called in the Quattrocento. Here also the Weimar dilettanti have allowed themselves to be carried away in their enthusiasm, when they call the medal of Isotta, "as we may say, unique in feeling, sincerity, and attractive antique simplicity of representation."

Mr. Hill in his review of Von Fabriczy's work in the *Numismatic Chronicle*, 1903, p. 191, remarks: "The medallist who generally ranks next to Pisanello, Matteo de' Pasti, fares rather ill at Herr von Fabriczy's hands. True, he is a bad second to Pisanello, but the man who could produce the medals of Guarino and of Isotta da Rimini, and the view of the Castle of Rimini on the reverse of the medal of Sigismondo Malatesta, is a genius of high order. The Castle of Rimini is without doubt the finest representation of any architectural subject — no easy task — in the whole range of medallist art, and it is unfortunate that it is omitted from the illustrations in this volume. Matteo de' Pasti is however the only important artist in whose case we feel that the writer's appreciation is anything but just."

Supino gives some further interesting information on Matteo de' Pasti's life, and states that the artist and his brother Antonio were both in the employment of Sigismondo Pandolfo Malatesta. In 1441, Matteo was residing at Venice, wherefrom he wrote to Piero de



Leo Baptista Alberti, by Matteo de' Pasti.
($\frac{1}{2}$ of the actual size).

Medici, father of Lorenzo the Magnificent, "intorno a certa sua scoperta per applicar l'oro ai dipinti e alle pitture dei Trionfi del Petrarca" (*Il Medagliere Mediceo*, p. 23).

"Pasti's most successful medallist productions were made in the service of Sigismondo. The portrait medal with the Rocca Malates-

*

tiana on the reverse is indeed his masterpiece. For it stands quite alone among his medals in combining with a fine obverse a really successful and original reverse composition. The medal bears a fine profile bust of Sigismondo. Still, to the eye fresh from Pisanello's portrait of the same man, Matteo's is a comparatively tame production. It lacks the fire and spontaneity of the great medallist's work; its effect is more formal; one doubts whether it can be as good a portrait, seeing the way in which the contour of the head is accommodated to the circular field. A little more, and we should say that the style was petty. On the reverse, however, is a design the merit of which has hardly been adequately appreciated. This is the Rocca Malatestiana, in commemoration of the completion of which in 1446 the medal was cast. No representation of a piece of architecture on any other Italian medal can compare with this splendid mass. Doubtless Pasti's practical experience as architect and painter helped him to obtain this surprising effect of solidity and depth" (G. F. Hill, *Pisanello*, 1905, p. 229).

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PASTORINO (PASTORINO DE' PASTORINI) (*Ital.*). Painter, Coin-engraver, and Medallist, son of Giovanni Michele de' Pastorini, a shoemaker of the neighbourhood of Siena, was born about 1508. He died at Florence, 6. December 1592, and was buried there in Santa Maria Maggiore. In his early years he was a pupil of Guillaume Marcillat, a celebrated French painter on glass, who ended his life in that town. Between 1531 and 1548 he was often employed in that art both at Siena and Rome. Among his works of this kind is the great window over the door of the cathedral of Siena.

"Not until much later", says Von Fabriczy, "did it occur to him to model portraits in wax, which he afterwards painted, and to try his hand also in casting medals and engraving dies. From 1552 onwards we find him at the mints of Parma, Reggio d'Emilia, Ferrara (where he was Master of the Mint, 1554-1559, under Ercole II.) and Novellara (1574), until in 1576, after a short stay at Bologna, he entered the service of the Grand-Duke Francesco



Hieronima Sacrata.

of Tuscany as "maestro di stucchi" (stucco-worker), with a yearly income of 120 ducats. He never again left Florence during his life time, and died on 6. December 1592, about 84 years old. In the

1. And yet how much of the essential character of the despot has been sacrificed in Pasti's conception, when compared to Pisano's medal! Notice the outline of the skull altered to adjust it to the circular form of the medal, the elegant crimping of the hair, the foppish laurel-wreath, which almost transform the fierce tyrant into a *petit-maitre* of the Quattrocento! (Note by G. F. Hill on p. 44 of Mrs. Hamilton's translation of Fabriczy's *Italian Medals*.)

number of his medals, the dates of which lie between 1548 and 1578 (which does not, however, exclude the possibility that other undated medals may have been produced both earlier and later), he surpasses all other companions in his craft; we are acquainted with 190 pieces (of which about two dozen are merely attributed to him), and the number is constantly increased by others coming to light. The greater portion of them are signed with his initial, and almost all are devoid of reverses. He herein gives expression to a change, which had been introduced into the character and object of medals. The custom was abandoned of associating the portrait with the attributes or achievements in which the person depicted had outshone his contemporaries, or with any act of his life that would have assured him the remembrance of after generations. Even without such qualifications men considered themselves worthy of being immortalized in bronze, and demanded from the medal nothing more than a portrait. The medal, in fulfilling this demand,



Ariosto.

now sacrificed the more dignified and monumental stylistic treatment, which we so often encounter in the masterpieces of the Quattrocento, to a more intimate portraiture of the individual. Not only does it reproduce the portrait in a version as close as possible to life, but it seeks by the most accurate fidelity in the details of dress and ornament to apprehend and bring out its connection with the world around. This character, besides a highly developed feeling for grace, attractiveness, and sensuous charm in



Titian.

the presentation of the likeness, as well as of taste in arrangement, impresses itself on the works of Pastorino and explains their popularity both in former and in present times. On the other hand,



Atalanta Donati.

they almost entirely lack the depth of conception, the force, the feeling of throbbing vitality, which so thrill us in his predecessors. "What a portrait! but, alas! a portrait only," are we tempted to exclaim in the presence of his highest creations, which — and this

is equally characteristic both of the period and of the artist — for the most part celebrate female beauty in named and unnamed, known and unknown models. The few examples which we have chosen from the works of the master may serve to elucidate and justify what we have said.

"The busts of the two great celebrities Ariosto and Titian belong to his best works, thanks to their unassuming simplicity and the absence of that affected pose which detracts from the impression conveyed by so many of Pastorino's male portraits. The softly defined head of Atalanta Donati, a Siense poetess of the middle



Girolama Orsini.

of the sixteenth century, shows how the artist occasionally allowed himself to be influenced by the example of antique gems. On the other hand the matronly head of Girolama Orsini, wife of Pierluigi Farnese, the dissolute son of Paul III., and first Duke of Parma and Piacenza, with the picturesquely draped widow's veil over her head, has the appearance of an impression from the life; and that of the otherwise unknown Beatrice da Siena is entirely modern both in conception and costume. The last named medal has, moreover, a reverse, utterly banal, it is true. In the gentle, innocent countenance of the youth Battista Guarini, we can scarcely foresee



Beatrice of Siena.

the man who was to become the refined author of the formerly much admired Pastor Fido...." (*Italian Medals, English edition*, pp. 145-149).



Battista Guarini.

Vasari says of Pastorino that "he has copied all the world and persons of all kinds, great nobles, distinguished artists, and persons unknown or of low degree..." (*Mrs Foster's transl.*, III, p. 484).

"Pastorino", remarks Mr. Keary, "confined himself almost exclusively to portraiture and very nearly perfected this branch of the art. A very large number of his works are known, chiefly lead proofs without reverses, cast, but so finely that they seem at first sight as if they had been struck. Delicacy rather than vigour is the

artist's forte; he succeeds well with portraits of women and boys." (*Guide*, p. xvi.)

The best known medals of Pastorino are: Antilia of Siena; — Lodovico Ariosto (*illustrated*); — George of Armagnac, 1554, archbishop of Toulouse, 1562, and Avignon, 1577; — Francesco Baiardi, of Parma, 1556; — Julia Barattieri, wife of Francesco Baiardi, 1556; — Evangelista Baroni, 1557; — Baldassare Basta; — Beatrice of Siena (*illustrated*); — Cornelio Bentivoglio, 1557. This medal exists with five varieties of reverses, which are not by Pastorino; — Annibale Bentivoglio, 1559; — Laura Sessi de Boiardi; — Michele Bonelli, 1570, cardinal (*illustrated*); —



Cardinal Michele Bonelli, 1570.

Gianfrancesco Boniperti; — Alessandro Bonzagna, and his second wife Cicilia, 1553; — Caterina, and her son, Flaminio Bonzagni; — Charles of Bourbon-Vendôme, cardinal, 1555; — Paolo Emilio Brenieri, 1559; — Costanza Buti; — Leonora Calcagnini (1524-†1595); — Antonio Caraffa, 1556; — Carlo Caraffa, 1557; — Camillo Castiglione, 1561; — Virginia Mazzatosta de Castro; — Flaminia Coccea; — Girolama Colonna; *R.* Pudicitia; — Cornelia Colonna Savelli; — Contessa of Siena; — Cornelia Siciliana; *R.* Truth unveiling herself; — Tiberio Crispi; *R.* Ο ΣΟΦΟΣ ΠΑΝΤΑ ΔΟΥΛΟΙ—*P.* Time in chariot drawn by a bull and horse; — Francesco Cruciano; — Atalante Donati (*obv. illustrated*); — Ercole II. d'Este, fourth Duke of Ferrara, Quarter Scudo, 1559, signed *P.*; *R.* SVPERANDA OMNIS FORTVNA. Patience standing; —



Vitale Gemelichio.

Eighth Scudo, 1559; *R.* TVA DEXTERA DNE. St. George and the Dragon; signed *P.*; — Eighth Scudo, 1554; *R.* Standing figure of Patron Saint; signed *P.*; — Eighth Scudo, undated; *R.* EXALTAVIT ME DEXTERA DNE. Shield of arms; signed *P.* To these coins, which all bear Pastorino's signature, should probably be added many others, unsigned, which the artist engraved during his mint-mastership at Ferrara, from 1554 to 1559; — Ippolito II. d'Este, cardinal of Ferrara, 1554; — Another, undated, and without

signature; — Alfonso II. d'Este, fifth Duke of Ferrara, 1556; — Another, undated, and without signature; — Half Scudo, 1564. *R.* ANIMI SVPER OMNIA; — Quarter Scudo, 1565. Both coins are signed: *P*; — Francesco d'Este, Marquis of Massa, 1554; — Niccolò d'Este, 1559; — Alfonso d'Este, Marquis of Montecchio,



Annibale d'Este, 1556.
($\frac{2}{3}$ of actual size).

1575; — Giulia della Rovere d'Este, consort of Alfonso d'Este; — Cesare d'Este, first Duke of Modena, 1575; Alfonso d'Este, Marquis of Este, 1573; — Luigi d'Este, cardinal of Ferrara, 1561;



Buonaventura Gruamonti.

— Another, undated and unsigned; — Eleonora and Lucrezia d'Este (medal probably executed in 1552); — Lucrezia de' Medici, first consort of Alfonso II., 1558; — Barbara of Austria d'Este, 1565; — Annibale d'Este, 1556 (*illustrated*); — Isabella Rammi



Leonora, Duchess of Mantua.

d'Este, 1556; — Girolama Orsini, Duchess of Parma and Piacenza, and her third son, Cardinal Ranuzio Farnese (*obv. illustrated*); — Alessandro Farnese, 1556; — Ottavio Farnese, and his consort Margaret of Austria, 1552; — Margaret of Austria; signed *P*; — Another, dated 1557; — Alessandro Farnese, third Duke of Parma, and his consort, Mary of Portugal, 1566; — Felice of Siena; —

Alessandro Fiaschi, of Ferrara; — Girolamo Florati, of Ferrara; — Fausta Forteguerri; — Pietro Fortini; — Raimond de Fourquevaux, 1556; — Henry II., King of France, 1554; — Sigismondo Fregose; — Vitale Gemelichio, 1559; — Genca; — Giulio Giordani, 1555; — Giulia of Bologna, 1555; — Contessina Goletti, 1555; — Margarita Paleologo Gonzaga, consort of Duke Federigo II. of Mantua, 1561; — Guglielmo Gonzaga, third Duke of Gonzaga, 1561; — Eleonora of Austria, consort of Guglielmo I. of Gonzaga, 1561 (*illustrated*); — Camillo Gonzaga, Count of Novellara; — Alfonso Gonzaga, Count of Novellara; — Lodovico Gonzaga, Duke of Nevers, 1559; — Aurelio Grimaldi, of Reggio, 1555; — Giulio Cesare Grossi; — Buonaventura Gruamonti, 1557 (*illustrated*); — Alessandro Battista Guarini, 1556; — Battista Guarini, 1555; — Balthasar Guttierrez, 1559; — Leonard de Harrach, 1558; — Isabella of Padua; — Livia Landucci; — Alberto Lollio, poet of Florence, 1562; *R.* Caduceus; — Another; *R.* OBVIUS VLNIS. Fortune escaping (*illustrated*); — Ursula Lopez, 1555; — Francis of Lorraine, Duke of Guise, 1557; — Charles of Lorraine, cardinal, 1555; — Louis



Alberto Lollio.

of Lorraine, cardinal of Guise, 1560; — Lucrezia; — Ippolito Malaguzzi, 1554; — Livia Marzi; — Camilla Martelli de' Medici; — Francesco de' Medici, second Grand Duke of Tuscany; — Bianca Capello de' Medici, Grand Duchess of Tuscany, 1578; — Giangaleazzo Roscio de Monte, of Lucca, 1571; — Francis of Montmorency, 1556; — Garcia Nasi, 1555 (legend in Hebrew); — Angelo Niccolini, cardinal, 1555; — Girolamo Novario, 1557; — Giovanni Antonio Novello, 1560; — Abramo Emmanuele Nurcia, 1557; — Lucrezia Salviati Orsini, 1571; — Vicino Orsini; — Egidio Pamfili; — Pompeo Pandalia; — Bartolommeo Pandalia, 1564; — Isabella Manfro de' Pepoli, 1571 (*illustrated*); — Camilla Petrucci; — Philena, of Perugia; — Elena Sforza Piccolomini; — Virginia Piccolomini; — Renea d'Este, consort of Pico della Mirandola, 1555; — Bona Sforza, Queen of Sigismund I. of Poland, 1556; — Another; *R.* FORTIS BONA PRVDENS A D MDXL; — Lodovica Felicina Rossi, 1557; — Giulio Feltrio della Rovere, cardinal

of Urbino, 1559; — Vittoria Farnese della Rovere, Duchess of Urbino; — Isabella Ruggieri; — Girolama Sacrata, of Ferrara, four varieties, two of which are dated 1560 (*one illustrated*); — Barbara Sacrata; — Gianmaria Salizin; — Giudita Santi, of Siena; — Girolamo Farnese of Sanvitale, 1556 (*illustrated*). This medal exists



Isabella Manfro de' Pepoli, 1571.

with various reverses which are not by Pastorino; — Battista Saraceo, 1556; — Gasparo Scaruffi, 1554; — Fulvia Spannocchi Sergardi, 1552; — Sforza Sforza, Count of Santa Fiora, 1555; — Mariano Sozzini, 1555; — Isabella Spagiari (*illustrated*); — Girolamo



Girolama Farnese, 1556.

Spannocchi, of Siena, 1548; — Maria Martelli of Suarès; — Galeazzo Tassoni d'Este. This medal occurs with two reverses which are not by Pastorino; — Tiziano Vecelli; — Aurelia Tolomei, of Siena; — Battista Tolomei; — Girolamo Tolomei; — Tullia Tolomei; — Giovanna Torelli; — Lelio Torelli, 1555; — Ercole Trotti, knight of Malta; — Ginevra Trotti, 1556; — Isabella Negrisoni Trotti, 1556; — Nicolosa Bacci de Vasari, 1555; — Gianbattista Vecchi, 1555, of Siena; — Virginia Vecchi, of Siena; — Baldassare Vigarani, 1544; — Francesco Visdomini, 1564; — Ercole Vitozzi; — Federigo Zuccherò, 1578; — Sixteen Female Portraits (described in Heiss under nos 143-159); — Mad. Artemitia, of Siena (in Uffizi Gallery); — Alfonso II. d'Este, fifth Duke of Ferrara; — Margaret of Austria (a variety at Florence in the Uffizi Gallery); — Francesco de' Medici, 1572; — Francesco de' Medici and Joan of Austria; — Augus. Rig. Ord. Mi. E. D., 1557; — Antonio Pucci; — Archduke Charles of Styria; — René, Count of Challant, and Sovereign Lord of Valangin (Neuchâtel) (? *Vide Revue suisse de num.*, XIII; art. by M. Georges Gallet); — Mario Ruffini († 1548); — Claudius de Valle and his wife (34 mill.); — Lelio Tolomei (35 mill.); — Marcantonio Borghesi, father of Paul V.; — Jean d'Avanson, ambassador to the court of Paul III. (signed : P.); — Cassan Ciaussi (.1556 .P.); — Bernardino Boiardi

(a companion medal to that of Laura Sessi de' Boiardi); — Girolamo, count of Corbiara; — Francesco I., second Grand Duke of Tuscany (.P. 1579); — Antonio Cortesi of San Grimignano, 1552 (R. Fable of Phaeton); — Francisco Parolaro (.P. 1553). The last eleven medals, some of which are unsigned, were published recently by Mr G. F. Hill.



Isabella Spagiari, of Reggio.

Beside these the following unsigned medals are ascribed to Pastorino, from similarity of style and treatment : Annibale Bornati; — Marc Antonio Caverzago, 1555; — Camilla Sforza Ferrero; — Giovanni Franckaert, 1563; — Giovanni Ronchegalli — Lucrezia Romana (2 var.); — Isabella di Luna; — Giulio de' Medici; —

Some medals offering uncommon analogy with this artist's work are signed $\frac{1}{2}$ which Heiss interprets in P.S.T.R. He suggests these to be earlier productions of the medallist, who after 1548 usually signed P. : Pietro Bembo; — Vincenzo Caraffa; — Ottavio Farnese and Margaret of Austria; — Maria de Rojas; — Unknown Portrait of a Lady, &c.

Müntz states that beside the coins of Ferrara, above mentioned, Pastorino prepared the dies for the Ducal coins of Ottavio Farnese from 1552 to 1554. These are described in Zanetti's work on the Coins of Parma. A Half Testoon of 1552 has on obv. OCTAVIVS. FAR. PAR. E. PLAC. DVX. Bust of Ottavio to r.; beneath : A. 1552. R. \cdot ΡΑΔΙΑ \cdot ΔΕΠΕΙΤΑ \cdot ΧΑΛΕΠΗΠΕΡ \cdot ΕΟΥΖΑ. Hercules to l. in front of a mountain. Duke Ottavio Farnese had projected to establish a Mint at Parma under the direction of Angelo Fraschini of Siena and appointed Pastorino, who was then residing at Reggio d'Emilia, Mint-engraver.

At the Borghesi Sale, Paris (May 1908) a medal of Ercole II. d'Este (1546), obv. Bust to r.; R. MIHI VINDICTAM ET EGO RETRIBVAM. The Duke, as Hercules, following a warrior, fetched 340 frs. In the same sale were a rare Biancone of Ercole II., and a Colombina, by the same artist, struck both for Ferrara.



Colombina of Ercole II.

To Pastorino is due the invention of a particular paste for the reproduction of hair and skin in wax medallions.

His name occurs in the Accounts of the Papal Mint at Rome, 1541, 43, 45-48, for various paintings on glass. Paul III. entrusted him with the execution of several stained glass windows for the Vatican. At Florence he painted the Triumph of Petrarca on a circular piece of furniture for Piero de' Medici (now in the Uffizi Gallery).

Plon describes a Portrait-medallion in coloured wax of Francesco de' Medici, by Pastorino (*Benvenuto Cellini*, p. 4). Amongst similar productions by this artist I could only find a record of the following : Duke Ottavio Farnese; — Paolo Vitelli; — Ercole II., Duke of Ferrara; — Alfonso II., Duke of Ferrara; — Barbara, Archduchess of Austria; — Lucrezia d'Este, Duchess of Urbino; — Giovanni de Mendoza, etc.

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In a recent article by Mr. G. F. Hill (*Burlington Magazine*, IX, 408-412) on some 'Medals by Pastorino da Siena' the writer says: "Where an artist of finer qualities would have suffered under the strain of over-production, Pastorino, with his extraordinary talent for direct and obvious yet withal delicate portraiture, was easily able to satisfy the steady demand for his medals. Their superficial grace won them an extraordinary popularity, and he wasted little or no time in devising the allegorical reverses for which he seems to have had no aptitude.... Pastorino's medals, with a few exceptions, fall, roughly speaking, into two classes. The larger consists of medals with a pearled border placed on a raised beading which encloses the field. They are somewhat more ambitious than the rest, are on the average of considerably greater diameter, and are more frequently signed and dated. They go down as late as 1578 or 1579 and in no case, so far as I know, bear dates earlier than 1552. One of them, however, with the portrait of Tullio Tolomei, itself undated, is proved to be not later than 1551.... The medals of the other class have no border other than a plain line, but common characteristics are found in their generally small diameter, and in a line (sometimes two lines) incised with compasses, guiding or enclosing the lettering of the circular inscription. These lines have all the appearance of having been incised before the bust was modelled; indeed it would be difficult if the bust were already modelled to use the compasses without spoiling it, and it is quite possible that the bust was modelled separately from the field of the medal and then applied to it. The existence of several medals of the same period (some perhaps by Pastorino himself) with the incised lines, but without any lettering, suggests that the lettering was *sometimes* added in the mould... These medals with the incised lines, and others of the same style, are very seldom signed, and still more seldom dated. The portrait of Girolamo Spannochi is signed and dated 1540... A small group of medals has neither the pearled border nor the incised lines. To this group belong the portraits of Alessandro Bonzagni (1553), Gasparo Scaruffa (1554) and Baldassar Vigarani (1554). — The medals of the less pretending class are the earlier... Those of the latter period of the artist's career are wonderfully clever pieces of portraiture, but they lack, in many cases, the subtlety and refinement of his earlier work."

"Master Micheli, called Pastorino of Siena," writes Bolzenthall, "is chiefly known by the invention of a durable gypsum, with which he modelled coloured Portrait-medallions direct from nature to the number of some thousands; he also carved in wood and cast in bronze. He worked a great deal from designs of Pierino del Vaga, and Vasari gives him great credit for his medals."

E. Müntz says: "Si les médailles de Cellini et de Leoni ne l'emportent en rien sur celles de leurs contemporains, celles de Pastorino sont aussi fermées que pénétrantes, d'une facture tout ensemble étoffée et souple, précise et pleine de distinction; c'est le Bronzino de l'art du médailleur." (*Histoire de l'Art*).

"Le nombre des médailles connues de Pastorino s'élève déjà à près de deux cents, et nous sommes loin certainement de les connaître toutes. Elles sont remarquables par la pureté de leur dessin, la richesse de leur composition et l'habileté savante de leur modelé. Aussi fut-il le médailleur préféré de la société élégante italienne du troisième quart du XVI^e siècle" (Heiss, *op. cit.*, p. 98).

BIBLIOGRAPHY. — A. Heiss, *Les Médailleurs de la Renaissance*, 1892. — C. F. Keary, *Italian Medals*, 1879. — Ibid., *A Guide to the Exhibition of Italian Medals in the British Museum*, 1893. — Blanchet, *op. cit.* — Dr Eug. Merzbacher, *Kunst-Medaillen-Katalog*, 1900. — Bolzenthall, *op. cit.* — Corn. von Fabriczy, *Italian Medals*, Eng. transl., 1904. — Armand, *Médailleurs italiens*, 1883-87. — I. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899. — Vasari, V, 390. — Ibid., *Commentario alla Vita di Guglielmo Marcillat*, IV, 437. — Eug. Müntz, *L'Atelier monétaire de Rome*, 1884. — Ronchini, *Il Pastorino da Siena*, Atti et Memorie delle RR. deputazioni di storia patria per le provincie modenese e parmense, vol. V, 1, 39-44. — E. Müntz, *Histoire de l'Art pendant la Renaissance*. — Kenner, *Ann. du Musée de Vienne*, t. XII, 1891. — Domanig, *op. cit.* — *Grande Encyclopédie*. — G. F. Hill, *loc. cit.*

(To be continued.)

NOTES ON THE 18th CENTURY TOKENS

Middlesex.

Dodd's Token (See Atkins, page 93, No. 215).

At the time of publishing my "Notes on the Middlesex Tokens" I was unable to discover any particulars respecting this issuer.

His name was Thomas Dodd, and he was the third son of Edward Dodd of Sheffield; first of all he was a brewer, and from 1786 to 1789 was in business as a Violin bow maker in Blue Bell Alley, Mint Street, Southwark. In or about 1790 he removed his business to New Street, Covent Garden; the shop was at the corner of Bedford Street, and it was from this address he issued the token. Here he remained until 1809 when he went to 92 St. Martin's Lane. In 1823 he once again changed his address to 3 Berners Street. The date of his death is not known, but he is reported to have been buried in St. Giles' in the Fields.

While at the last address he invented an improvement in the mechanism of the harp, where by an index plate at the head of the instrument the performer was able to tell which pedals were in use.

The maker of the now much sought after "Dodd Violin Bows" was John Dodd, the elder brother of the token issuer; he resided towards the end of his life at Richmond and was buried in the old Church there.

Middlesex,

Forster's Token (Atkins, page 93, No. 217).

William Forster was born at Brampton, Cumberland; he came to London about 1759, his first Music shop was in Duke Court, St. Martin's Lane; about 1784 he removed to 348 Strand, the address from which the token was issued. He was the publisher who first introduced Haydn's compositions to the public, during the years 1781-85.

Forster was not only a dealer in Musical Instruments, but was likewise a Maker, and his instruments are greatly esteemed at the present day. The last violoncello he ever made, was sold by auction in 1826 for forty-six guineas. He died at 22 York Street, Westminster, on Dec. 14th 1808, and was buried in St. Martin's in the Fields; at one time a monument existed to his memory but this has been removed.

William Forster (the 3rd) was a partner with his father at the Strand address; he was born 1764 and died in 1824.

Other particulars will be found in Sandys and Forster's "History of the Violin", 8^o, 1864.

Arthur W. WATERS.

CORRESPONDENCE

To the Editor of the Numismatic Circular.

Sirs,

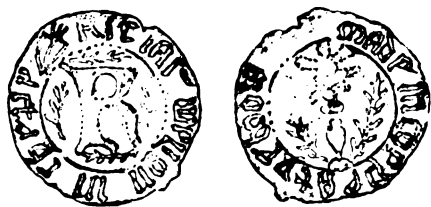
An early London Tradesman's Token.

It may be interesting to some of your readers to put on record an account of an early Tradesman's Token found in the Thames at Putney about 1890. It was bought by Mr. Archibald Chasemore and by him given to me. Made of brass and the size of a halfpenny, it bears on the obverse a gothic capital letter R surrounded by laurel (?) branches, which in their turn are surrounded by a single line, outside which comes the following legend in gothic letters: — RICHARD WEYON IN CHEPE. On the reverse is apparently a pot or vase of flowers with a branch of leaves on either side enclosed in a circle, outside which a legend in gothic letters appears reading; — AT YE BROWNE MADE IN CHEPE. I have searched in vain for this Richard Weyon, but cannot add any further information concerning this interesting piece. I suggest that it dates from Henry VII or earlier.

Yours faithfully
C Davies Sherborn.

June 15, 1908.

N. B. — We should be inclined to assign this very interesting and probably unique token to the reign of Richard III as the size



and important position given to the letter R on the obverse can be more satisfactorily applied we consider to that King's name than merely to the issuer's Christian name.

Eds.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

BRITISH NUMISMATIC

June 24. — Mr. Carlyon-Britton, President in the chair. — Elections : the Fitzwilliam Museum, Cambridge; Lieut. Col. R. W. Shipway; and Messrs. W. E. Hidden, Elliott Smith, A. W. Oke, and A. J. Doyle. — Mr. L. A. Lawrence, Director, read a paper on 'The Short-Cross and Long-Cross Coinages from Henry II. to Henry III.'. The learned paper of the late Sir John Evans, entitled 'The Short-Cross Question,' was relied on for the main arguments in reference to the coins bearing the short double cross. The classification was shown to be correct, but it was thought that some subdivision at any rate of Class IV. might simplify matters. The long-cross series of Henry III.'s money was shown to be capable of better arrangement than that given by Hawkins. Mr. Lawrence, on suggestions thrown out by the President and Mr. Fox, was able to show that the earlier group consisted of sceptreless coins, and that these were followed by the sceptred group. Subdivision of each of these two classes was made in connexion with the little pellets at times found on each side of the head. The type of coin struck by the moneyer Phelip at London and bearing and sceptre was shown to be a type rather than a peculiarity of an engraver. Coins of London of this type by two moneyers were exhibited, and of Bury St. Edmunds, also by two moneyers. The latest coin of the long-cross series was considered to be one of Durham which markedly resembled the earliest type of the coins of Edward I. The coin beginning the series was also shown and its characteristics noted. It bore no sceptre and had no mint-name, and it compared with the latest class of the short-cross coinage which preceded it. Coins of the short and long-cross periods were exhibited by the lecturer, by Mr. W. C. Wells, and the President. — Major W. Freer exhibited four war medals. — Mr. W. Charlton exhibited (1) a Parnell silver medal, bearing on the obverse a head of C. S. Parnell circumscribed with the legend "Ireland's Army of Independence 1891"; and (2) a silver medal commemorating the late Queen's visit to Ireland in 1900. — Mr. Bernard Roth exhibited a penny of Edward III.; and Dr Herbert Peck, coins of South Africa and the Channel Islands.

(Athenaeum.)

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ACADÉMIE DES INSCRIPTIONS

Séance du 11 mai.

Chaire de numismatique au Collège de France. — L'Académie propose à l'adhésion du ministre de l'Instruction publique comme titulaire de la chaire de numismatique au Collège de France : en première ligne, M. Babelon, président de l'Académie; en deuxième ligne, M. Fernand Mazerolle, conservateur du musée de la Monnaie de Paris.

**

SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE

Séance du 2 mai.

La Société reçoit communication, au nom de M. de Marchéville, d'un piéfort du denier de Philippe III et d'un petit royal dont le différent semble être le meuble héraldique des Peruzzi dont un fut maître de la Monnaie d'Arras.

M. Sallet présente un procès-verbal d'expériences faites en 1791 pour la fabrication des monnaies en métal de cloches.

M. Collombier fait voir une monnaie gauloise trouvée aux environs de Chartres; M. Bouclier, une médaille des sergents royaux dont il est fait mention dans Saint-Simon; M. Bordeaux, une médaille de Henri III expliquée dans le *Journal de l'Etoile*.

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Bolletino Italiano di Numismatica. Maggio 1908.

Pompeo Castelfranco, *Monete galliche della Transpadana*. — Adrien Blanchet, *Obole inédite de Jean XXII*. — M. Strada and P. Tribolati, *I denari di Gian Galeazzo Visconti, primo duca di Milano*. — *Varianti inedite alle monete: 1385-1402*. — La Redazione, *Le solenne duplice cerimonia di domenica 10 maggio nella Sala Maria Teresa della Biblioteca Brindense in Milano*.

O Archeologo Português. Vol. XII. Nos 9 a 12. Setembro a dezembro de 1907.

Po Francisco Manoel Alves, *O Castro de Sacoias*. — Manoel Joachim de Campos, *Moeda inédita de 2 cruzados de 1646*. — J. L. de V., *Estela sepulcral arcaica do Alto-Minho*. — Monsenhor Ferreira, *O Couto e Mosteiro de Vairão*. — Arthur Lamas, *Medalha comemorativa do casamento do Infante D. João, depois D. João VI, com D. Carlota Joaquina de Bourbon, e do da Infanta portuguesa D. Mariana Victoria com D. Gabriel de Hespanha*. — Albino Pereira Lopo, *Antiquallas trasmontanas*. — Pedro A. de Azevedo, *O castello de Braga em 1642*. — F. Alves Pereira, *A sorte dos questionarios archeologicos*. — Manoel Joachim de Campos, *O vintem de « Philippus I », Rei de Portugal*. — A. I. Marques da Costa, *Estações prehistoricas dos arredores de Setubal*. — Paul Choffat, *Exploitation souterraine du silex à Campolide, aux temps neolithiques*. — Manoel Joachim de Campos, *Acquisições do Museu Ethnologico Português*. — Pedro A. de Azevedo, *Protecção dada pelos Governos, corporações officias e Institutos scientificos á Archeologia*. — Arthur Lamas, *Noticia archeologica*. — *Catalogo dos pergaminhos existentes no arquivo da Insigne e Real Collegiada de Guimarães*. — *Necrologia*. — *Sepultura romana*. — *Onomastico medieval português*. — *Bibliographia*. — *Registo bibliographico das permutas*.

Monatsblatt der Numismatischen Gesellschaft in Wien. Juni 1908.

Über Papiergeld in Oesterreich (Fortsetzung). — Ordentliche Versammlung der Numismatischen Gesellschaft am 29. April 1908. — Besprechungen, &c.

Mitteilungen der Oesterr. Gesellschaft für Münz- u. Medaillenkunde, Mai 1908.

Der grosse anonyme Kärntner Ehipfennig von H. G. — Vereinsnachrichten. — Aufruf an unsere Mitglieder, &c.

Catalogue of Coins & Medals. Miscellaneous properties. Sale at Messrs Sotheby, Wilkinson and Hodge's rooms on June 15 to 17th 1908. 552 Lots.

Catalogue of the Collection of Naval & Military Medals, the Property of Captain A. St. Leger Glyn. Sale at Messrs Sotheby, Wilkinson and Hodge's rooms on June 19th 1908. 154 Lots.

Le Musée. Mai 1908.

O. Théatès, *Les artistes animaliers: Le Lion*. — Paul Mathey, *L'œuvre gravée de Rembrandt*. — L'amateur, *Le Carnet de l'amateur*. — A. Sambon, *Bulletin numismatique: Recueil des monnaies antiques de la Sicile: Agrigente*.

Centenario de uma Medalha da Guerra Peninsular. 1808-1908. Arthur Lamas.

Hommage de l'auteur.

The Numismatist. June 1908.

Arthur B. Coover, *The early banking institutions in the State of Connecticut*. — S. H. Hamer, *Coin Cabinets*. — Chas. Stiegerwalt, *1794 Half Cents*. — *Index of German History and small coins*. — *With the Catalogues*. — *The Chicago Numismatic Society*. — *The American Numismatic Society*. — *Obituary*. — *Decisions by the Board of Appraisers*.

I Venti Medaglioni d'Abukir. G. Dattari.

Hommage de l'auteur.

Monnaies grecques, romaines, francaises, Jetons, Médailles. Vente à Paris le 24 juin 1908. Expert, Madame V^{ve} Raymond Serrure. 238 Nos.

Revue belge de Numismatique. Tome 3^{me}. 1908.

H. Svoronos, *Leçons numismatiques. Les premières monnaies*. — Ch. Hermans, *Un piéfort inédit de Philippe II, frappé à Anvers*. — P. Bordeaux, *Documents monétaires concernant les quatre départements réunis de la rive gauche du Rhin de 1799 à 1813*.

— Ch. Gillemann et A. van Werveke, *Numismatique gantoise; Cours et prix d'acquisition à Gand (suite)*. — G. Bigwood, *Sceaux de marchands lombards conservés dans les dépôts d'archives de Belgique (suite)*. — Nécrologie: Paul-Ch. Strablin, Charles-Leopold Quintard, Charles van der Beken. — *Mélanges*. — Société royale de Numismatique.

Appunti su alcune monete bucate. Furio Lenzi.
Hommage de l'auteur.

Blätter für Münzfreunde. Juni 1908.

Ph. Lederer, *Griechische Eisenmünzen*. — R. Pust, *Joh. Valentin Andreae und die Glockenthaler*. — *Fund von Cösitz bei Cothen*. — *Fund von Regenbogenschüsselchen in Bochum*. — Numismatischer Verein zu Dresden. E. V. — Münzfreunde. — *Modernes Geld und Münzwesen*. — *Neue Münzen und Medaillen*. — *Sammlungen-Versteigerungen*, &c.

Frankfurter Münzzeitung. 1 Juli 1908.

X. Nessel, *Die Münzen der Bischöfe zu Strassburg, Hohenstaufenzeit (Fortsetzung)*. — Dr Julius Ebner, *Über Medaillen des Matthes Gebel und Meisters L.* — Dr Karl Domanig, *Zur Flötnerfrage*. — *Neue Münzen und Medaillen*. — *Kleine Mitteilungen*. — Münzfunde. — *Litteratur*. — *Versteigerungspreise*. — *Bevorstehende Versteigerungen*. — *Anzeigen*.

Catalogo di Monete antiche e Moderne, in vendita a prezzi segnate.
1. Luglio 1908. Nicolo Mayer. Venezia.

Monatsblatt der Numismatischen Gesellschaft in Wien. Juli 1908.

Über *Papiergeld in Österreich (Fortsetzung)*. — *Gesamtverein der deutschen Geschichts- und Altertumsvereine*. — *Besprechungen*. — *Verschiedenes*. — *Anzeigen*.

Gazette numismatique française. 2^e et 3^e livraisons 1907.

P. Chevreux, *Le sculpteur-médailleur Hubert Ponscarre. Biographie et catalogue de son œuvre*. — E.-L.-G. Charvet, *Médaillles et jetons de la ville de Lyon*. — A. de Boislisle, *Médaillles frappées avec l'or des mines du Dauphiné*. — *Comptes rendus*. — *Périodiques*. — *Nouvelles diverses*.

Catalogue of the valuable collection of Coins and Medals of Henry Harrison Allan Esq.

Sale by auction at Messrs Sotheby, Wilkinson & Hodge's rooms, July 7th to 10th 1908. 542 lots.

Catalogue of the Collection of Roman Coins in Gold, Silver and Bronze formed by H. Osborne O'Hagan Esq.

Sale by auction at Messrs. Sotheby, Wilkinson and Hodge's rooms. July 13th to 22nd 1908. 1145 lots.

CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

Collectors will also kindly note that every care is taken when compiling the catalogues not to overrate the condition of the pieces but to faithfully represent them according to their merits.

All orders should be sent to our West-End House, 17 and 18, Piccadilly, London, W.

(For further particulars see first page of this Circular.)

ABBREVIATIONS

A. = Gold. — R. = Silver. — Æ. = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — R. = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F. = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce. — R. = Rare. — RR. = Very rare. — RRR. = Extremely rare. — H. = Head, *Historia Numorum*. — B. = Babelon, *Monnaies consulaires*. — C. = Cohen, *Monnaies impériales*, 2^e édition. — M. = Mionnet, *Monnaies grecques et romaines*. — Ev. = Evans, *Ancient British coins*. — K. = Kenyon, *Gold coins of England*. — Hks. = Hawkins, *Silver Coins of England*. — Rud. = Ruding, *Annals of the Coinage*. Ed. 1840. — A. = Atkins, *British Colonial coins*. — T. = Tancred, *Historical Record of War Medals*. — M. I. = *Medallic Illustrations of English History*, Franks and Grueber. — Mad. = Madai, *Münzcabinet*. — S. R. = Schulthess-Rechberg *Thaler-cabinet*. — Rm. = Reimann, *Sale Catalogue*. — B. M. Cat. = British Museum Catalogue.

GREEK COINS

(Continued from col. 10743.)

PONTUS

AMISUS

55732 *Time of Mithradates Eupator*. Æ. Obv. Head of Zeus, laureate, to r. R. AMIZOY. Eagle to l. on thunderbolt, looking back, wings spread, monogram in field. B. M. Cat. Pl. III, 1. *Patinated*.

E. F. " 6 6

55733 Æ. Obv. Aegis with Gorgon's head in centre. R. AMI ZOY. Nike wearing talaric chiton with diplois advancing to r.; on her shoulder filleted palm supported by both her hands; in field, two monograms. B. M. Cat., 72. V. F. " 6 6

KINGDOMS OF PONTUS AND BOSPORUS

55734 *Mithradates Eupator* (B.C. 121-63). R. Tetradrachm. Obv. Head of King to r., diademed. R. ΒΑΣΙΛΕΩΣ ΜΙΘΡΑΔΑΤΟΥ ΕΥΠΑΤΟΡΟΣ. Pegasus standing to l., drinking, his r. foreleg raised; in the field to r., star in crescent, to r., * : the whole in ivy-wreath. Wt. : 254 grs. B. M. Cat. Pl. VIII, 7. *From the Fox Collection and the Berlin Duplicates Sale* (Cost 600 Marks). *Struck on broad plan*. E. F. 24 " "

55735 — R. Tetradrachm. Similar type. In field of rev., different monogram and date ΘΣ (206). Wt. : 255 grs. *Small plan. From the Debeke Collection*. V. F. 13 10 "

55736 — R. Tetradrachm. Similar type; monogram : ΠΚ; date, ΗΣ (208); beneath inscription, Η. Wt. : 261 grs. V. F. 14 " "

55737 — R. Tetradrachm. Obv. Head of Mithradates Eupator to r., diademed; hair flowing. R. ΒΑΣΙΛΕΩΣ ΜΙΘΡΑΔΑΤΟΥ ΕΥΠΑΤΟΡΟΣ. Stag standing to l., feeding; in field to l., star in crescent; to r., ΓΚΣ and monogram; below, Ι; the whole in ivy-wreath. Wt. : 256 grs. B. M. Cat. Pl. IX, 2. *An excellent specimen from the Imhof-Blumer Collection*. RR. E. F. 35 " "

55738 *Polemo II* (A.D. 38-63). R. Drachm. Obv. ΒΑΣΙΛΕΩΣ ΠΟΛΕΜΩΝΟΣ. Head of Polemo II to r., diademed; border of dots. R. ΕΤΟΥΣ ΙΗ. Head of Nero laur., border of dots. B. M. Cat. 4. V. F. " 15 "

55739 — R. Drachm. Similar type. Date Κ (20). B. M. Cat., 7. E. F. 1 10 "

55740 *Cotys I.* (A.D. 46-78). Æ. Obv. ΤΙ-ΚΛΑΥΔΙΟΥ ΚΑΙ-ΣΑΡΟΣ. Laureated head of Claudius to r. R. ΙΟΥΛΙΑ ΑΓΡΙΠΠΙΝΑ ΣΕΒΑΣΤΗΝ. Head of Agrippina Junior to l.; in the field, monogram of Cotys I. B. M. Cat., 8. V. F. " 5 "

55741 *Cotys II* (A.D. 124-132). Electrum stater. Obv. ΒΑΣΙΛΕΩΣ ΚΟΤΥΟΣ. Bust of Cotys II to r., diademed; border of dots. R. Laureated bust of Hadrian to r.; beneath, ΕΚΥ (425). B. M. Cat., 1. *A beautiful specimen*. F. D. C. 8 " "

55742 *Eupator* (A.D. 155-171). Electrum stater. Obv. ΒΑΣΙΛΕΩΣ ΕΥΠΑΤΟΡΟΣ. Bust of Eupator to r., diademed. R. Laureated head of Antoninus Pius to r.; in front, sword; beneath, ΗΝΥ (458). B. M. Cat. Pl. xv, 6. F. 1 10 "

55743 *Sauromates II* (A.D. 172-211). Electrum stater. Obv. ΒΑΣΙΛΕΩΣ ΣΑΥΡΟΜΑΤΟΥ. Bust of Sauromates II, diademed to r. R. Laureated head of Septimius Severus to r.; in front, pellet; beneath, ΕΡΥ (495). B. M. Cat. Pl. xvi, 1. *With loop*. F. 1 15 "

55744 *Rhescuporis III* (A.D. 212-229). Electrum stater. Obv. ΒΑΣΙΛΕΩΣ ΡΗΣΚΟΥΠΟΡΙΔΟΣ. Bust of Rhescuporis III to r., diademed. R. Laur. bust of Severus Alexander to r.; beneath, ΘΙΦ. B. M. Cat. Pl. xvii, 1. V. F. 3 3 "

55745 — Electrum stater. Obv. As last. R. * in front of the bust of Severus Alexander; beneath, ΚΦ (520). *Variety not in B. M. Cat.* V. F. 3 3 "

55746 *Rhescuporis V* (A.D. 240-276). Potin stater. Obv. ΒΑΣΙΛΕΩΣ ΡΗΣΚΟΥΠΟΡΙΔ. Bust of Rhescuporis V to r., diademed. R. Head of Philip I. to r.; in front, club; beneath, ΓΜΦ. B. M. Cat. Pl. xviii, 2. F. " 2 6

55747 — Potin tetradrachm. Obv. As last; trident in front of bust. R. Laur. bust of Gallienus to r.; in front, club; beneath, ΑΞΦ. B. M. Cat., 5. F. " 2 6

PAPHLAGONIA

AMASTRIS

55748 (3rd Century B.C.). R. Stater. Obv. Youthful male head to r., wearing Phrygian cap bound with laurel wreath; border of dots. R. ΑΜΑΣΤΡΙΕΩΝ. Female figure seated to l. on throne, wearing veil calathos, chiton and peplos; in her outstretched r., Nike to r. holding wreath; in the field, myrtle bud. Wt. : 142 grs. B. M. Cat. Pl. XIX, 2. *From the Warren Sale*. R. E. F. 13 10 "

55749 R. Stater. Similar type. Wt. : 140 grs. *Very fine style*. V. F. 12 10 "

CROMNA

55750 (1st Century B.C.). R. Hemidrachm. Obv. Head of Zeus to l., laureate. R. ΚΡΩΜΝΑ. Bust of the Tyche of the city to l., wearing turreted stephanos, ornamented with floral devices, earring and necklace; hair rolled; drapery on neck; in front, Δ. Wt. : 52 grs. B. M. Cat., Pl. XXI, 1 *var.* E. F. 2 " "

SINOPE

- 55751 (*Circ.* B.C. 480-415). **AR.** Drachm. Obv. Head of eagle to l.; beneath, dolphin (barbarous). **RL.** Quadripartite incuse square; the alternate depressions deeper, granulated and each containing a pellet. Wt. : 95 grs. *B. M. Cat.* Pl. XXI, 12. *An excellent specimen.* E. F. 8 10 "
- 55752 **AR.** Drachm. Similar type. Wt. : 86 grs. F. 3 " "
- 55753 (*Circ.* B.C. 333-306). **AR.** Drachm. Obv. Head of nymph Sinope to l., hair in sphendone, wearing necklace and earring; before head, aplustre : border of dots. **RL.** **ΣΙΝΩ.** Sea-eagle to l. on dolphin; beneath wing, **ΑΣΤΥΟ.** Wt. : 76 grs. *B. M. Cat.* Pl. XXII, 5. *With chisel cut.* V. F. 1 7 6
- 55754 **AR.** Drachm. Similar type; beneath wing on **RL.** **ΘΕΟΤ.** *B. M. Cat.*, 16. *From the Hoskier Collection.* V. F. 2 " "
- 55755 **AR.** Diobol. Obv. Head of Sinope, three quarters towards left, wearing necklace. **RL.** **ΣΙ ΝΩ.** Eagle facing, head to l. with wings spread, conventionally treated. Wt. : 22 grs. *B. M. Cat.* Pl. XXII, 10. V. F. " 13 6
- 55756 Another with smaller head of Sinope. Wt. : 23 grs. E. F. " 12 6
- 55757 (*Circ.* B.C. 306-290). **AR.** Tetradrachm. Obv. Head of Sinope to l. turreted, hair rolled; border of dots. **RL.** **ΣΙΝΩ.** Prow to l. ornamented with star; in front, aplustre; in the field, to l. monogram. Wt. : 39 grs. *B. M. Cat.* Pl. XXII, 11. V. F. " 9 "
- 55758 Another with different monogram on **RL.** *B. M. Cat.* Pl. XXII, 12. V. F. " 9 "

BITHYNIA

BITHYNIA in genere.

- 55759 *Hadrian.* **AE.** Obv. **ΑΥΤΚΑΙΣΤΡΑΙ ΑΔΡΙΑΝΟ CCEB.** Laur. head of Hadrian to r. **RL.** **ΚΟΙ ΝΟΝ ΒΕΙΘΥΝΙΑC.** Octastyle temple; in pediment, pellet. *B. M. Cat.*, 20. *From the Bunbury Collection.* F. " 14 6

CALCHEDON

- 55760 (*Circ.* B.C. 400-350). **AR.** Drachm. Obv. **ΚΑΛΧ.** Bull standing to l. on ear of corn. **RL.** Quartered incuse square, mill sail pattern. Wt. : 75 grs. *B. M. Cat.* Pl. XXVII, 5. V. F. 2 " "
- 55761 (*Circ.* B.C. 350-280). **AR.** Tetradrachm. Obv. **ΚΑΛΧ.** Bull standing to l.; in front of him, monogram. **RL.** Incuse square quartered and granulated. Wt. : 231 grs. *B. M. Cat.*, 15. F. 5 " "
- 55762 **AR.** Hemidrachm of similar type; caduceus in front of bull. Wt. : 55 grs. *B. M. Cat.* Pl. XXVII, 10. F. " 15 "
- 55763 Another, similar. F. " 10 "
- 55764 **AR.** Diobol. Obv. **ΚΑΛ.** Forepart of bull to l.; in front, monogram. **RL.** Three ears of corn issuing from one stem. Wt. : 25 grs. *Not in B. M. Cat.* R. F. 1 " "

HERACLEA PONTICA

- 55765 (*Circ.* B.C. 394-364). **AR.** Obol. Obv. Head of bearded Herakles to l., wearing lion's skin. **RL.** **ΗΡΑΚ—ΛΕΙΑ.** Club. In field, above, dot. Wt. : 18 grs. *B. M. Cat.* Pl. XXIX, 12. E. F. " 15 "
- 55766 **AR.** Obol. Similar type, crescent in field of **RL.** V. F. " 14 "
- 55767 *Trajan.* **AE.** Obv. **ΝΕΡ ΤΡΑΙΑΝΟC ΚΑΙC CEB ΓΕΡΜ.** Laur. head to r. **RL.** **ΗΡΑΚΛΕΟΤΑΝ ΜΑΤΡΟΠΟΛΙΤΑΝ.** Herakles strangling the Nemean lion (*Illustrated in the Strozzi Sale Catalogue, where the RL. is described as Oedipus and the Sphinx.*) Pierced. F. 1 5 "
- 55768 *Gallienus.* **AE.** Obv. **ΑΥ·Π·ΑΙ·ΓΑΛΛΙΗΝΟC CCB.** Laureated bust of Gallienus to r. **RL.** **ΗΡΑΚΛΗC ΝΕΟΚΟΡΩ.** Pallas helmeted standing to l. holding spear. E. F. " 17 6

NICAEA

- 55769 *Plautilla.* **AE.** Obv. **ΦΟΥΛ·ΠΛΑΥΤΙΛΛΑ·CΕΒΑ.** Bust of Plautilla to r. **RL.** **ΝΙΚΑΙΕΩΝ.** Fortune standing to l., holding spear and ear of corn. *Not in B. M. Cat. (Mionnet 150 frs.).* V. F. 4 " "
- 55770 — **AE.** Obv. As last. **RL.** **ΟΜΟΝΟΙΑ ΝΕΙΚΑΙΕΩΝ.** Tyche of the city standing to l., holding cornucopiae and patera. *From the Strozzi Sale.* F. " 9 "

KINGS OF BITHYNIA

- 55771 *Prusias I* (B.C. 228-180). **AR.** Tetradrachm. Obv. Head of King to r., diademed, with whisker. **RL.** **ΒΑΣΙΛΕΩC ΠΡΟΥCΙΟΥ.** Zeus standing to l., clad in himation crowning the name of the king with wreath held in r. hand; in l. sceptre; in the field thunderbolt and two monograms. Wt. : 260 grs. *B. M. Cat.* Pl. XXXVII, 3. R. V. F. 12 " "
- 55772 *Nicomedes II Epiphanes* (B.C. 149-95). **AR.** Tetradrachm. Obv. Head of king to r., diademed. **RL.** **ΒΑΣΙΛΕΩC ΕΠΙΦΑΝΟΥC ΝΙΚΟΜΗΔΟΥ.** Zeus standing to l., clad in himation,

crowning the name of the king with wreath held in r. hand; in l. sceptre; in the field, eagle on thunderbolt, monogram and date **ΞΕΡ** (166). Wt. : 258 grs. *B. M. Cat.*, 2. E. F. 5 " "

55773 **AR.** Tetradrachm. Similar. Wt. : 254 grs. *A rounder specimen from the H. P. Smith Sale.* V. F. 5 10 "

- 55774 *Nicomedes III Philopator Epiphanes* (B.C. 95-74). **AR.** Tetradrachm. Type as last. Date **ΠΙΡ.** Wt. : 260 grs. *Struck on small flan.* V. F. 2 13 "

(To be continued.)

ROMAN CONSULAR

(Continued from col. 10745.)

MEMMIA

- 55775 *L. Memmius L. f. Galeria* (B.C. 82). **AR.** Obv. ROMA. Laur. head of Saturn to l.; behind, *harpe*. **RL.** L. MEMMI. GAL. Venus in biga to r. crowned by Cupid.; in the field, S. B. 2. E. E. " 2 6
- 55776 *C. Memmius C. f.* (B.C. 60). **AR.** Obv. C. MEMMI. C. F. QVIRINVS. Bearded and laureated head of Romulus to r. **RL.** MEMMIVS AED. CERIALIA PREIMVS FECIT. Ceres seated to r. holding three ears of corn and torch; at her feet, a dragon. B. 9. E. F. " 7 6
- 55777 **AR.** Obv. C. MEMMI. C. F. Head of Ceres to r. crowned with corn. **RL.** C. MEMMIVS IMPERATOR. Captive kneeling, supporting a trophy. B. 10. E. F. " 7 6
- 55778 **AR.** Similar. V. F. " 5 6
- 55779 Another. V. F. " 4 "
- 55780 Another. F. " 2 6

MESCINIA

- 55781 *L. Mescinius Rufus* (B.C. 15). **AR.** Obv. Laur. head of Augustus to r. **RL.** L. MESCINIVS RVFVS. Mars helmeted, holding spear and parazonium, standing on a cippus inscribed: S. P. Q. R. V. PR. RE. CAES. B. 6. R. E. F. 1 15 "

MINUCIA

- 55782 *Q. Minucius Rufus* (B.C. 149). **AR.** Obv. RVF. Helmeted head of Roma to r. **RL.** Q. MINV ROMA. The Dioscuri on horseback to r. B. 1. F. " 1 9
- 55783 *Ti. Minucius Angurinus* (B.C. 114). **AR.** Obv. Helmeted head of Roma to r.; behind, **XL.** **TL. MINVCI C. F. AVGVRI.** ROMA. Two men on either side of Ionian column. B. 9. F. " 1 6
- 55784 — **AR.** Variety reading AVGVRI. B. 10. F. " 1 6
- 55785 *L. Minucius Thermus* (B.C. 106). **AR.** Obv. As last. **RL.** L. MINVCI ROMA. Jupiter holding fulmen and sceptre in quadriga galloping to r. B. 15. V. F. " 2 "
- 55786 **AR.** Similar type. F. " 1 9
- 55787 *Q. Minucius Thermus* (B.C. 90). **AR.** Obv. Head of Roma to l. with plumed helmet. **RL.** Q. THERM. M. F. Three warriors fighting. B. 2. V. F. " 2 "
- 55788 — **AR.** Similar type. F. " 1 6

MUCIA

- 55789 **AR.** Obv. KALENI. Conjoined heads of Honour laureated, and of Valour helmeted to r.; in the field: HO—VIRT. **RL.** CORDI. Roma and Italia shaking hands; to l., caduceus; in the field [ITAL]—RO. B. 1. F. D. C. " 9 "

MUSSIDIA

- 55790 *L. Mussidius Longus* (B.C. 43-42). **AR.** Obv. Winged bust of Victory to r., with the features of Fulvia, wife of M. Anthony. **RL.** L. MVSSIDIVS LONGVS. Victory standing in biga galloping to r. B. 4. E. F. 2 " "
- 55791 **AR.** Similar type. F. " 10 "
- 55792 **AR.** Obv. CONCORDIA. Diademed and veiled head of Concord to r. **RL.** L. MVSSIDIVS LONGVS. Two hands clasped holding caduceus. B. 5 (8 frs). S. M. " 3 6
- 55793 **AR.** Obv. CONCORDIA. Diademed and veiled head of Concord to r. **RL.** L. MVSSIDIVS LONGVS. Two personages standing on ship, the side of which is inscribed: CLOACIN. B. 6. F. D. C. " 8 6
- 55794 **AR.** Obv. Radiated head of Sol to r. **RL.** As last. B. 7. *A beautiful specimen.* F. D. C. 1 1 "
- 55795 **AR.** Similar type. E. F. " 15 "

NASIDIA

- 55796 *Quintus Nasidius* (B.C. 38-36). **AR.** Obv. NEPTVNI. Bare head of Pompey to r.; in front, trident; below, dolphin. **RL.** Q. NASIDIVS. Galley sailing to r. with rowers and pilot.; above, a star. B. 1. *An excellent specimen.* E. F. 2 17 6
- 55797 **AR.** Similar type. *Not quite so well centred.* E. F. 2 10 "

NERIA

- 55798 *Cn. Nerius* (B.C. 49). *AR.* Obv. NERI.Q.VRB. Head of Saturn tor.; behind, *harpe*. *R.* L. LENT.C.MARC.COS. Legionary eagle between two military standards. *B.* 1. E. F. » 15 »

NONIA

- 55799 *M. Nonius Sufenas* (B.C. 60). *AR.* Obv. SVFENAS S.C. Head of Saturn to r.; behind, *harpe* and vase. *R.* SEX.NONI.PR. L.V.P.F. Victory crowning the goddess of Rome seated to l. on bucklers. *B.* 1. F. D. C. » 9 »
55800 *AR.* Similar type. E. F. » 7 6

NUMITORIA

- 55801 *Caius Numitorius* (B.C. 114). *A.* Obv. Laur. head of Jupiter to r. *R.* C.NVMITORI.[ROMA]. Prow of galley to r. *B.* 2. RR. From the Imhoof Blumer Collection. F. » 10 »

NUMONIA

- 55802 *Caius Numonius Vaala* (B.C. 43). *AR.* Obv. C.N.NVMONIVS VAALA. Head of Numonius Vaala to r. *R.* VAALA. Roman warrior attacking a *vallum* defended by two foes. *B.* 2. RR. E. F. 7 15 »

(To be continued.)

ROMAN IMPERIAL

(Continued from col. 10746.)

LEPIDUS and OCTAVIUS

- 55803 *AR.* Obv. LEPIDUS.PONT.MAX.III.V.R.P.C. Bare head of Lepidus to r. *R.* CAESAR IMP.III.VIR.R.P.C. Bare head of Octavius to r. *C.* 2. var. RR. E. F. 3 10 »
55804 *AR.* Similar type. V. F. 2 10 »

MARK ANTHONY († B.C. 33)

- 55805 *AR.* Obv. M.ANTO.COS.III.IMP.III. Head of Jupiter Ammon to r. *R.* ANTONIO AVG.SCARPVS IMP. Victory advancing to r. holding wreath and palm branch. *C.* 1. E. F. 1 5 »
55806 *AR.* Another, similar type. *Finer but not quite so well centred.* V. F. » 17 6
55807 *AR.* Obv. ANTONIVS IMP. Bare head to r. *R.* CAESAR IMP. Winged caduceus. *C.* 5. F. » 3 6
55808 *AR.* Obv. ANT.AVG.III.VIR.R.P.C. Praetorian galley. *R.* CHORTIS SPECVLATORVM. Three military standards on each of which two wreaths, a buckler and a prow of galley. *C.* 6. F. » 3 6
55809 *AR.* Obv. ANT.IMP.III.VIR.R.P.C. Bare head to r.; behind, lituus. *R.* CN.DOMIT.AHENOBABVS IMP. Prow of galley; above, a star. *C.* 9. V. F. 1 » »
55810 *AR.* Similar type. F. » 12 6
55811 *AR.* Obv. M.ANTONIVS.AVG.IMP.III.COS.TERT.III.VIR.R.P.C. Bare head to r. *R.* D.TVR. Victory standing to l., holding wreath and palm-branch; all in laurel wreath. *C.* 11. E. F. 2 5 »
55812 *AR.* Similar type. V. F. 1 5 »
55813 *AR.* Obv. M.ANTONIVS M.F.M.N.AVGVR IMP.TER. Mark Anthony standing to r. in priestly garments, veiled and holding lituus. *R.* III.VIR.R.P.C.COS.DESIG.ITER.ET.TER. Radiated head of Sol to r. *C.* 13. E. F. » 15 »
55814 *AR.* Obv. M.ANTO.IMP.AVG.III.VIR.R.P.C. Praefericulum and lituus. *R.* L.PLANCVS.PRO.COS. Winged fulmen, amphora, and caduceus. *C.* 23 (50 frs.). *Has been damaged.* M. » 10 »
55815 *AR.* Obv. ANT.AVG.III.VIR.R.P.C. Praetorian galley. *R.* LEG.II. Legionary eagle between two military standards. *C.* 27. V. F. » 2 6
55816 *AR.* Similar, with LEG.III. *C.* 28. E. F. » 4 6
55817 Another. V. F. » 3 »
55818 *AR.* Similar, with LEG.IV. *C.* 30. V. F. » 3 »
55819 *AR.* Similar, with LEG.V. *C.* 32. E. F. » 3 6
55820 *AR.* Similar, with LEG.VI. *C.* 33. V. F. » 2 6
55821 *AR.* Similar, with LEG.VII. *C.* 34. V. F. » 3 6
55822 Another. V. F. » 2 6
55823 *AR.* Similar, with LEG.XII. *C.* 41. V. F. » 3 »
55824 *AR.* Similar, with LEG.XV. *C.* 47. E. F. » 5 »
55825 *AR.* Similar, LEG.XVIII.LYBICAE. *C.* 53. *Scarce.* V. F. » 10 »
55826 *AR.* Similar, with LEG.XIX. *C.* 55. V. F. » 3 6
55827 *AR.* Obv. ANT.AVG.IMP.III.VIR.R.P.C. Bare head of Mark Anthony to r. *R.* PIETAS COS. Piety standing to l., holding rudder and cornucopia; at her feet, a stork. *C.* 77. E. F. » 17 6
55828 *AR.* Obv. M.ANTONIVS IMP.III.VIR.R.P.C. Bare head to r.; behind, lituus. *R.* PIETAS COS. Piety standing to l.,

holding lighted altar, and cornucopia on which two storks. *C.* 79. E. F. 1 » »

- 55829 *AR.* Similar type. From the Bizot Collection. E. F. » 17 6
55830 *AR.* Quinarius. Obv. M.ANT.IMP. Praefericulum, lituus and raven. *R.* Victory standing to r., crowning a trophy. *C.* 82. V. F. » 6 6
55831 *Restitution by M. Aurelius and Lucius Verus.* *AR.* Obv. ANTONIVS AVGVR III.VIR.R.P.C. Praetorian galley. *R.* ANTONIVS ET VERVS AVG.REST.LEG.VI. Legionary eagle between two military standards. *C.* 83. *A desirable specimen.* F. D. C. 1 10 »
55832 *AR.* Similar type. V. F. » 17 6
55833 Another. F. » 10 »

MARK ANTHONY and OCTAVIUS

- 55834 *AR.* Obv. M.ANT.IMP.AVG.III.VIR.R.P.C.M.BARBAT. Q.T. Bare head of M. Anthony to r. *R.* CAESAR IMP. PONT.III.VIR.R.P.C. Bare head of Octavius to r. *C.* 8. *A perfect specimen. Brilliant.* F. D. C. 3 3 »
55835 *AR.* Similar type. *Almost as good.* F. D. C. 2 2 »
55836 *AR.* Similar. E. F. 1 7 6
55837 *AR.* Similar. E. F. 1 7 6
55838 *AR.* Similar. V. F. » 17 6
55839 *AR.* Similar. F. » 10 »
55840 *AR.* Similar. F. » 7 6
55841 *AR.* Similar. M. » 3 »
55842 *AR.* Obv. M.ANTO.IMP.III.VIR.R.P.C. Bare head to r. *R.* CAESAR IMP.PONT.III.VIR.R.P.C. Bare head of Octavius to r. *C.* 2. V. F. » 12 6

FULVIA

- 55843 *AR.* Quinarius. Obv. III.VIR.R.P.C. Winged bust of Victory to r. *R.* ANTONI IMP. Lion walking to r.; in the field, A NLI. *C.* 3. F. » 3 6

OCTAVIA and MARK ANTHONY

- 55844 *AR.* Medallion. Obv. M.ANTONIVS.IMP.COS.DESIG. ITER.ET.TERT. Laureated head of Mark Anthony to r.; below, lituus; all in wreath of ivy and grapes. *R.* III.VIR.R.P.C. Head of Octavia to r. on cista mystica around which two coiled serpents. *C.* 2. F. 1 5 »
55845 *AR.* Medallion. Obv. M.ANTONIVS.IMP.COS.DESIG. ITER.ET.TERT. Conjoined heads of Mark Anthony and Octavia to r. *R.* III.VIR.R.P.C. Bacchus in female dress, holding thyrsus and vase, standing on cista mystica around which two coiled serpents. *C.* 3. E. F. 3 15 »

CLEOPATRA and MARK ANTHONY

- 55846 *AR.* Obv. CLEOPAT.REGVM.FILIORVM.REGVM. Diademed bust of Cleopatra, to r.; below, prow of galley. *R.* ANTONI. ARMENIA.DEVICTA. Bare head of Mark Anthony to r.; behind, tiara. *C.* 1. F. 1 10 »

LUCIUS ANTHONY and MARK ANTHONY

- 55847 *AR.* Obv. L.ANTONIVS COS. Bare head of Lucius Anthony to r. *R.* M.ANT.IMP.AVG.III.VIR.R.P.C.M.NERVA PROQ.P. Bare head of Mark Anthony to r. *C.* 2. RR. V. F. 3 5 »
(To be continued.)

CONTINENTAL COINS

GERMAN SERIES

(Continued from col. 10748.)

PRUSSIA

- 55848 *Frederick I. (1701-1713).* *A.* Memorial ducat 1713. Obv. FRID. D.G.REX.BORVSS.EL.BR. Laureated bust to r. *R.* A REGIA AD COELESTEM. Crown on altar; ex., OBIIT.25.FEBR.SEPVLT.2.MAI.1713. E. F. 1 9 »
55849 *Frederick William I. (1713-1740).* *A.* Ducat 1730. Obv. FRID.WILH.D.G.REX.BOR.EL.BR. Bare bust to r. *R.* Crowned shield of arms; above, 1730; below, E.G.N. F. D. C. 1 1 »
55850 — *A.* Double Frederick d'or. 1739. Obv. FRID.WILH.D.G.REX.BOR.EL.BRA. Bare bust to r. *R.* PRO DEO ET MILITE. Four crowned monograms disposed in cruciform fashion around eagle; beneath, E.G.N. 1739. E. F. 2 9 »
55851 *Frederick II. the Great (1740-1786).* *A.* Ducat 1741. Obv. FRIDERICVS BORVSSORVM REX. Bust to r. *R.* 1741. Crowned ornamented shield of arms; below, E.G.N. F. D. C. 1 1 »

- 55852 — *A.* Pistole. 1750. Obv. FRIDERICVS BORVSSORVM REX. Bust to r. *R.* The Prussian eagle among throphies; above, crown; below, 1730. V. F. » 19 »
- 55853 — *R.* $\frac{1}{2}$ Thaler, 1750. Similar type. V. F. » 9 »
- 55854 — *R.* Thaler, 1751. Similar type. F. » 6 »
- 55855 — *R.* Half Thaler, 1765. Similar type. F. » 2 6 »
- 55856 — *R.* Thaler, 1766, for the Levant. Obv. FRIDERICVS BORVSSORVM REX. Laureated bust to r. *R.* MAR·BRAN·SAC·ROM·IMP·ARCAM·ET·ELEC·SVP·DVX·SILES·1766. Crowned eagle surcharged with shield of arms. Zeller, 1646. *A.* beautiful specimen. F. D. C. 4 » »
- 55857 — *R.* Thaler, 1769. Obv. FRIDERICVS BORUSSORVM REX. Laur. head to r. *R.* EIN REICHS THALER. Crowned eagle on military trophy; below, 17 A 69. F. » 4 6 »
- 55858 — *R.* $\frac{1}{2}$ Thaler, 1773. Obv. As last. *R.* 3. EINEN REICHS THALER 1773 within wreath. F. » 2 »
- 55859 — *R.* Thaler, 1774. Similar type. F. D. C. » 2 6 »
- 55860 — *R.* Thaler, 1775. Similar type. F. D. C. » 2 6 »
- 55861 — *R.* Thaler, 1777. Type as no 55857. F. » 3 6 »
- 55862 — *R.* Thaler, 1785. Similar. F. » 3 6 »
- 55863 — *R.* Thaler, 1786 (Berlin). Similar. V. F. » 4 6 »
- 55864 — *R.* Thaler, 1786 (Koenigsberg). Similar type. F. » 5 »
- 55865 Frederick William II. (1786-1797). *R.* Thaler, 1790. Obv. FRIEDR. KOENIG VON PREUSSEN. Bust to r. *R.* Crowned shield of arms, supported by two wild men; ex., EIN THALER 1790. M. » 3 »
- 55866 — *R.* $\frac{1}{2}$ Thaler, 1691. Obv. As last. *R.* 3 EINEN R. THALER. Crowned shield of arms between 17-91. V. F. » 1 9 »
- 55867 — *R.* Half Thaler, 1792. Type as no 55865. E. F. » 3 6 »
- 55868 — *R.* Thaler, 1793. Similar type. F. » 2 6 »
- 55869 — *R.* Thaler, 1794. Obv. FRIEDR. WILHELM II KOENIG VON PREUSSEN. Bust in armour to r. *R.* ZEHN EINE FEINE MARK 1794. Crowned shield of arms between laurel-branches. F. D. C. » 15 »
- 55870 Frederick William III. (1797-1840). *A.* Double Frederick d'or. 1800. Obv. FRIEDR. WILHELM III KOENIG VON PREUSSEN. Bare bust to l. *R.* Crowned eagle on military trophy; below, 1800. A. E. F. 2 9 »
- 55871 — *R.* Thaler, 1814. Obv. Head to r. *R.* VIERZENN EINE FEINE MARK. Within wreath: EIN REICHS THALER 1814 A. F. » 3 »
- 55872 — *R.* Thaler, 1818. Type as no 55870. F. » 3 »
- 55873 — *R.* Thaler, 1831. Obv. Head to r. *R.* Crowned shield within collar of the Golden Fleece. V. F. » 3 6 »
- 55874 — *R.* Thaler, 1832. Obv. As last. *R.* SEGEN DES MANSFELDER BERGBAUES, &c. V. F. » 3 6 »
- 55875 Frederick William IV. (1840-1861). *R.* Double Thaler, 1841. Obv. FRIEDR. WILHELM IV KOENIG V. PREUSSEN. Bare head to r. *R.* 2 THALER VII EINE FEINE MARK $\frac{3}{4}$ GULDEN $\frac{1}{2}$ VEREINS MÜNZE 1841. Crowned and draped shield of arms. F. D. C. » 6 6 »
- 55876 — *R.* Double Thaler, 1846. Similar type. F. D. C. » 6 6 »
- 55877 — *R.* $\frac{1}{2}$ Thaler, 1848. E. F. » 1 »
- 55878 — *R.* Double Thaler, 1855. Type as before. F. D. C. » 6 6 »
- 55879 — Another. F. D. C. » 6 6 »
- 55880 — *R.* Thaler, 1860. Obv. Head to r. *R.* Crowned eagle. F. » 3 »
- 55881 William I. (1861-1876). Coronation Thaler 1861. Obv. Conjoined busts crowned of the King and his consort. *R.* SUUM CUIQUE KROENUNGS THALER 1861. Two W's and two A's crowned disposed in cruciform fashion around eagle; four R's in the angles. F. D. C. » 4 »
- 55882 — *R.* Thaler, 1861. Obv. Bare head to r. *R.* Crowned eagle. F. D. C. » 3 6 »
- 55883 — *R.* Thaler, 1865. Similar type. F. D. C. » 3 6 »
- 55884 — *R.* Thaler, 1866. Similar type. F. D. C. » 3 6 »
- 55885 — *R.* Thaler, 1866 with laureated bust of king. F. D. C. » 4 6 »
- 55886 — *R.* Double Thaler, 1867. Type as no 55882. F. D. C. » 10 »
- 55887 — Another. F. D. C. » 9 6 »
- 55888 — *R.* Thaler, 1867. Similar type. F. D. C. » 3 6 »
- 55889 — *R.* $\frac{1}{2}$ Thaler, 1868. Similar type. F. D. C. » 1 »
- 55890 — *R.* Groschen, 1868. F. D. C. » 6 »
- 55891 — *R.* Siegesthaler, 1871. Obv. Bust to r. *R.* SIEGES THALER. Female figure representing Prussia seated facing, crowned, holding sword and leaning on shield. Brilliant. F. D. C. » 4 6 »
- 55892 — Another, similar. F. D. C. » 4 »

FRENCH SERIES

(Continued from col. 10750.)

PHILIPPE VI (1328-1350)

- 55893 *A.* Ecu d'or. Obv. Φ PHILIPPVS DEI GRA FRAN·CORVM REX. Within tressure of eight curves, the King seated on throne, holding sword and shield. *R.* Φ XPC VINCIT &c. Floreate cross within tressure of four curves; trefoil in each angle. H. 3. E. F. 1 15 »

- 55894 *A.* Ecu d'or. Similar type. E. F. 1 10 »
- 55895 *R.* Gros à la queue. Obv. Inner legend: PHILIPPVS REX. Cross with long foot dividing the legend. *R.* TVRONVS CIVIS. Castle surmounted with a crown. H. 22. E. F. » 3 »
- 55896 Another. F. » 2 »
- 55897 *R.* Gros à la couronne. Obv. Inner legend: PHILIPPVS REX. Cross, dividing the legend. *R.* FRANCORVM. Castle under crown. H. 25. V. F. » 2 »
- 55898 *R.* Double parisii. Obv. Φ PHILIPPVS REX. Crown. *R.* Φ MONETA DVPLEX. Cross fleurdelisée. H. 56. F. » 1 »

CHARLES V (1364-1380)

- 55899 *A.* Franc-à-pied. Obv. KAROLVS DEI GR FRAN·CORVM REX. King holding sword and hand of Justice, stands facing under a gothic portico. *R.* Φ XPC REGNAT &c. Floreate cross within tressure; crowns and fleurs-de-lis in the angles. H. 2. E. F. 1 7 6
- 55900 Another, of similar type. E. F. 1 5 »
- 55901 *A.* Franc-à-cheval. Obv. KAROLVS DEI GRACIA: FRANCORVM REX. The King in full armour on horseback galloping to l. *R.* Φ PC VINCIT XPC REGNAT XPC IMPERAT. Floreate cross within tressure; trefoils in the angles. Poey d'Avant, no 4910. RR. From the Mayer Sale. Lot 720. F. D. C. 5 5 »
- 55902 *R.* Blanc aux fleurs de lis. Obv. DEI GRATIA. Crowned K between two fleurs de lis. *R.* FRANCORVM REX. Cross. H. 7. V. F. » 2 6 »

CHARLES VI (1380-1422)

- 55903 *A.* Ecu d'or. Obv. KAROLVS DEI GRACIA: FRANCORVM REX. Crowned shield of arms. *R.* Φ XPC VINCIT XPC REGNAT XPC IMPERAT. Floreate cross within tressure; crowns in the angles. H. 1. F. D. C. 1 7 6
- 55904 *R.* Gros tournois. Obv. GROSVS TVRONVS. Three fleurs de lis surmounted by crown. *R.* Φ KL DI G FRACORVM REX. Cross. H. 14. V. F. » 2 6 »
- 55905 *R.* Gros aux fleurs de lis. Obv. KAROLVS FRAN·CORVM REX. Three fleurs de lis. *R.* Φ SIT NOMEN DNI BENEDICTV. Cross fleurdelisée. H. 15. V. F. » 2 »
- 55906 *R.* Gros dit Florette. Obv. Φ KAROLVS FRANCORVM REX. Three fleurs de lis under crown. *R.* As last; crown in alternate angles of cross. H. 17. V. F. » 3 »
- 55907 *R.* Gros dit Guenar. Obv. Same legends: Shield of France. *R.* Cross in alternate angles of which crowns and fleurs de lys. H. 22. E. F. » 3 »

CHARLES VII (1422-1461)

- 55908 *A.* Royal d'or. Obv. KAROLVS DEI GRACIA: FRANCORVM REX. The King holding sceptre and hand of justice standing facing; field strewn with fleurs de lis. *R.* Φ XPC VINCIT &c. Floreate cross within tressure; crowns in the angles. H. 9. V. F. 1 » »
- 55909 *R.* Grand blanc dit des Gens d'armes. Obv. KAROLVS FRANCORVM REX. In the field, K between two fleurs de lis under crown. *R.* SIT ROMER, &c. Cross. H. 18. F. » 3 »
- 55910 *R.* Grand blanc de 10 deniers tournois. Obv. Φ KAROLVS, &c. Shield of France. *R.* Cross in alternate angles of which crowns and fleurs de lys. H. 33. E. F. » 4 »
- 55911 Another, of similar type. E. » 2 »
- 55912 *R.* Grand blanc. Obv. Φ KAROLVS FRANCORVM REX. Shield of France and three crowns within tressure of three curves. *R.* SIT &c. Cross within open quatrefoil. H. 36. F. » 2 6 »

CHARLES VIII (1483-1497)

- 55913 *A.* Demi-écu au soleil. Obv. KAROLVS DEI GRA FRANCORVM REX. Crowned shield; above coronet. *R.* (Crown). Φ XPC VINCIT REGNAT ET IMPERAT. Cross fleurdelisée. F. D. C. 2 10 »

LOUIS XII (1497-1515)

- 55914 *A.* Ecu au porc-épic. Obv. Φ LVDOVICVS DEI GRACIA: FRANCORVM REX. (Anchor). Crowned shield of France supported by two porcupines. *R.* XPS VINCIT &c. Cross with trefoil terminations; with L and porcupine in alternate angles. H. 6. V. F. 1 » »
- 55915 *A.* Another, variety of legend. V. F. » 17 6
- 55916 *R.* Douzain for Dauphiny. Obv. LVDOVICVS FRANCORVM REX. Quartered shield of arms. *R.* SIT ROMER DNI BENEDICTVM. Cross in alternate angles of which fleurs de lis and dolphins. H. 35. V. F. » 2 6 »

- 55917 Another, similar. F. » 1 »
 55918 **AR.** *Bisonne of Milan.* Obv. LVDOVICVS·D·G·FRANCOR·
 REX. Crowned shield of France between two crowned
 serpents. **R.** MEDIOLANI·DVX·ET·CET. Pallium under
 crown. H. 94. V. F. » 3 6
 55919 **AR.** *Demi-parpaillote.* Obv. [LV. D.G.] FRANCOR·REX.
 Crowned shield. **R.** MEDIOLANI DVX ET C. Crowned
 shield. H. 96. E. F. » 3 6

FRANCIS I (1515-1547)

- 55920 *Ecu d'or du Dauphiné.* Obv. * FRANCISCVS : DEI : GRA :
 FRACOR : REX : E. Arms, quartered, of Dauphiny and
 France. **R.** * XPS : VINCIT ; &c. Cross fleurdelisée and
 two F's crowned. H. 20. V. F. » 1 5 »
 55921 *A. Ecu de Bretagne.* Obv. + FRANCISCVS·D·G·FRANCOR·
 REX·BRITANIE·DVX. Crowned shield of France between
 F and hermine crowned; above, a star. **R.** DEVS·IN·
 ADIVTORIVM·MEVM·INTENDE·R. Cross fleurdelisée,
 in alternate angles of which crowned F's and hermines. H. 24
 var. V. F. » 1 10 »
 55922 *Teston.* Obv. + FRANCISCVS : DEI : GRA : FRANCORVM :
 REX Crowned bust to r. **R.** NO : NOBIS : DNE : SED :
 NOI·TVO·DA : GLORIA. Crowned shield of France; on
 either side, an F crowned. *Struck at Lyons.* H. 42. V. F. » 15 »
 55923 **AR.** *Teston du Dauphiné.* Obv. + FRANCISCVS·DEI·GRA·
 FRACOR·R. Crowned bust to r. **R.** SIT·NOMEN·DNI·
 BENEDICTVM·R·P. Field quartered with arms of France
 and Dauphiny. H. 54. V. F. » 12 »
 55924 **AR.** *Teston.* Obv. (Crown). FRANCISCVS : D : GRA :
 FRACOR·REX. Bust of King to r., wearing cap.
R. (Crown). XPS : VINCIT : XPS : REGNAT : XPS :
 IMPER. Crowned shield of France within tressure. H. 59.
 V. F. » 17 6
 55925 **AR.** *Teston.* Obv. + FRANCISCVS·D·G·FRANCORVM·REX.
 Bearded bust to right, crowned, below : A. **R.** XPS·VINCIT
 &c. Crowned shield of France within tressure; below : A.
Struck at Paris. H. 79. R. V. F. » 2 2 »
 55926 **AR.** *Teston.* Obv. + FRANCISCVS : D : GRA : FRANCOR·
 REX. Cuirassed bust to r., bearded, wearing piked crown with
 fleur-de-lys. **R.** + NO NOBIS DNE SED NOI TVO DA
 GLORIA F. Crowned shield of arms within tressure; below,
 D. *Struck at Lyons by François Guilhen.* H. 81. A round coin. R.
 V. F. » 2 5 »
 55927 Another, similar. F. » 12 »
 55928 **AR.** *Teston.* Obv. + FRANCISCVS : I : D : GRA :
 FRANCORV : REX. Bearded bust to r., crowned.
R. + XPS &c. Crowned shield of France between two F's ;
 below, B. H. 89. var. V. F. » 1 15 »
 55929 **AR.** *Douzain.* Obv. Shield with tressure; crowns above and
 at the sides. **R.** Within tressure, cross in angles of which two
 crowns and two fleurs de lis. H. 52. E. F. » 3 »
 55930 Another, similar. F. » 1 6
 55931 **AR.** *Douzain de Bretagne.* Obv. FRANCISCVS·FRANCORVM·
 REX·BRITN : DVX. Shield of arms crowned between fleur
 de lys and ermine, both crowned. **R.** SIT·NOMEN &c.
 Cross in angles of which two crowned F's and two crowned
 ermines. H. 97. E. F. » 6 6
 55932 Another, similar. V. F. » 3 6
 55933 Another. F. » 2 »
 55934 **AR.** *Douzain à la croissette.* Obv. Crowned shield of France
 within tressure. **R.** Plain cross within tressure of four curves.
 F. 108. F. » 3 »
 55935 *Milan. Scudo d'oro.* Obv. (Head of St. Ambrosius) : FRANCIS-
 CVS : D : G : FRANCOR·REX : DVX : M. Crowned shield
 of France. **R.** (Visconti arms) : XPS·VINCIT : XPS·
 REGNAT : XPS·IMPERAT. Cross fleurdelisée. R. F. D. C. » 5 10 »
 55936 **AR.** *Testone.* Obv. FR·D·G·FR—ANCOR·R. Facing figure of
 St. Ambrosius, seated. **R.** (Head) MEDIOLANI·DVX·ET·
 C. Crowned shield of arms. *Gn. 5. A perfect specimen from the
 Mayer Sale.* F. D. C. » 13 10 »
 55937 **AR.** *Testone.* similar. E. F. » 7 10 »

HENRY II (1547-1559)

- 55938 **AR.** *Henri d'or.* 1559. Obv. HENRICVS·II·D·G·FRANCOR·
 REX. Laureated bust to r. in armour. **R.** * DVM TOTVM
 COMPLEAT·ORBEM. 1559. Four crowned H's disposed in
 cruciform fashion; in angles, four fleurs-de-lys. *Struck at
 Bayonne.* H. 29. *From the Mayer Sale.* R. E. F. » 9 5
 55939 **AR.** *Teston.* 1555. Obv. + HENRICVS·II·DEI·G·FRANCOR·
 REX·S. Crowned bust to r. **R.** + XPS·VINCIT·XPS·
 REGNAT·XPS·IMP. 1555. Crowned shield of France
 between two crowned H's; below, L (Bayonne). V. F. » 1 10 »
 55940 **AR.** *Teston.* Similar type. V. F. » 15 »
 55941 **AR.** *Demi-Teston.* 1554. Obv. + HENRICVS·2·DEI·G·FRAN-
 COR·R. (leaf). Crowned bust to r. **R.** + XPS VINCIT.
 XPS·IM. 1554. Crowned shield of arms between two crowned
 H's; beneath, L. H. 34. V. F. » 13 6
 55942 **AR.** *Teston.* 1560. Obv. HENRICVS·II·D·G·FRANC·REX·M.
 Bare bust to r. in armour. **R.** + XPS·VINCIT &c. Crowned

shield of arms between two crowned H's; beneath D. H. 33.
Struck at Lyons. V. F. » 9

- 55943 **AR.** *Milled Teston.* undated. Obv. + HENRICVS·II·DEI·G·
 FRANCOR·REX. Laur. head to r. **R.** + CHRS VINCIT
 CHRS REGNAT CHRS IMP. Crowned shield of arms;
 beneath, A. *Struck at Paris.* F. » 3 6

- 55944 **AR.** *Teston.* 1561. Obv. HENRICVS·II·D·G·FRANCO·
 REX. Bare bust to r. **R.** Usual type; M (Toulouse) beneath
 shield of France. V. F. » 4

- 55945 **R.** — Obv. HENRICVS·II·DEI·FRANC·REX. Bare
 bust to right, cuirassed. **R.** XPS.&c. Crowned shield of
 France-Dauphiny between two crowned H's; beneath, Z
 (Grenoble). V. F. » 10

- 55946 — Another of similar type. F. » 4

- 55947 **AR.** *Gros de Nesle.* 1550. Obv. + HENRICVS·II·DEI·G·
 FRANCORVM·REX. Large crowned H between three fleurs-
 de-lys. **R.** SIT·NOMEN·DNI·BENEDICTVM. 1550. Cross
 fleurdelisée. H. 70. V. F. » 2

- 55948 **AR.** *Douzain à la croissette.* Obv. HENRICVS·DEI·G·FRANCO·
 REX. Crowned shield of France within tressure; beneath, H
 (La Rochelle). **R.** SIT &c. Cross within tressure of four
 curves. H. 73. 5. V. F. » 3

- 55949 **AR.** *Douzain aux croissants.* Obv. HENRICVS·DEI·G·FRAN-
 CORV·REX. Crowned shield of France between two
 crowned crescents; beneath, E (Tours). **R.** + SIT &c. 1550.
 Cross fleurée with two H's and two crowns in the angles.
 H. 74. V. F. » 4

- 55950 — Another, similar. F. » 2

CHARLES IX (1560-1574)

- 55951 **AR.** *Teston.* 1570. Obv. CAROLVS·VIII·D·G·FR·REX.
 Laur. bust to l. in armour. **R.** SIT·NOMEN &c. Crowned
 shield of France between two crowned C's. F. » 3

- 55952 **AR.** *Demi-teston.* 1562. Obv. CAROLVS·VIII·D·G·FRANCO·
 REX. Laur. bust to l.; beneath, A (Paris). **R.** Similar to last.
 F. » 4

- 55953 **AR.** *Double Sol Parisis.* 1571. Obv. CARO·IX·D·G·FRAN·
 REX. 1571. Three fleurs-de-lys under a crown. **R.** SIT &c.
 Cross fleurdelisée. H. 31. F. » 1 6

HENRY III (1574-1589)

- 55954 **AR.** *Demi-Franc.* 1582. Obv. HENRICVS·III·D·G·FRANC·
 ET·POL·REX. 1586. Laureated bust to r. in armour;
 beneath, M (Toulouse). **R.** + SIT·NOMEN·DOMINI·
 BENEDICTVM·S. Cross fleurdelisée with H in centre.
 H. 20. V. F. » 3

- 55955 **AR.** *Quart de Franc.* Similar type. A under bust *Struck at Paris.*
 H. 24. V. F. » 2

- 55956 **AR.** *Quart d'Écu.* 1581. Obv. HENRICVS·III·D·G·FRANC·
 ET·POL·REX. 1581. Cross fleurdelisée. **R.** SIT·NOMEN·
 &c. Crowned shield of France with II—II on the sides.
 H. 29. V. F. » 3 6

- 55957 **AR.** Another, similar, of 1582. F. » 3

- 55958 **AR.** *Essai du denier tournois.* 1578. Obv. + HENRI·III·R·DE·
 FRANCE·ET·POL. Laur. bust to r. **R.** + DENIER.
 TOVRNOIS. 1578. Two fleurs-de-lys and A. *Struck at Paris.*
 H. 59. RR. F. » 10

(To be continued.)

CONTINENTAL MEDALS

Continued from col. 10752.

DENMARK

- 55959 *Christian V. Æ.* Electrotpe of a Medal commemorating the
 Danish Naval successes against the Swedes. 1677. Obv.
 REGIS·DANIE·NORVEGLE &c. Crowned Royal Monogram
 between hand issuing from clouds, and genii holding laurel
 branches. **R.** SIC CODANI IURBAS CONCILIASSE
 IUVAT I IULI ANNO 1677. Danish fleet at sea 740 mill.
*Van Loon, III, 195. A beautiful large medallion from the Bruce
 Carteright Collection.* F. D. C. » 1 »
 55960 **AR.** *Medalet.* Obv. CHRISTIAN V·D·G·DANIE NORVE·
 REX. Bust to r. **R.** UBIQUE LEO. Three lions to l.
 17 mill. V. F. » 3 »
 55961 *Albert Thorwaldsen.* Danish sculptor. Æ. Portrait-medal by
 C. Christensen. 63 mill. F. D. C. » 5 »

FRANCE

- 55962 *Charles IX.* 1566. Æ. 36 mill. CAROLVS·IX·GALLOR·
 REX·F·ORVM·FILLIVS. Laur. and draped bust to r.;

- beneath : 1566. *R.* + HENRICVS II. GALLOR. REX. INVICTIS. ET. CATHARINA. F. IVS. VXOR. Bust vis-à-vis of Henri II. and Catherine de Medici. *An original.* F. 1 5 "
- 55963 Louis XIII. 1623. *Æ.* 61 mill. Obv. LVDOVIC. XIII. D. G. FRANCOR. ET NAVAR. REX. Bust to r.; below, G. DUPRÉ. *R.* VT. GENTES. TOLLAT. QVE. PREMAT. QVE. Justice seated to r., holding sword and scales; ex., 1623. V. F. " 3 "
- 55964 — 1624. *Æ.* 34 mill. Obv. LUD. XIII. D. G. FRAN. CORVM. ET. NAVAR. REX. Laur. bust to r. *R.* POSCEBANT HANC. FATA. MANVM. Façade of the Louvre; beneath : 1624. E. F. " 17 6
- 55965 Marie de Medici. 1624. *R.* 55 mill. G. Dupré. Obv. Reversed legend : MARIA AVG. GALL. ET. NAVAR. REGIN. Bust of Queen to r. in wide Medici collar; beneath : G. DUPRÉ F.; on truncation : 1624. *R.* Cybele surrounded by the Gods of Olympus; in ex. within cartouche : LAETA DEVM PARTV. *A master piece of the finest execution and in perfect state of preservation. Finest specimen known. From the Hettlingen and Wunderly collections.* RR. F. D. C. 37 10 "
- 55966 — *Æ.* plaque in high relief similar to obv. of the preceding medal. Without reverse. 160 mill. *An extraordinary specimen of fine casting.* E. F. 9 10 "
- 55967 Louis XIV. *R.* 41 mill. By Mauger. A restrike. Obv. LUD. XIII. &c. Youthful head to r. *R.* PUER TRIUMPHATOR. Quadriga, &c. F. D. C. " 4 "
- 55968 *R.* 29 mill. Coronation at Rheims. Obv. LVD. XIII. &c. Crowned youthful bust to r. *R.* SACRA AC SALVT. &c. View of Rheims. *A restrike.* F. D. C. " 2 6
- 55969 1673. *R.* Medal, 45 mill., on the Massacre of the Huguenots in the Cevennes. By Giovanni Hamerani. Obv. LUD. XIV. D. G. FR. ET. NAV. REX. King on horseback galloping to l.; ex. : IO. HAMERANVS. FECIT. ROM. *R.* QVIS CONTRA NOS? Warrior fighting "Heresy"; to l., Religion in clouds; beneath, incuse : 1673. Van Loon., III, 87. *A very interesting medal.* R. E. F. 4 " "
- 55970 1692. Capture of Namur. *Æ.* 40 mill. Obv. Head of King to r. *R.* NAMURCUM CAPTUM. Trophy surmounted by statue of Victory, with junction of the rivers : Sambre et Meuse at the base. F. D. C. " 5 6
- 55971 Louis XV. *R.* Jeton des États de Bretagne, 1717. Obv. LUD. XV. D. G. FR. ET. NAV. REX. Laur. bust to r. *R.* JETON DESESTAS DE BRETAGNE. Crowned shield of France and Brittany; below, 1717. V. F. " 3 "
- 55972 — 1720. *Æ.* with gilt reliefs. By Duvivier. Obv. LUDOVICUS XV. D. G. FRAN. ET. NAV. REX. Laur. bust of Louis XV. to r. *R.* LUDOVICOVRGUM FUNDATUM ET MUNITUM. View of the harbour of Louisburg. Ex. M. DCC. XX. 40 mill. F. D. C. 1 10 "
- 55973 *R.* 34 mill. Marriage medal, 1725. Obv. Busts of Louis XV and Maria Leczinska facing each other. *R.* NUPITALIA SACRA FON. BELL. King and Queen shaking hands in front of altar. V. F. " 4 "
- 55974 *R.* 48 mill. Peace of Paris, 1727. Obv. LUDOVICUS XV REX CHRISTIANIS. Bust to r.; on truncation, DUVIVIER F. *R.* SPES PACIS ÆTERÆ FUNDATA. Mars and Minerva shaking hands in front of olive tree on which various shields are hanging; ex., PRÆVIIS CONDITIONIBVS SANCITIS LUT. PARIS XXXI. MAI. MDCCXXVII. F. D. C. " 8 6
- 55975 *R.* Jeton des États de Bretagne, 1748. *A variety of no 55971.* V. F. " 3 "
- 55976 *R.* 37 mill. Marriage of the Dauphin, 1770. Obv. LUDOVICUS XV REX CHRISTIANISSIMUS. Laur. head to r.; beneath, LORTHIOR F. *R.* SACRUM ÆTERNE CONCORDIÆ PIGNUS. The Dauphin and his bride shaking hands in front of altar; ex., M. A. AUSTR. L. DELPH. NUP. XVI. MAI. MDCCCLXX. F. " 3 6
- 55977 *R.* Jeton of the College of Pharmacy. Obv. ET VIGIL ET PRUDENS. Cock and snake. *R.* IN HIS TRIBUS VERSANTUR. Shield above laurel-branch; ex., COLLEGE DE PHARMACIE. 30 mill. E. F. " 5 "
- 55978 *R.* Octagonal jeton. Obv. LUDOVICUS XV. REX CHRISTIANISSIMUS. Head to r.; below, ROETIERS FILIUS. *R.* ORDRE ET MILICE DU SAINT ESPRIT 1770. Dove within wreath. E. F. " 3 6
- 55979 *R.* Jeton des experts des bâtimens. Obv. LUD. XV REX CHRISTIANISS. Bust to r. *R.* RECTI. IRREQUIETA. CVPIDO. Buildings; ex., EXPERTS. DES BASTIMENS. E. F. " 4 "
- 55980 Louis XVI. Octagonal jeton of Marseille, 1775. Obv. LUDOVICUS XVI REX CHRISTIANISS. Bust to r.; beneath, N. GATTEAUX. *R.* QUAM HOSPITIO EXCIPIT, ARCET. Unloading of a ship; ex., CONSILIUM &c. V. F. " 8 6
- 55981 *R.* Death medalet, 1793. By F. Loos. Obv. LOUIS XVI ROI DE FR. IMMOLE PAR LES FACTIEUX. Laur. head to r. *R.* PLEURES ET VENGES LE! Female mourning over urn; LE XXI JANVIER MDCCXCIII. E. F. " 3 "
- 55982 *R.* Octagonal jeton of the Royal treasure. Obv. Bust to r. *R.* TRÉSOR ROYAL within laurel-wreaths. F. " 3 6
- 55983 *R.* Jeton of Bordeaux. Obv. LUD. XVI. REX CHRISTIA-

NISS. Bust to r. *R.* URBIS BURDIG MUNIFICENTIA. Crowned shield with arms of the town. 30 mill. E. F. " 3 "

(To be continued.)

NUMISMATIC BOOKS

(Continued from col. 10753.)

- 55984 SAULCY, F. DE. Souvenirs numismatiques de la Révolution de 1848. Paris, 4^{to}. " 12 6
- 55985 SCHLUMBERGER. Numismatique de l'Orient latin. Paris, 1878. Large 4^{to}. 19 plates. *Out of print.*
- 55986 — Sigillographie de l'empire byzantin. Paris, 1884. Large 4^{to}. *Out of print.*
- 55987 — Des bractéates d'Allemagne. Paris, 1873. 8^{vo}. 3 plates. " 17 6
- 55988 — Œuvres numismatiques et archéologiques de Longpérier, réunies et mises en ordre. Paris, 1883-87. 7 vols. 8^{vo}. 5 " "
- 55989 SERRURE, R. Dictionnaire géographique de l'histoire monétaire belge. Gand, 1880. 8^{vo}. 6 pl. *Out of print.*
- 55990 SMYTH. A Cabinet of Roman Imperial Large Brass Medals. Bedford, 1834. 4^{to}. " 8 6
- 55991 — The Northumberland Cabinet of Roman Family Coins. 4^{to}. " 15 "
- 55992 SPINK & SON. Catalogue of Mr. Montagu's Collection of Coins from George I. to Victoria. London, 1891. Large 8^{vo}. " 12 6
- 55993 — Numismatic Circular. Vol. I. *Out of print.* 1 5 "
- 55994 — — Vol. II. — " 10 6
- 55995 — — Vol. III. Red cloth. " 4 6
- 55996 — — Vols. IV, V, VI. Grain Roan. Each. " 5 6
- 55997 — — — Red Cloth. Each. " 4 6
- 55998 — — Vol. VII. Grain Roan (scarce). " 10 6
- 55999 — — VIII. Grain Roan. " 5 6
- 56000 — — IX. *Out of print.* " 10 6
- 56001 — — Vols. X, XI, XII, XIII, XIV, XV. Grain Roan. Each. " 5 6
- 56002 — — — Red Cloth. Each. " 4 6
- 56003 — War Medal Record. Vols. I and II. Each. " 12 6
- 56004 STEVENSON. A dictionary of Roman Coins. London, 1889. 4^{to}. 1 10 "
- 56005 SVORONOS. Numismatique de la Crète ancienne. Mâcon, 1890. With atlas. 3 3 "
- 56006 — Corpus Numorum Ptolemaicorum. 4 vols., folio. Athens, 1905. 4 10 "
- 56007 TANCRED. Historical Record of Medals and Honorary Distinction. London, 1891. 4^{to}. " 15 "
- 56008 THOMAS. Eastern Numismatics. London, 1848. 2 vols. 8^{vo}. *Very rare.*
- 56009 THORNBURN. Guide to the coins of Great Britain and Ireland. Revised Edition, by H. A. Grueber. London, 1899. 8^{vo}. Plates. " 10 6
- 56010 TOOMEY. The Victoria Cross and How won. London, 1899. " 2 6
- 56011 VAN LOON. Histoire métallique des XVII Provinces des Pays-Bas. La Haye, 1732-37. 5 vol. folio. *Out of print.*
- 56012 VAN MIERIS. Beschrijving der bisschoplyke Munten on zegelen van Utrecht in't byzonder. Leyden, 1726. 8^{vo}. 11 plates. " 15 "
- 56013 — Histori der nederlandsche Vorsten. La Haye, 1732. 3 vols, folios. 1 " "
- 56014 VOETTER, Sammlung Ernst Prinz zu Windischgraetz. Wien, 1902. 8^{vo}. " 17 6
- 56015 — Sammlung Bachofen von Echt. Wien, 1903. 4^{to}. 1 5 "
- 56016 WARD. Greek Coins and their Parent Cities. London, 1902. 4^{to}. 1 5 "
- 56017 WEBB. The reign and coinage of Carausius. 260 pp. 5 pl. 8^{vo}. London, 1908. " 8 "
- 56018 WELCH. Numismata Londinensia. London. 1894. Large 8^{vo}. 1 1 "
- 56019 WILLIAMSON. Boyne's Trade Tokens of the seventeenth Century. London. 1889. 2 vols. 8^{vo}. 4 4 "
- 56020 WILSON. A descriptive account of the Antiquities and Coins of Afghanistan. London, 1841. 4^{to}. 22 plates.
- 56021 WROTH. Catalogue of Greek Coins in the British Museum. Crete and the Aegean Islands. 1886. 8^{vo}. " 15 "
- 56022 — — Pontus, Paphlagonia &c. 1889. 8^{vo}. 1 1 "
- 56023 — — Mysia. 1892. 8^{vo}. 1 " "
- 56024 — — Troas. Aeolis and Lesbos. 1894. 8^{vo}. 1 5 "
- 56025 — — Galatia, Cappadocia and Syria. 1899. 8^{vo}. 1 8 "
- 56026 — — Parthia. 1903. 8^{vo}. 1 5 "
- 56027 — Imperial Byzantine Coins in the British Museum. 2 vols. Large 8^{vo}. 687 pp. 79 plates. 1908. 2 15 "
- 56028 ZAY. Histoire monétaire des Colonies françaises d'après les documents officiels. Paris, 1892. 8^{vo}. 278 fig. " 16 "

ENGLISH GOLD COINS

(Continued from col. 10755.)

Edward VI.

- 56029 Half-sovereigns with youthful figure of Edward VI but titles of Henry VIII. Mm. (R.) E. HENRIC' .8. D' .G' .AGL' .FRAN'. Z. HIB' .REX. (Lozenge stops). The King enthroned, a rose at his feet. R. IHS' .AVTE' &c. Crowned shield with lion and dragon supporters; below, R. V. F. 2 5 "
- 56030 — Same mint mark and type, but E below the shield. R. F. 1 " "
- 56031 No mint mark. K below the shield. HENRIC' .8. DEI. GRA. AGL' .FRA' .Z. HIB' .REX. An extremely fine piece from the Montagu collection. R. E. F. 7 10 "
- 56032 Mm. Grapnel. A grapnel below the shield. Legend as preceding. R. V. F. 2 10 "
- 56033 — — — — — F. 1 10 "
- 56034 No mint mark. A grapnel below the shield. HENRIC' .8. D' .G' .AGL' .FRAN' .Z. HIB' .REX. R. V. F. 2 5 "
- 56035 Mm. (R.) C. C below the shield. Legends as preceding. R. V. F. 3 " "

With titles of Edward VI.

- 56036 Mm. (R.) C. C below the shield. EDWARD' .6. D' .G' .AG' .FRAN' An unpublished variety from the Montagu collection. F. 8 10 "

Second coinage.

SOVEREIGNS

- 56037 Mm. Arrow. EDWARD' .VI. DEI. GRA. AGL' .FRAN'. ET. HIB' .REX. The King enthroned holding sword and orb. R. IHS' .AVTEM &c. Crowned shield with lion and dragon supporters, ER on a tablet below. RR. V. F. 17 10 "
- 56038 Mm. Arrow on reverse only. FRANCI' . Cheap. RR. V. F. 8 " "
- 56039 Mm. Y. EDWARD' .VI. D' .G' .AGL' .FRAN'. ET. HIB' .REX. Cinquefoil after REX. An extremely fine coin from the Brice and Montagu collections. RR. E. F. 18 10 "
- 56040 — — — — — V. F. 17 10 "

HALF SOVEREIGNS

- 56041 Bust of the King in profile to right, head bare. Mm. Arrow. SCVTVM FIDEI PROTEGETEVM. R. EDWARD' .VI. D' .G' .AGL' .FRA' .Z. HIB' .REX. Crowned shield between E and R. R. V. F. 3 10 "
- 56042 — — — — — EDWARD. R. V. F. 3 " "
- 56043 Mm. 6. — — — — — RR. V. F. 6 10 "
- 56044 — — — — — F. 4 15 "
- 56045 Mm. Y. — — — — — V. F. 3 " "
- 56046 Crowned bust in profile to right. Mm. Arrow. EDWARD' .VI. D' .G' .AGL' .FRA' .Z. HIB' .REX. R. SCVTVM FIDEI PROTEGIT EVM. R. V. F. 1 10 "
- 56047 — — — — — Larger crown. R. V. F. 2 10 "
- 56048 Mm. Grapnel. Small crown. R. V. F. 2 " "
- 56049 — — — — — Cheap. F. 1 10 "

CROWNS

- 56050 Bare headed bust. Mm. Arrow (Obv. only). SCVTVM FIDEI PROTEGETEVM. R. EDWARD' .VI. D' .G' .AGL' .FR' .Z. HIB' .REX. RR. F. 7 10 "
- 56051 Crowned bust. Mm. Arrow. EDWARD' .VI. D' .G' .AG. FRA. Z. HIB' .REX. R. SCVTVM FIDEI PROTEGETEVM. RR. V. F. 7 10 "
- 56052 — — — — — Mm. Arrow, R. Swan. Similar type. EDWARD' .VI. D' .G' .AG. FR. Z. HIB' .REX. RR. F. 2 15 "

HALFCROWNS

- 56053 Bare head. Mm. Arrow, obverse only. SCVTVM FIDEI PROTEGETEVM. R. EDWARD' .VI. D' .G' .AGL' .FR' .Z. HIB' .REX. RR. E. F. 10 " "
- 56054 Mm. Y, obverse only. Similar type. SCVTVM FIDEI PROTEGETEVM. R. EDWARD' .VI. D' .G' .AG. FR. Z. HIB' .REX. F. 3 10 "
- 56055 Crowned head. Mm. Arrow, obverse only. EDWARD' .VI. D' .G' .AG. FR. Z. HIB' .REX. R. SCVTVM FIDEI PROTEGETEVM. RR. V. F. 9 " "
- 56056 Mm. Grapnel, obverse only. Legends transposed SCVTVM FIDEI PROTEGETEVM. R. EDWARD' .VI. D' .G' .AG. FR. Z. HIB' .REX. RR. V. F. 6 10 "

Third coinage.

DOUBLE SOVEREIGN

- 56057 Mm. Ostrich head. EDWARD' .VI. D' .G' .AGL' .FRAN'. Z. HIB' .REX. R. V. F. 9 " "

The King enthroned, a portcullis at his feet. R. IHS' .AVTEM . TRAPSIENS . PER . MEDIUM . ILLORVM . IBAT . Royal shield on double rose. 476 grains. Ken., p. 112. Rud., Pl. VIII, 1. A splendid rarity from the Hollis, Willett, Edmonds, Bergne, Addington, and Montagu collections. E. F. 27 5 "

ANGEL

- 56058 Mm. Ostrich head. EDWARD' .VI. D' .G' .AGL' .FRAN'. Z. HIB' .REX. St. Michael slaying the dragon. R. PER . ORVON . TVAM . SALVA . POS . XPA . REX . Ship, R and a rose at sides of mast. An extremely rare piece from the Wigan, Brice, and Montagu collections. V. F. 27 10 "

Fourth coinage.

SOVEREIGNS

- 56059 Mm. Tun. EDWARD' .VI. D' .G' .AGL' .FRAN'. Z. HIB' .REX. Half length figure of the King in profile to right, in armour, crowned, and holding sceptre and orb. R. IHS' .AVTEM . TRAPSIENS . PER . MEDIUM . ILLORVM . IBAT . Royal shield, crowned, and with supporters; ER on a tablet below. R. V. F. 7 10 "
- 56060 — — — — — Same type and mint mark. R. IHS' .AVTEM . TRAPSIENS . PER . MEDIUM . ILLORVM . IBAT . Wire line inner circle. R. V. F. 10 " "
- 56061 Mm. Y. Same type. EDWARD' .VI. D' .G' .AGL' .FRAN'. Z. HIB' .REX. R. IHS' .AVTEM . TRAPSIENS . PER . MEDIUM . ILLORVM . IBAT . R. V. F. 7 " "
- 56062 — — — — — V. F. 6 " "

HALF-SOVEREIGNS

- 56063 Mm. Tun. EDWARD' .VI. D' .G' .AGL' .FRAN'. Z. HIB' .REX. Same type of obverse as the sovereign. R. IHS' .AVTEM . TRAPSIENS . PER . MEDIUM . ILLORVM . IBAT . Crowned shield between the letters E and R. R. V. F. 3 " "
- 56064 — — — — — Same mint mark and type. FRANK' . R. V. F. 4 " "

CROWNS

- 56065 Mm. Tun. Same type as the half-sovereign. EDWARD' .VI. D' .G' .AGL' .FRAN'. Z. HIB' .REX. R. SCVTVM FIDEI PROTEGETEVM. R. V. F. 3 " "
- 56066 Mm. Y. — — — — — V. F. 6 10 "
- 56067 Mm. Tun. Same type as the crown. EDWARD' .VI. D' .G' .AGL' .FRAN'. Z. HIB' .REX. R. SCVTVM FIDEI PROTEGETEVM. RR. F. 6 10 "

Queen Mary.

SOVEREIGNS

- 56068 1553. MARI' . D' .G' .AGL' .FRAN'. Z. HIB' .REX. Pomegranate after MARI'. The Queen enthroned holding sceptre and orb; a portcullis at her feet. R. K. DPO' . FAKTV' . EST . ISTVD . Z . EST . MIRABI' . IN . ODVL' . RIS . Royal shield on double rose. RR. E. F. 12 10 "
- 56069 Another, same date. A remarkably fine piece from the Marsham collection. RR. F. D. C. 15 " "
- 56070 1554. Similar type. Extremely rare of this date. V. F. 22 10 "
- 56071 — — — — — V. F. 18 10 "

ANGELS

- 56072 MARI' . D' .G' .AGL' .FRAN'. Z. HIB' .REX. Pomegranate after MARI'. St-Michael slaying the dragon. R. K. DPO' . FAKTV' . EST . ISTVD . Z . EST . MIRABI' . IN . ODVL' . RIS . Ship with M and a rose at sides of mast. Cheap. R. F. 1 7 "
- 56073 — — — — — R. E. F. 5 " "

HALF-ANGEL

- 56074 Same type as the angel. MARI' . D' .G' .AGL' .FRAN'. Z. HIB' .REX. R. K. DPO' . FAKTV' . EST . ISTVD . Z . EST . MIRABI' . IN . ODVL' . RIS . Pomegranate after EST. RRR. V. F. 15 " "

Philip and Mary.

ANGELS

- 56075 Mm. Lis. PHILIP' .Z. MARIA' .D' .G' .REX .Z. REGINA' .AN'. The Archangel slaying the dragon. R. A. DNO' . FACTVM . EST . ISTVD . Z . EST . MIRABI' . Ship with P and M at sides of mast. RR. E. F. 9 " "

56076 — Obverse legend ends REGIN, reverse
MIRABI. Cheap. RR. F. 4 10 »

Queen Elizabeth.

Standard Gold Coinage.

SOVEREIGNS

56077 Mm. Escallop. ELIZABETH, D'. G'. ANG'. FRA'. ET. HIB'.
REGINA. The Queen enthroned; a portcullis at her feet.
R. A. DNO. FACTV. EST. ISTVD. ET. EST. MIRAB. IN.
OCVLIS. NRS. Shield on double rose. R. F. 3 10 »
56078 Mm. Crescent. Same type. R. F. 4 » »

Crown Gold Coinage.

SOVEREIGNS

56079 Mm. Lion and tun, R. Tun. Crowned bust in profile to left.
ELIZABETH, D'. G'. ANG'. FRA'. ET. HIB'. REGINA.
R. SCVTVM. FIDEI. PROTEGET. EAM. Crowned
shield between the letters E and R. Ken., 84. RR. E. F. 9 » »
56080 Mm. Key. Similar type. Pellet instead of annulet stops. R.
E. F. 7 10 »
56081 Mm. O. — — R. V. F. 3 10 »
56082 — — — V. F. 2 5 »
56083 Mm. 1. — — — V. F. 2 » »
56084 Mm. 2. — — — R. V. F. 4 » »

HALF-SOVEREIGNS

56085 Mm. Crosslet. Type as the sovereigns of the crown gold coinage.
ELIZABETH, D'. G'. ANG'. FR'. ET. HIB'. REGINA. F. 1 » »
56086 Same mint mark. FRA'. ET. HI'. V. F. 1 5 »
56087 Mm. Coronet. FR'. ET. HI'. V. F. 1 7 6
56088 Mm. Tun. ELIZAB', D'. G'. ANG'. FRA'. ET. HIB'. REGINA.
E. F. 3 10 »
56089 — — — F. D. C. 4 » »
56090 — — — V. F. 2 » »
56091 Mm. Woolpack. FRA'. ET. HI'. Crown above shield on reverse
of same type as on all the preceding pieces. R. F. D. C. 10 » »
56092 — — — Crown as in *Rud. Pl. x, 4. R.* E. F. 6 10 »
56093 Mm. Key. FRA'. ET. HIB'. R. V. F. 5 » »
56094 Mm. Star. ELIZABETH, D. G. ANG. FRA. ET. HIB.
REGINA. E. F. 5 » »
56095 — — — V. F. 3 10 »

CROWNS

56096 Mm. Crosscrosslet. Same type as the half-sovereign. ELIZABETH.
D'. G'. ANG'. FR'. ET. HIB'. REGINA. F. 1 » »
56097 Mm. Coronet. FR'. ET. HI'. F. » 18 »
56098 Mm. O. ELIZAB', D'. G'. ANG'. FR'. ET. HI'. REGINA. E. F. 3 » »

HALFCROWNS

56099 Mm. Lis. Wire line inner circles. ELIZABETH', D'. G'. ANG'.
FRA'. Z. HIB'. RE. *Ex Martin, Lord Hastings, and Moon
collections. RRR.* E. F. 8 10 »
56100 Mm. Rose. Beaded inner circles as usual. AN'. FR'. ET. HI'.
Unpublished with this mint mark. F. 2 5 »
56101 Mm. Tun. ELIZAB', D'. G'. ANG'. FR'. ET. HIB'. REGI. R.
F. D. C. 4 10 »
56102 — — — R. V. F. 2 » »
56103 Mm. 2. — — — R. V. F. 2 » »

ANGELS

56104 Mm. Lis. *Wire line to inner circles.* ELIZABETH, D'. G'. ANG'.
FRAN'. Z. HIB'. REGI. St. Michael and the dragon. R. A.
DNO. FACTVM. EST. ISTVD. Z. EST. MIRABILE. Ship
sailing to right; E and a rose at sides of mast. R. V. F. 3 15 »
56105 Mm. Ermine. R. Acorn. Beaded inner circles FR'. ET. HI'.
Reverse legend ends in MIRABI'. Ship sailing to left. E. F. 2 » »
56106 Mm. Acorn over ermine, R. Acorn. — — E. F. 2 » »
56107 Mm. Cinquefoil. — — F. D. C. 3 » »
56108 Mm. Cross. Ship to right. — — E. F. 2 » »
56109 Mm. Bell. Ship to right. — — E. F. 2 » »
56110 — — — No bowsprit. — — E. F. 2 5 »
56111 — — — — — V. F. 1 10 »
56112 Mm. Escallop. Ship to right; bowsprit as usual. V. F. 1 15 »
56113 Mm. Crescent. — — V. F. 1 10 »
56114 Mm. Hand. — — V. F. 1 10 »
56115 Mm. Tun. — — V. F. 1 10 »
56116 Mm. O. FR'. ET. HIB'. — — V. F. 2 » »
56117 Mm. 2. — — *Extremely rare with the mint mark.* E. F. 4 10 »

HALF-ANGELS

56118 Mm. Cinquefoil. Same type as the angel. Ship to right.
ELIZABETH : D : G : ANG' : FR : ET. HI : REGINA. R.
V. F. 2 » »
56119 Mm. Ermine. AN'. FR'. ET. HI'. R. E. F. 3 10 »
56120 Mm. Key. ANG'. FR'. ET. HI'. R. E. F. 3 10 »

QUARTER-ANGELS

56121 Mm. Cinquefoil. Same type. ELIZABETH, D. G. ANG.
FRANCIE. R. ET. HIBERNIE. REGINA. FIDEL. R. V. F. 1 15 »
56122 Mm. Cross. — — R. V. F. 1 7 6
56123 — — — Fractured. — — F. » 15 »
56124 Mm. Crescent. — — R. V. F. 1 7 6
56125 Mm. Tun. — — R. F. 1 » »

(To be continued.)

ENGLISH SILVER COINS**CROWNS**

(Continued from col. 10755.)

George I.

56126 1716. Roses and plumes. — — R. F. D. C. 3 » »
56127 — — — — — E. F. 2 10 »
56128 1718. — — — — — E. F. 2 2 »
56129 — — — — — V. F. 1 15 »
56130 — — — — — F. » 12 6
56131 1720. — — — — — R. F. » 15 »
56132 1723. SS. C. — — — — — Finely toned. S. F. D. C. 4 » »
56133 — — — — — F. D. C. 3 » »
56134 — — — — — E. F. 2 5 »
56135 — — — — — V. F. 1 10 »
56136 — — — — — F. 1 5 »
56137 1726. Roses and plumes. — — Toned. R. F. D. C. 4 » »

(To be continued.)

HALF-CROWNS

(Continued from col. 10756.)

George I.

56138 1715. Roses and plumes. — — S. F. D. C. 1 10 »
56139 — — — — — V. F. » 17 6
56140 — — — — — F. » 10 »
56141 1717. Roses and plumes. S. F. D. C. 1 15 »
56142 — — — — — E. F. 1 10 »
56143 — — — — — F. » 10 »
56144 — — — — — F. » 5 »
56145 1720. Roses and plumes. S. F. D. C. 2 » »
56146 — — — — — V. F. » 15 »
56147 — — — — — F. » 6 »
56148 1723. SSC. Roses and plumes. S. F. D. C. 1 10 »
56149 — — — — — F. » 10 »
56150 — — — — — F. » 6 »

(To be continued.)

SHILLINGS

(Continued from col. 10756.)

George I.

56151 1715. Roses and plumes. — — S. F. » 3 »
56152 — — — — — F. » 2 »
56153 1717. Roses and plumes. — — S. V. F. » 7 6
56154 1718. Roses and plumes. — — S. F. D. C. » 10 »
56155 — — — — — E. F. » 7 6
56156 — — — — — E. F. » 6 »
56157 — — — — — V. F. » 3 »
56158 1720. Roses and plumes. S. — — F. » 4 »
56159 — — — — — Plain. S. E. F. » 6 »
56160 — — — — — — — V. F. » 3 »
56161 — — — — — — — F. » 2 »
56162 1722. Roses and plumes. — — S. F. D. C. » 7 6
56163 — — — — — — — V. F. » 5 »
56164 — — — — — — — F. » 3 »
56165 1723. Roses and plumes. — — S. F. D. C. » 12 6
56166 — — — — — — — F. » 2 6
56167 — — — — — SS. C. Tie with two ends. F. D. C. » 3 »
56168 — — — — — — — E. F. » 2 6
56169 — — — — — — — V. F. » 1 6
56170 — — — — — SS. C. Tie with bow on end. F. D. C. » 3 »
56171 — — — — — — — E. F. » 2 6
56172 — — — — — W. C. C below the bust. Plumes and D on reverse. R. F. » 8 6

56173	1724.	W.C.C. Plumes and ∞ on reverse. R.	F. D. C.	2	10	»
56174	—	—	E. F.	2	»	»
56175	—	—	V. F.	1	5	»
56176	—	—	F.	»	12	6
56177	—	Usual type. Roses and plumes. — S.	V. F.	»	6	»
56178	1725.	Roses and plumes. — S.	E. F.	»	7	6
56179	—	—	F.	»	2	»

(To be continued.)

SIXPENCES

(Continued from col. 10757.)

George I.

56180	1723.	SSC.	F. D. C.	»	3	»
56181	—	—	E. F.	»	2	»
56182	—	—	V. F.	»	1	3
56183	1726.	Roses and plumes. — S.	E. F.	»	7	6
56184	—	—	V. F.	»	5	»

(To be continued.)

GROATS

(Continued from col. 10758.)

Mary.

56185	»	»	»	»	»	»
Pomegranate after ∞ REX. Crowned bust of the Queen to left. ∞ VERITAS TEMPORIS FILIA. Shield on cross fourchée. (Pomegranate after ∞ VERITAS). S.						
56186	—	—	E. F.	1	»	»
56187	—	—	E. F.	»	15	»
56188	—	—	V. F.	»	10	»
56189	—	—	V. F.	»	7	6
56190	—	—	F.	»	5	»
56191	—	—	F.	»	4	»
56191	—	Another, countermarked by a portcullis. RR.	V. F.	3	10	»

Philip and Mary.

56192	Mm. Lis.	PHILIP·ET·MARIA·D·G·REX·ET·REGINA.	E. F.	1	»	»
Type as before, crowned bust of Queen Mary to left. ∞ POSVIMVS·DEVM·ADIVTO·NOS.						
56193	—	—	V. F.	»	10	»
56194	—	—	V. F.	»	7	6
56195	—	—	V. F.	»	5	»
56196	—	—	F.	»	3	6
56197	Same type.	PHILIP·Z·MARIA·D·G·REX·Z·REGINA.	V. F.	»	7	6
56198	—	—	F.	»	4	»
56199	Same type.	REGI.	F.	»	4	»

Elizabeth.

56200	Mm. Martlet.	ELIZABETH·D·G·ANG·FR·ET·HI·REGINA. Crowned bust to left. ∞ POSVI·DEV·ADIVTOR·M·MEV. Shield on cross fourchée. S.	V. F.	»	5	»
56201	—	—	F.	»	3	»
56202	Mm. Cross crosslet.	Same type. ELIZABETH·D·G·ANG·FR·ET·HI·REGINA.	V. F.	»	5	»
56203	—	—	F.	»	2	6
56204	—	HIB.	F.	»	3	»
56205	—	ANG·FRA·ET·HIB.	F.	»	4	»
56206	Mm. Lis.	ANG·FRA·Z·HIB·REGI.	F.	»	3	»

(To be continued.)

HALF-GROATS

(Continued from col. 10759.)

Edward VI.

CANTERBURY MINT

56207	No mm.	EDWARD·6·D·G·AG·FR·Z·HIB·REX. Crowned bust in profile to right. ∞ CIVITAS CANTOR. Shield on cross fourchée. RR.	F.	2	2	»
56208	—	—	M.	»	15	»
56209	—	EDWARD &c.	F.	2	2	»
56210	—	—	M.	1	»	»

TOWER MINT

56211	Mm. (R.)	E. EDWARD &c. ∞ CIVITAS LONDON. RR.	V. F.	7	10	»
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Mary.

56212	Same type as the groat.	A poor specimen of this extremely rare coin.	»	12	»	»
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Philip and Mary.

56213	Mm. Lis.	Same type as the groat. PHILIP·ET·MARIA·D·G·REX·ET·REGINA. RR.	M.	3	»	»
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Elizabeth.

56214	Mm. Cross crosslet.	ELIZABETH·D·G·ANG·FR·ET·HI·REGINA. Crowned bust to left. ∞ POSVI·DEV·ADIV·TOREM·MEV. Shield on cross fourchée. F.	»	1	»	»
56215	Mm. Bell.	E·D·G·ROSA·SINE·SPINA. Crowned bust to left with two pellets behind the head to denote the value. ∞ CIVITAS LONDON.	F.	»	1	»
56216	Mm. ∞ .	—	F.	»	1	»
56217	Mm. Escallop.	—	F.	»	2	»
56218	Mm. Crescent.	—	V. F.	»	2	»
56219	—	—	F.	»	1	»
56220	Mm. Hand.	—	V. F.	»	3	»
56221	—	—	F.	»	1	»
56222	Mm. Tun.	—	V. F.	»	2	»
56223	Mm. Woolpack.	—	M.	»	1	»
56224	Mm. Key.	—	F.	»	1	»
56225	Mm. 1.	—	V. F.	»	2	»
56226	—	—	F.	»	1	»
56227	Mm. 2.	—	V. F.	»	2	»
56228	—	—	F.	»	2	»
56229	Milled.	Mm. Star. ELIZABETH·D·G·ANG·FRA·ET·HIB·REGINA.	V. F.	2	»	»
56230	—	—	V. F.	1	7	»
56231	—	—	V. F.	1	1	»
56232	—	—	F.	»	12	»

(To be continued.)

MISCELLANEOUS ENGLISH COINS

(Continued from col. 10768.)

GOLD

56233	James I. Britain Crown.	Mm. Lis. IACOBVS·D·G·MAG·BRIT·FRA·ET·HIB·REX. Crowned bust to right. ∞ HENRICVS ROSAS REGNA IACOBVS. Crowned shield; I R at sides of crown. S.	V. F.	»	10	»
56234	—	Half-Laurel. Mm. Trefoil slipped. Laureate bust to left; mark of value X behind the head. IACOBVS &c. ∞ HENRICVS &c. Crowned shield. S.	V. F.	»	17	»
56235	—	Quarter-Laurel. Mm. lis. Similar type; mark of value V. S.	V. F.	»	8	6
56236	Charles I. Tower Unite.	Mm. Cross on steps. Crowned bust to left, ruff, armour, scarf. Ken., type 14. S.	V. F.	1	5	»
56237	—	Half-Unite. Mm. Heart. Same type. S.	V. F.	»	15	»
56238	—	Crown. Mm. (P). Ken., type 3. S.	V. F.	»	7	»
56239	William and Mary. Five Guineas. 1694.	Busts conjoined to right, elephant and castle below. S.	V. F.	5	15	»
56240	George II. Two Guineas. 1739.	Young head. S.	F. D. C.	2	15	»
56241	George III. "Spade" Guinea. 1790.	—	E. F.	2	2	»
56242	—	1791. —	E. F.	2	2	»
56243	—	1793. —	F. D. C.	2	5	»
56244	—	1794. —	F. D. C.	2	2	»
56245	—	1798. —	F. D. C.	2	5	»
56246	—	"Spade" Half-Guinea. 1798.	E. F.	1	5	»
56247	—	Half-Guinea. 1803. Same bust as on the spade. ∞ Shield within the Garter crowned. —	E. F.	»	12	»
56248	—	Third-Guinea. 1797.	E. F.	»	10	»
56249	—	1800. —	E. F.	»	10	»
56250	—	1803. —	F. D. C.	»	12	»
56251	—	1806. Different bust.	E. F.	»	8	»
56252	—	Quarter-Guinea. 1762.	E. F.	»	10	»
56253	—	Half-Sovereign. 1817.	F. D. C.	»	12	»
56254	George IV. Pattern Five Pound Piece. 1826.	R.	F. D. C.	7	10	»
56255	George IV. Double Sovereign. 1823.	Brilliant.	F. D. C.	2	17	»
56256	—	—	E. F.	2	10	»
56257	—	—	V. F.	2	7	»

- 56258 **Victoria. Proof Sovereign. 1839.** — F. D. C. 1 10 »
 56259 — **Proof Half-Sovereign. 1839.** F. D. C. » 15 »

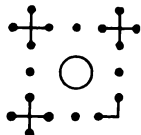
∴
 SILVER

Irish Imitations of the pennies of Aethelred II.

- 56260 ✕ OFDL·NOCXOIIIDIII. Diademed bust to left.
 R. ✕ AIDTOIIIIIDNOICGΛO. Small cross pattée. R.
 E. F. » 15 »
 56261 — Another, same type also with blundered legends.
 R. V. F. » 12 6
 56262 — Different style of bust; ruder workmanship. R.
 E. F. » 12 6
 56263 Rude bust to left. ✕ EILFIOELPFOCDI. *Lindsay, Pl. 1, 3.*
 R. ✕ OILNOEDEPL. Long cross voided, limbs terminat-
 ing in three crescents. R. V. F. » 10 »
 56264 Another, somewhat similar type, smaller lettering, legends
 indistinct. R. F. » 5 »

∴
Hiberno-Danish Imitations of the pennies of Sihtric III.

- 56265 Rude bust to left. R. Long cross voided, limbs terminating in
 three crescents; large single pellet in each of two opposite
 angles, branches in others. *An unusually fine example.* F. D. C. » 10 »
 56266 — R. Branch in one angle, cross and two pellets in
 another, three pellets in each of others. V. F. » 5 »
 56267 — Ruder workmanship. Branches in two angles,
 others plain. F. » 5 »
 56268 — Branches and pellets in two angles, other plain.
 F. » 3 »
 56269 — Branch in one angle, four pellets in opposite
 angle; other angles plain. F. » 3 »
 56270 — Cross pattée in one angle, others plain. F. » 5 »
 ∴
 56271 **Anglo-Saxon Sceatta.** Degraded form of head to
 right. R. Square compartment, beaded border containing



R. E. F. » 10 »

- 56272 **St. Eadmund of East Anglia. Memorial Penny.**
 ✕ SCEADIMVNE. Circle containing A. R. ✕ DAIE-
 MOND MOIA. Cross pattée. S. V. F. » 7 6
 56273 **Aethelred II. Chester. Hild., type D.** ✕ AELSTAN
 MO LEIC. S. V. F. » 7 6
 56274 — **Oxford. Hild., type C.** ✕ AELFINE MTO
 ON OXN. S. V. F. » 10 »
 56275 **William I. Winchester.** ✕ SPRIECLIN ON PIN.
 V. F. » 5 »
 56276 **William II. London. Hks. 246.** ✕NEI ON
 LVND. R. F. 1 1 »
 56277 **Henry I. Hks. 255.**INERE ON.... *Pierced.* R. F. » 10 »
 56278 **Stephen. Hks. 270.**DEPIN : ON.... R. F. » 7 6
 56279 **Alexander III of Scotland.** ALEXANDER DEI
 GR. Crowned bust to left, with sceptre. R. REX
 SCOTORVM. Cross with mullet in each angle. V. F. » 2 6
 56280 **John Balliol.** ✕ IOHANNES DEI GR. Crowned
 bust to left, pellet on sceptre handle. Rough style. R. QIVI-
 TAS SANDRÆ (St. Andrews). Cross with two stars
 of six points and two mullets of five points in angles. *Burns,*
218. R. V. F. » 10 »
 56281 **David II. Groat.** ✕ DAVID : DEI : GR. Crowned
 bust to left, with sceptre. R. ✕ DRS & VILLT DE
 EDINBVRG. Cross with mullet in each angle. V. F. » 5 »
 56282 **Robert II. Groat.** ✕ ROBERTVS &c. Crowned bust
 to left, with sceptre. R. ✕ DRS & VILLT DE
 PERTH R. F. » 3 »
 56283 — Different bust; star on sceptre handle. S. F. » 3 »
 56284 — Another, similar type, struck at Edinburgh. F. » 2 6
 56285 **Robert III. Groat.** ROBERTVS DEI GR. R.
 SVOTORVM. Crowned bust facing within tressure of
 seven arches pointed with three pellets. R. ✕ DRS &
 PTETOR &c. VILLT DVNBARTAN. *Burns*
414 var. RR. V. F. 4 4 »
 56286 **James I. Groat.** ✕ IOBOVS & DEI & TRAD...
 REX & SCO.... Crowned bust facing, with sceptre,
 within tressure of eight arches; lis on neck, saltire to left,

the letter I to right. R. ✕ DRS &c. VILLT & ED.
 INBV & RGH. Cross with lis and pellets in alternate
 angles. S. F. » 5 »

- 56287 **James II. Groat.** ✕ IOBOVS : DEI : GR. Crowned
 bust facing within tressure of nine arches with lis decorations. R. DRS &c.
 ✕ VILLT EDINBVRG. Cross, crown and lis in
 alternate angles. *Burns, 515-7. R.* F. 1 » »
 56288 **James III. Groat.** ✕ IOBOVS DEI GR. REX.
 SCOTORM. Crowned bust facing within tressure of
 seven arches. R. ✕ DRS &c. VILLT EDIN-
 BVRG. Cross, mullet and pellets in alternate angles.
Burns, 605. R. F. » 15 »
 56289 **Henry VII. Groat.** Second coinage. Mm. Anchor. Obv.
 ⚓. R. ⚓. Facing bust, arched crown. HERRIC'DI.
 GR. REX. R. Z. FR. V. F. » 7 6
 56290 **Henry VIII. Groat.** Second coinage. Mm. Lis. Crowned
 bust in profile to right. HERRIC' VIII. D. G. R.
 R. Z. FR. E. F. » 5 »
 56291 — Another, later issue; crowned bust nearly full face.
 Mm. Lis. V. F. » 3 6
 56292 **Edward VI. Crown. 1551.** Mm. Y. EDVVRD :
 VI : D. G. : R. Z. FR. R. Z. HIBER : REX.
 The King on horseback to right, date below. R. F. » 15 »
 56293 — **Shilling.** Mm. Y. EDVVRD : VI : D. G. :
 R. Z. FR. R. Z. HIB. REX. Crowned bust facing;
 rose to left, mark of value XII to right. S. E. F. » 7 6
 56294 **Mary. Groat.** Crowned bust to left. MARI. D. G. :
 R. Z. FR. R. Z. HIB. REX. (Pomegranate after
 MARI). V. F. » 4 »
 56295 **Philip and Mary. Shilling. 1554.** Busts facing;
 crown and date above. PHILIP ET MARIA D. G. R. ANG.
 FR. NEAP. PR. HISP. S. F. » 10 »
 56296 **Elizabeth. Crown. 1. ELIZABETH : D. G. :
 ANG. FRA. ET : HIBER. REGINA.** Crowned
 bust to left, with sceptre. R. F. 1 5 »
 56297 — **Halfcrown.** Mm. 1. Same type and legends, R. F. 1 » »
 56298 — **Threepence. 1578.** Mm. Cross. Usual type. S. E. F. » 5 »
 56299 — **Milled sixpence. 1582.** Mm. Star. ELIZABETH :
 D. G. ANG. FRA. ET. HIB. REGINA. Crowned bust to
 left, richly decorated dress; a large rose behind the head. R. E. F. » 7 6
 56300 **Mary, Queen of Scots. Bawbee.** + MARIA D G R
 SCOTORVM. Thistle head, crowned, between the letters
 M and R. R. ✕ OPPIDVM EDINBVRGI. St. Andrew's
 cross with crown in centre, between two cinquefoils. S. V. F. » 3 »
 56301 — **Penny. 1556.** [✕ MARIA D G] SCOTOR
 REGINA. Cross potent with cross in each angle. R. VICIT
 VERITAS. 1556; crown above. R. V. F. » 12 6
 56302 **James I. Crown.** Mm. Trefoil. IACOBVS D : G :
 MAG : BRI : FRAN : ET HIB : REX. Crowned figure of
 the King on horseback to right; grass and ground line.
 R. QVÆ DEVS &c. Shield surmounted by a plume. R. V. F. 2 10 »
 56303 — **Shilling.** Mm. Tower. IACOBVS D' G' MAG'·
 BRIT'·FRA'·ET·HI'·REX. Usual type, crowned bust to
 right; value behind. *Rare with this mint mark.* F. » 5 »
 56304 — **Scots Sixty shilling piece.** Mm. Thistle.
 IACOBVS D' G' MAG'·BRIT'·FRAN'· & HIB'·REX.
 The King on horseback to right; ground line. R. QVÆ
 DEVS &c. Shield of arms; — 1 and 4, Scotland; 2, France
 and England quarterly; 3, Ireland. R. E. F. 2 10 »
 56305 **Charles I. Tower crown.** Mm. Cross on steps. *Hks.,*
type 1 a. CAROLVS D' G' MAG'·BRI'·FRA'·ET·HIB'·
 REX. The King on horseback to left, crowned and wearing
 ruff, sword over shoulder; plume on horse's head and crupper.
 R. CHRISTO AVSPICE REGNO. Square shield on cross
 fleury. R. V. F. 2 10 »
 56306 — Mm. Portcullis. *Hks., type 3 b.* CAROLVS D' G'·
 MAG'·BRI'·FRA'·ET·HI'·REX. The King on horseback
 to left, crowned and wearing lace collar and scarf; sword
 held upright. R. CHRISTO AVSPICE REGNO. Oval
 shield surmounted by a plume. R. V. F. 2 10 »
 56307 — **Tower halfcrown.** *Hks., type 3 a.* Mm. Crown.
 V. F. » 7 6
 56308 — Another. Mm. (P). — S. V. F. » 12 6
 56309 — **York halfcrown.** Mm. Lion. CAROLVS D' G'·
 MAG'·BRI'·FR·ET·HI·REX. The King on horseback to
 left. R. CHRISTO AVSPICE REGNO. Oval garnished
 shield. *Rud. Sup., V, 9, var. RR.* E. F. 3 15 »
 56310 — **Tower shilling.** Mm. Tun. *Hks., type 4.*
 CAROLVS D' G'·MA'·BR'·FR'·ET·HI'·REX. Crowned
 bust to left; value behind the head. R. CHRISTO AVSPICE·
 REGNO. Square shield on cross fleury. S. V. F. » 10 »
 56311 — **York Threepence.** Mm. Lion. CAROLVS D' G'·
 MA·BR·FR·ET·HI·REX. Crowned bust to left, value
 behind. R. CHRISTO AVSPICE REGNO. Square shield
 surmounted by EROR, on cross fleury. S. V. F. » 5 »

ENGLISH COMMEMORATIVE MEDALS

(Continued from col. 10770)

GEORGE I

- 56357 **N. Accession. 1714.** E. Hannibal. Bust to right. GEORGIUS. D. G. MAG. BRIT. FR. ET. HIB. REX. R. PRINC. OPT. RELIGIONIS. ET. LIBERTATIS. CVSTODI. George attended by Religion and Liberty, approaches Britannia, who presents the insignia of royalty and tramples upon the beast of discord. Ex.: PVBLICA AVCTORITATE PROCLAMATO. $\frac{1}{2}$ AVG. ANNO. MDCCXIII. Med. Illus., II, $\frac{420}{2}$. Size 2.65. Unique in gold. E. F. 65 " "
- 56358 **E.** — — — — — R. E. F. 1 10 "
- 56359 **R. G. W. Vestner.** Laureate bust to right. GEORG. LVD. D. G. M. BRIT. FR. ET. HIB. REX. R. REGNORVM ALBIONIS NVNC IVRA GEORGIUS INTRAT ANNO MDCCXIV. D. XII. AVGVSTI. The sun in the constellation Leo. Med. Illus., II, $\frac{421}{2}$. Size 1.7. R. V. F. 2 5 "
- 56360 **E. Arrival of George I in England.** John Croker. Laureate bust to right. GEORGIUS. D. G. MAG. BRI. FRA. ET. HIB. REX. F. D. R. RECTOR MARIVM. George, as Neptune, in a marine car drawn by four sea-horses; Tritons in attendance. Ex.: ADVENTVS REGIS IN BRITANNIAM. 18. SEPTEMB. 1714. Med. Illus., II, $\frac{422}{2}$. Size 2.7. S. E. F. " 15 "
- 56361 **E. Entry into London. 1714.** John Croker. Similar obverse. R. LÆTITIA PVBLICA. A female figure, London, presenting the keys of the city to George, who is seated in a car drawn by four horses in front of the Royal Exchange. Med. Illus., II, $\frac{423}{2}$. Size 1.85. E. F. " 5 "
- 56362 **R. Coronation. 1714.** J. Croker. Laureate bust of the King to right. GEORGIUS. D. G. MAG. BR. FR. ET. HIB. REX. R. Britannia crowning the King. Med. Illus., II, $\frac{424}{2}$. Size 1.35. V. F. " 5 "
- 56363 **E.** — — — — — Rare in E. F. D. C. " 10 "
- 56364 **R. George I. Medalet.** Laureate bust to right. GEORGIUS. D. G. M. B. F. ET. H. REX. F. D. R. The Royal shield within the Garter, crowned and with lion and unicorn supporters. Med. Illus., II, $\frac{425}{2}$. Size 1. F. D. C. " 3 "
- 56365 **E.** — — — — — E. F. " 2 "
- 56366 **R.** Bust nearly full face. R. Double cypher of G R crowned. Med. Illus., II, $\frac{426}{2}$. Size 8. E. F. " 2 "
- 56367 **R. Battle of Sheriffmuir. 1715.** J. Croker. Laureate bust of George I to right. R. PERJURII ULTRIX. Victory with sword and palm-branch pursuing a body of cavalry. Ex.: AD DVNBLAINVM. 13. NOV. 1715. Med. Illus., II, $\frac{427}{2}$. Size 1.8. R. F. D. C. " 10 "
- 56368 **E.** — — — — — F. D. C. " 10 "
- 56369 **R. Capture of Preston. 1715.** J. Croker. Similar obverse. R. FIDES MILITVM. A military trophy. Ex.: REBELL. AD. PRESTON. CAPT. 13. NOV. 1715. Med. Illus., II, $\frac{428}{2}$. Size 1.8. R. F. D. C. " 10 "
- 56370 **R. The unsuccessful attempts of Prince James to recover the throne in 1708 and 1716.** Laureate bust to right. NIHIL EFFICIENS. R. MAP of Great Britain marked SCOTIA 1708 M. MART 1716 M. FEBR. BRITANNIA, and HIBERNIA. BIS VENIT VIDIT NON VICIT FLENSQVE RECESSIT. Med. Illus., II, $\frac{429}{2}$. Size 1.25. R. V. F. 2 5 "
- 56371 **R. The Act of Grace.** J. Croker. Bust of George I to right. R. CLEMENTIA AVGVSTI. Peace with olive branch and caduceus; serpent of rebellion. Med. Illus., II, $\frac{430}{2}$. Size 1.8. S. E. F. 1 1 "
- 56372 **E.** — — — — — S. F. D. C. " 5 "
- 56373 **R. Treaty of Passarowitz. 1718.** J. Croker. Laureate bust of George I. R. PACIS ARBITER. George I, in Roman costume, standing in side a tent and pointing to The Morea on a globe. Ex.: INTER GERMAN TURC ET VENET AD PASSAROWITZ. 1718. Med. Illus., II, $\frac{431}{2}$. Size 1.8. S. V. F. " 17 6 "
- 56374 **R. Escape of Princess Clementina from Innsbruck.** O. Hamerani. CLEMENTINA. M. BRITAN. FR. ET. HIB. REGINA. Bust of the Princess to left. R. FORTVNAM CAVSAMQVE SEQVOR. Princess Clementina in a car drawn by two horses. Ex.: DECEPTIS CVSTODIBVS MDCCXIX. Med. Illus., II, $\frac{432}{2}$. Size 1.9. S. E. F. 1 " "
- 56375 **E.** — — — — — S. E. F. " 12 6 "
- 56376 **R. Marriage of James (III) and the Princess Clementina.** O. Hamerani. Busts conjoined to right. R. REGIVM CONNVBIVM. Hercules and Venus; Cupid in attendance. Med. Illus., II, $\frac{433}{2}$. Size 1.6. R. E. F. 3 10 "
- 56377 **E.** — — — — — S. E. F. " 10 "
- 56378 **R. Marriage of James (III) and Princess Clementina. 1719.** O. Hamerani. IACOBVS. III. D. G. M. B. F. ET. H. REX. Bust to left. R. CLEMENTINA MAGNAE BRITANNIAE ETC. REG. Bust to left. Med. Ill., II, $\frac{434}{2}$. Size 1.9. R. E. F. 2 " "
- 56379 **R.** — — — — — Thicker flun. V. F. 1 10 "
- 56380 **E. John Law, Financier. 1720.** BANQVERODT A LA MODE. Back view of half-length figure of John Law

- 56312 — **Briot's Half Groat.** Mm. Lozenge. CAROLVS. D. G. MAG. BRIT. FR. ET. HIB. R. Crowned bust to left, value behind, B below. R. IVSTITIA. THRONVM. FIRMAT. Square shield on cross fleury. R. F. D. C. " 15 "
- 56313 — **Newark Ninepence. 1645.** Crown between the letters C and R, value IX below. R. OBS NEWARKE 1645. R. V. F. 1 10 "
- 56314 **The Commonwealth. Crown. 1653.** Mm. Sun. THE. COMMONWEALTH. OF. ENGLAND. Shield of St. George within wreath. R. GOD. WITH. VS. 1653. Shields of England and Ireland, surmounted by the mark of value. V. R. V. F. 3 " "
- 56315 **Cromwell. Crown. 1658.** Laureate bust to left. R. PAX QVÆRITVR BELLO. 1658. Crowned shield of arms. R. E. F. 3 10 "
- 56316 **Charles II. Crown. 1662.** Without rose under bust; no date on edge. S. V. F. " 17 6 "
- 56317 — **Merk. 1669.** — — — — — F. " 3 "
- 56318 — **1670.** — — — — — F. " 3 "
- 56319 — **1671.** — — — — — F. " 3 "
- 56320 — **1675.** — — — — — F. " 3 "
- 56321 — An electrotype of Simon's famous Petition crown. — — — — — E. F. " 10 "
- 56322 **James II. Crown. 1688.** — — — — — R. V. F. 1 " "
- 56323 **William and Mary. Crown. 1692.** Bust conjoined to right. ANNO REGNI QVARTO. R. F. " 17 6 "
- 56324 — Another, 1691. TERTIO. — — — — — R. F. " 12 6 "
- 56325 — **Scots Sixty-shilling piece 1692.** Busts conjoined to left; 60 below. ANNO REGNI TERTIO. S. F. 1 " "
- 56326 **William III. Crown. 1695.** ANNO REGNI SEPTIMO. Toned. E. F. " 15 "
- 56327 — **Crown. 1696.** ANNO REGNI OCTAVO. Straight cuirass. E. F. " 12 6 "
- 56328 **Bristol Halfcrown. 1697.** B below the bust. S. E. F. " 15 "
- 56329 **Bristol Shilling. 1696.** — — — — — S. E. F. " 5 "
- 56330 — Another, 1697. — — — — — S. V. F. " 4 "
- 56331 **Queen Anne. Shilling. 1710.** Roses and plumes. S. F. " 2 "
- 56332 **George I. Crown. 1720.** Roses and plumes. ANNO REGNI SEXTO. R. E. F. 2 5 "
- 56333 — **Halfcrown. 1720.** Roses and plumes. R. E. F. 1 10 "
- 56334 — **Shilling. 1725.** Roses and plumes. S. F. " 3 6 "
- 56335 **George II. Halfcrown. 1746.** LIMA. F. D. C. " 7 6 "
- 56336 — **Shilling. 1746.** LIMA. RR. V. F. 1 10 "
- 56337 **George III. Crown. 1820.** ANNO REGNI LX. F. D. C. " 6 6 "
- 56338 — **Halfcrown. 1816.** — — — — — S. F. D. C. " 4 "
- 56339 — **Shilling. 1816.** — — — — — F. D. C. " 2 "
- 56340 — **Sixpence. 1816.** — — — — — F. D. C. " 1 3 "
- 56341 **George IV. Crown. 1821.** SECUNDO. Brilliant. F. D. C. " 10 "
- 56342 **Victoria. Proof Crown. 1839.** Plain edge. R. F. D. C. 1 10 "
- 56343 — **Proof Halfcrown. 1839.** Plain edge. R. F. D. C. " 12 6 "
- 56344 — **Proof Shilling. 1839.** Plain edge. R. F. D. C. " 5 "
- 56345 — **Proof Sixpence. 1839.** Plain edge. R. F. D. C. " 3 6 "
- 56346 — **Proof Groat. 1839.** Plain edge. R. F. D. C. " 3 6 "
- 56347 — **Proof Maundy Fourpence. 1839.** — — — — — F. D. C. " 1 6 "
- 56348 — **Proof Maundy Threepence. 1839.** — — — — — F. D. C. " 1 6 "
- 56349 — **Gothic Crown. 1847.** — — — — — S. F. D. C. 1 5 "
- 56350 — — — — — S. E. F. " 15 "
- 56351 — — — — — E. F. " 12 "
- 56352 — — — — — S. V. F. " 9 "
- 56353 — **Proof Halfcrown. 1893.** — — — — — F. D. C. " 4 "
- 56354 — **Pattern Crown. 1887.** VICTORIA BY THE GRACE OF GOD QUEEN OF GREAT BRITAIN. EMP. OF INDIA. Crowned bust three quarters to left. R. The Royal arms. FIVE SHILLINGS. MDCCCLXXXVII. Plain edge. R. E. F. 1 5 "
- 56355 — **Pattern Sixpence.** Same type. F. D. C. " 2 6 "

COPPER

- 56356 **Bronzed Proof of the Penny, Halfpenny, and Farthing of 1839.** The set. F. D. C. " 12 6 "

(To be continued.)

- VISIBILIS INVISIBILIS. **R.** PAX PAX DICENTES ET TAMEN NVLLA PAX. IER. VI. 14. *Med. Illus.*, II, $\frac{251}{30}$ var. Size 1. R. E. F. 1 10 "
- 56381 — — — — — V. F. 1 5 "
- 56382 **R. Birth of Prince Charles Stuart. 1720.** O. *Hamerani*. Same obverse as no 56376. **R.** PROVIDENTIA OBSTETRIX. Woman and babe. *Med. Illus.*, II, $\frac{252}{30}$. Size 1.6. R. E. F. 3 " "
- 56383 **R.** — — — — — S. E. F. " 10 "
- 56384 **R. James (III). Appeal against the House of Hanover. 1721.** O. *Hamerani*. VNICA SALVS. Bust to right. **R.** QVID GRAVIVS CAPTA. The Hanoverian horse trampling upon the lion and the unicorn; Britannia mourning; view of London in the distance. *Med. Illus.*, II, $\frac{253}{30}$. Size 1.95. R. F. D. C. 2 2 "
- 56385 **R.** — — — — — S. F. D. C. " 12 6 "
- 56386 **R. Mathew Prior. 1721.** Bust of Prior to right. **R.** MATHEW PRIOR. *Med. Illus.*, II, $\frac{254}{30}$. Size 1.3. R. E. F. " 15 "
- 56387 **R. Death of the Duke of Marlborough. 1722.** J. *Dassier*. IOHAN. CHURC. DUX MARLB. Bust nearly full face. **R.** VBI ADERAT IBI VICTORIA. Victory with laurel wreath and palm branch; piles of captured arms. *Med. Illus.*, II, $\frac{255}{30}$. Size 1.65. E. F. " 7 6 "
- 56388 **R. Conyers Middleton. 1724.** G. *Pozzo*. CONYERS MIDDLETON. S. T. P. Bust to right. **R.** View of the interior of the University Library at Cambridge. ACADEMIÆ CANTABRIGIENSIS PROTO BIBLIOTHECARIVS. *Med. Illus.*, II, $\frac{256}{30}$. Size 3.2. R. E. F. 1 10 "
- 56389 **R. Archbishop Wake. 1725.** J. *Dassier*. GUILIELMUS WAKE ARCH. CANT. Bust to right. **R.** Inscription ILLUSTRIUM QUI VERÆ RELIGIONI CHRISTIANÆ BONISQUE LITTERIS IN EUROPA RENOVANDIS &c. *Med. Illus.*, II, $\frac{257}{30}$. Size 1.65. E. F. " 4 " "
- 56390 **R.** — — — — — S. E. F. " 7 6 "
- 56391 **R. Revival of the Order of the Bath. 1725.** J. *Crocker*. Laureate bust of George I to right. **R.** SPES ALTERA. Prince William (afterwards Duke of Cumberland) in the costume of a Knight of the Bath. *Med. Illus.*, II, $\frac{258}{30}$. Size 1.8. S. F. D. C. " 15 "
- 56392 **R. Sir Isaac Newton. 1727.** J. *Crocker*. ISAACVS NEWTONVS. Bust to left. **R.** FELIX COGNOSCERE CAVSAS. Science with a diagram of the solar system. *Med. Illus.*, II, $\frac{259}{30}$. Size 2. E. F. " 15 " "
- 56393 **R.** — — — — — F. D. C. " 4 " "
- 56394 **R. J. Dassier.** ISAACVS NEWTONIVS. Bust three quarters to right. **R.** Newton's monument in Westminster Abbey. *Med. Illus.*, II, $\frac{260}{30}$. Size 1.65. E. F. " 3 " "
- 56395 **R. James Roettier.** ISSACVS NEWTONVS. Bust to right. **R.** ERIT QUI DEMONSTRET IN QUIBUS CÆLI PARTIBUS ERRENT. SEN.COM. Science, seated on a rock, holding a diagram of the solar system; a globe at her feet. Ex.: 1739. *Med. Illus.*, II, $\frac{261}{30}$. Size 2.1. RR. E. F. 4 " "
- 56396 **R. Death of George I. 1727.** J. *Dassier*. Laureate bust to right. **R.** MAGNI SOLATIA LUCTUS. Britannia with a medallion of George II and an olive branch, ships in the distance. *Med. Illus.*, II, $\frac{262}{30}$. Size 1.25. S. F. D. C. " 15 6 "
- 56397 — — — — — E. F. " 10 " "
- GEORGE II
- 56398 **R. Coronation. 1727.** J. *Crocker*. GEORGIVS. II. D. G. MAG. BR. FR. ET. HIB. REX. Laureate bust to left. **R.** VOLENTES PER POPULOS. Britannia crowning the King. *Med. Illus.*, II, $\frac{263}{30}$. Size 1.35. E. F. " 7 " "
- 56399 **R. J. Crocker.** CAROLINA. D. G. MAG. BR. FR. ET. HIB. REGINA. Bust of Queen Caroline to left. **R.** HIC AMOR. HÆC PATRIA. The Queen attended by Britannia and Religion. *Med. Illus.*, II, $\frac{264}{30}$. Size 1.35. E. F. " 7 " "
- 56400 — — — — — V. F. " 5 " "
- 56401 **R. John Freind, Physician. F. St. Urban.** IOANNES FREIND. COLL. MED. LOND. ET. REG. S. S. Bust to left. **R.** MEDICINA VETVS ET NOVA. An ancient and a modern physician clasping hands. Ex.: VNAM FACIMVS VTRAMQVE. *Med. Illus.*, II, $\frac{265}{30}$. Size 2.25. S. E. F. " 10 " "
- 56402 **R. Frederick created Prince of Wales. 1729.** J. *Dassier*. FRIDERICUS WALLIÆ PRINCEPS. ÆT. XXII. Bust of Prince Frederick on a pedestal between the figures of Britannia and Fame: above, infant genius with the plumes. **R.** VIRTUTE INGENTIA FORTIS DUCTUQUE PARENTIS. An eagle training her young one to fly. Ex.: SIC ITUR AD ASTRA. *Med. Illus.*, II, $\frac{266}{30}$. Size 1.6. E. F. " 5 " "
- 56403 **R. Dr Samuel Clarke. 1729.** J. *Dassier*. Bust nearly full face. **R.** QUO VERITAS VOCAT. Dr Clarke ascending a rocky path to the top of a mountain on which truth points to the radiated name of Jehovah, in Hebrew. *Med. Illus.*, II, $\frac{267}{30}$. Size 1.7. E. F. " 5 " "
- 56404 **R. Prince Charles and Prince Henry Stuart.** O. *Hamerani*. Bust of Prince Charles to right; a star in front. **R.** MICAT INTER OMNES. **R.** Bust of Prince Henry to left. ALTER AB ILLO. Inscribed edge. *Med. Illus.*, II, $\frac{268}{30}$. Size 1.65. S. V. F. " 15 " "
- 56405 **R.** — — — — — E. F. " 10 " "
- 56406 **R. O. Hamerani.** HVNC SALTEM EVERSO IVVENEM. Bust of Prince Charles to right. **R.** TRIPPLICIS SPES TERTIA GENTIS. Bust of Prince Henry to right. *Med. Illus.*, II, $\frac{269}{30}$. Size 1.8. S. E. F. " 12 6 "
- 56407 **R. Treaty of Vienna. 1731.** J. *Crocker*. GEORGIVS. II. D. G. MAG. BR. FR. ET. H. REX. F. D. Laureate bust to left. **R.** PRÆSTAT COMPOSERE. Neptune commands the winds and waves to be calm. Ex.: FOEDVS VIENNENSE. MDCCXXXI. *Med. Illus.*, II, $\frac{270}{30}$. Size 1.85. S. E. F. 2 " "
- 56408 **R.** — — — — — Brilliant. F. D. C. " 10 " "
- 56409 **R.** — — — — — E. F. " 5 " "
- 56410 **R. State of Britain. 1731.** P. P. *Werner*. GEORGIVS. II & CAROLINA. D. G. MAG. BR. FR. & HIB. REX & REG. Busts, conjoined, of George II and Queen Caroline, both laureate, to right. **R.** IMPERIVM SINE FINE DEDI. Britannia enthroned; on one side Hanover is sheathing the sword, and on the other Germany holds an olive branch. Ex.: FELIX BRITANNIA. *Med. Illus.*, II, $\frac{271}{30}$. Size 1.7. R. F. D. C. 2 " "
- 56411 **R. The Royal Family. 1732.** J. *Crocker*. GEORGIVS. II. REX. ET. CAROLINA REGINA. Busts, face to face, of George II and Queen Caroline. **R.** FELICITAS IMPERII. Busts of the seven royal children. *Med. Illus.*, II, $\frac{272}{30}$. Size 2.7. S. F. D. C. 1 " "
- 56412 **R. Marriage of William, Prince of Orange, and the Princess Anne. 1734.** A. *Andeles*. FRISIÆ SIC GLORIA CRESCIT. Busts conjoined to right. **R.** TU VOTA DEDISTI. A hand from heaven supports a drooping orange tree near an altar; &c. *Med. Illus.*, II, $\frac{273}{30}$. Size 1.9. R. F. " 7 6 "
- 56413 **R. Arrival at Leeuwarden. 1734.** M. *Holtzhey*. Busts of William of Orange and the Princess Anne conjoined to right. **R.** RECEPTO PRINCIPE. Friesland welcomes the Prince and Princess. Ex.: LAETA FRISIA. *Med. Illus.*, II, $\frac{274}{30}$. Size 1.15. R. V. F. " 7 " "
- 56414 **R. M. Holtzhey.** Similar obverse. **R.** VIRTUTIS PRAEMIA. A triumphal arch. *Med. Illus.*, II, $\frac{275}{30}$. Size 1.15. R. E. F. " 10 " "
- 56415 **R. Princess Anne. Birth and death of her child. 1736.** N. V. *Swinderen*. Armorial shields of England and Nassau, crowned and with lion supporters. **R.** SPES ALTERA SURGIT. A female with a new born babe; in the distance a blast of wind blows an orange from a tree. *Med. Illus.*, II, $\frac{276}{30}$. Size 1.6. R. E. F. " 15 " "
- 56416 **R. Jernegan's Lottery Medal. 1736.** J. S. *Tanner*. BOTH HANDS FILL'D FOR BRITAIN. Minerva, holding a spear and a palm branch, stands between a pile of arms and emblems of the Arts and Sciences. Ex.: GEORGE REIGNING. **R.** GROWING ARTS ADORN EMPIRE. Queen Caroline watering a grove of young palm trees. Ex.: CAROLINE PROTECTING. *Med. Illus.*, II, $\frac{277}{30}$. Size 1.5. E. F. " 3 " "
- 56417 **R. John Conduit. 1737.** J. S. *Tanner*. IOHANNES CONDUITT REI MONET. PREF. Bust to right. **R.** MEMORES FECERE MERENDO. Truth introduces Conduit to Hampden and Newton in the Elysian fields. *Med. Illus.*, II, $\frac{278}{30}$. Size 2.3. R. F. D. C. " 15 " "
- 56418 **R. Breda restored to the House of Orange. 1737.** DIVINO FAVORE. A pelican feeding her young. Ex.: INAUGURATIO BRED. XII. SEPT. 1737. **R.** DE MAINTIEN-DRAY. Shields of England and Nassau, crowned; below, shield of Breda. *Med. Illus.*, II, $\frac{279}{30}$. Size 1.1. R. E. F. " 7 6 "
- 56419 **R. The Copley medal of the Royal Society. 1737.** J. S. *Tanner*. Pallas seated amidst emblems of the Arts and Sciences. G. COPLEY BART. DIGNISSIMO. Ex.: MICHELI CHARLES. 1865. **R.** SOCIETAS REG. LONDINI. Armorial shield of the Royal Society with crest and supporters. *Med. Illus.*, II, $\frac{280}{30}$. Size 1.7. R. F. D. C. " 10 " "
- 56420 **R. Milton's Monument. 1737.** J. S. *Tanner*. Bust of Milton to right. **R.** Inscription — E MARMORE IN ECCLESIA SANCTI PETRI APUD WESTMONASTERIUM ERECTORE GULIELMO BENSONO ARM. ANNO SALUTIS HUMANÆ MDCCXXXVII. RYSHRA-CHIUS SCULPSIT. *Med. Illus.*, II, $\frac{281}{30}$. Size 2.5. R. F. D. C. 1 10 " "
- 56421 **R. Convention of Prado. 1739.** I. DON BENJAMIN, MADE DIE CONVENTION. Keene, the British Envoy, in Spanish dress, stands facing, holding a purse. Ex.: BRAVEO. **R.** ALL'S UNDONE. NO SEARCH. A Spaniard leaning against a column. Ex.: 95.000 £. *Med. Illus.*, II, $\frac{282}{30}$. Size 1.2. R. E. F. " 10 " "
- 56422 **R.** I'LL REVENGE MY WRONGS. Britannia, seated, leans upon her shield and brandishes a sword. **R.** BRITONS STRIKE HOME. A British soldier standing over a vanquished foe. *Med. Illus.*, II, $\frac{283}{30}$. Size 1.2. R. E. F. " 10 " "
- 56423 **R. Admiral Vernon. Capture of Porto Bello. 1739.** Half-length figure of Admiral Vernon, three quarters to left, a staff in his right hand. **R.** ADMIRAL VERNON TOOK PORTO BELLO. **R.** WITH SIX SHIPS ONLY. Ex.: NOV. 22. 1739. Six ships entering Porto Bello harbour. *Med. Illus.*, II, $\frac{284}{30}$. Size 1.55. E. F. " 10 " "
- 56424 **R.** Half-length figures of Admiral Vernon to right and Commodore Brown three quarters to left, each with a staff. **R.** ADMIRAL VERNON AND COMMODORE BROWN. Ex.: TOOK PORTO BELLO. **R.** WITH SIX SHIPS ONLY. NOV. 22.

1739. Six ships entering Porto Bello harbour. *Med. Illus.*, II, 523. Size 1.5. V. F. » 5 »
- 56425 Æ. Half-length figure of Vernon threequarters to left, staff in left hand. THE BRITISH GLORY REVIV'D BY ADMIRAL VERNON. R. HE TOOK PORTO BELLO WITH SIX SHIPS ONLY 1739. Ex. : BY COURAGE AND CONDUCT. *Med. Illus.*, II, 526. Size 1.45. E. F. » 10 »
- 56426 Æ. Full-length figure of Vernon to right, sword in right hand, staff in left and standing on a square platform with a scroll ornament below ; a cannon in front and a ship in the distance. THE BRITISH GLORY REVIV'D BY ADMIRAL VERNON. R. HE TOOK PORTO BELLO WITH SIX SHIPS ONLY. Ex. : NOV. 22. 1739. Six ships entering Porto Bello harbour. *Med. Illus.*, II, 528. Size 1.45. E. F. » 10 »
- 56427 Æ. Full length figure of Vernon to left, staff in right hand, standing on a square platform ; before him, a cannon ; behind him, a ship. THE BRITISH GLORY REVIV'D BY ADMIRAL VERNON. Reverse similar to the preceding medal. *Med. Illus.*, II, 529. Size 1.6. F. » 3 »
- 56428 Æ. Shield of England within the Garter, crest, supporters, and motto. G. R. PORTO BELLO TAKEN BY ADMIRAL VERNON WITH SIX MEN OF WAR ONLY. NOV. THE. 22. ANNO. DOM. 1739. Six ships entering Porto Bello harbour. *Med. Illus.*, II, 530. Size 1.5. E. F. » 1 »
- 56429 Æ. THE BRITISH GLORY REVIV'D BY ADM'L VERNON. Full length figure of Vernon to right, sword in right hand, staff in left ; before him, a cannon ; behind him, an anchor. R. HE TOOK PORTO BELLO WITH SIX SHIPS ONLY. Ex. : NOV. 22. 1739. Six ships entering Porto Bello harbour. *Med. Illus.*, II, 531. Size 1.05. E. F. » 5 »
- 56430 Æ. Capture of Fort Chagre. 1740. Threequarter length figure of Vernon, nearly full face ; a tree on the left ; on the right, a ship and A VIEW OF FORT CHAGRE. VICE AD. RL OF THE BLEW & COM. ER IN CHIEF OF ALL HIS MAI SHIPS IN THE WEST INDIES. Ex. : THE HON. EDWARD VERNON. ESQ. R. PORTO BELLO TAKEN BY ADMIRAL VERNON WITH SIX MEN OF WAR ONLY NOV. 22. ANNO DOM. 1739. Six ships entering Porto Bello harbour. *Med. Illus.*, II, 532. Size 1.55. E. F. » 10 »
- 56431 — Variety WS. IES instead of WEST INDIES, and AN FOR ANNO. F. » 5 »
- 56432 Æ. Capture of Carthagena. 1741. Full length figure of Admiral Vernon threequarters to left, wearing hat, he holds a staff in his left hand and points to a city behind him with his right. ADMIRAL VERNON VEWING THE TOWN OF CARTHAGENA. Ex. : 1740 : 1. R. THE FORTS OF CARTHAGENA DESTROYD BY ADM VERNON. 1741. Two ships passing the forts of S. IAGO and S. JOSEPH. *Med. Illus.*, II, 533. Size 1.45. E. F. » 1 »
- 56433 Æ. Full length figure of Vernon three quarters to left, staff in left hand ; two ships entering the harbour behind him. ADMIRAL VERNON THE PRESERVER OF HIS COUNTRY. R. TOOK CARTHAGENA. 1741. Ships passing the forts of IAGO, S. PHILIPS, BOCACHICA, and S. IOS. *Med. Illus.*, II, 534. Size 1.45. V. F. » 5 »
- 56434 Æ. DON BLASS kneeling surrenders his sword to Vernon. THE SPANISH PRIDE PULLD DOWN BY ADMIRAL VERNON. Ex. : Scroll ornament. R. TRUE BRITISH HEROES TOOK CARTHAGENA. Ex. : APRIL. 1741. Two ships entering the harbour ; DON BLASS in a boat within a chain boom. *Med. Illus.*, II, 535. Size 1.45. F. » 5 »
- 56435 Æ. DON BLASS kneeling surrenders his sword to Admiral Vernon ; a ship in the distance. THE PRIDE OF SPAIN HUMBLD BY AD. VERNON. Ex. : Scroll ornament. R. HE TOOK PORTO BELLO WITH SIX SHIPS ONLY. Ex. : NOV. 22. 1739. Six ships entering Porto Bello harbour. *Med. Illus.*, II, 536. Size 1.45. E. F. » 15 »
- 56436 Æ. Sir Robert Walpole and the Duke of Argyle. 1741. Full-length figure of the Duke of Argyle. THE GENEROUS DUKE OF ARGYLE. Below, NO PENTIONER. R. The Devil leading Walpole by a rope round his neck towards the mouth of the infernal beast. MAKE ROOM FOR SIR ROBERT. Ex. : NO EXCISE. *Med. Illus.*, II, 537. Size 1.4. R. V. F. » 10 »
- 56437 Æ. — — — S. E. F. » 7 6
- 56438 Æ. Sir Robert Walpole. L. Natter. ROBERTUS WALPOLE ORD. PERISCLEIDIS EQVES. Bust to right. R. REGIT DICTIS ANIMOS. Statue of Cicero. *Med. Illus.*, II, 538. Size 1.9. R. E. F. » 2 »
- 56439 Æ. — — — V. F. » 1 5 »
- 56440 Æ. Charles. Duke of Marlborough. 1742. J. A. Dasser. Bust to right. CAROLUS SPENCER. R. Inscription DUX DE MARLBOROUGH. MDCCXLII. *Med. Illus.*, II, 539. Size 2.15. E. F. » 4 »
- 56441 Æ. William Windham. 1742. J. M. Dasser. Bust to right. R. Inscription OFFICII ET AUGURII CAUSA FECIT I. DASSIER. MDCCXLII. *Med. Illus.*, II, 540. Size 1.6. E. F. » 3 »
- 56442 Æ. Ralph Brideoake, Archdeacon of Winchester. 1743. J. M. Dasser. Bust to right. R. ECCLESIA BEATÆ MARIE SOUTHTON RESTITUTA. 1722. St. Mary's Church Southampton. *Med. Illus.*, II, 541. Size 2.15. E. F. » 5 »
- 56443 Æ. Capture of Spanish Ships. 1745. J. Kirk. Two infant Fames with portrait medallions of Captain Talbot and Morecock ; below, a procession of treasure waggons. R. Naval action between the British ships Prince Frederick and Duke and the Spanish ships Notre Dame, Lewis Erasmus, and Marquis d'Antin. *Med. Illus.*, II, 542. Size 1.45. R. E. F. » 1 »
- 56444 Æ. Expected arrival of Prince Charles in Scotland. 1745. CAROLUS WALLIÆ PRINCEPS 1745. Bust to right. R. AMOR ET SPES. Britannia standing on the sea shore watching an approaching fleet. *Med. Illus.*, II, 543. Size 1.65. R. E. F. » 15 »
- 56445 Æ. Smaller size ; same design. R. E. F. » 1 1 »
- 56446 — — — V. F. » 1 1 »
- 56447 — — — V. F. » 12 »
- 56448 Æ. Capture of Carlisle. 1745. J. H. Wolff. GUL. DUX. CUMB. DELICIE. MILITUM. Bust of the Duke of Cumberland to right. R. PRO PATRE ET PATRIA. The Duke, as a Roman warrior, attacking the Hydra of Rebellion. Ex. : REB. EX. ANG. PULSI & CARL REDACTUM. DEC. 1745. *Med. Illus.*, II, 544. Size 1.45. RRR. E. F. » 15 »
- 56449 Æ. — — — RR. F. D. C. » 2 10 »
- 56450 Æ. Variety, PUL : ET instead of PULSI & R. E. F. » 10 »
- 56451 Æ. WILL DUKE CUMB. BRITISH HERO. Bust to right. R. REBELION (sic) IUSTLY REWARDED. The Duke directing a soldier to take two Highland prisoners to the rear. Ex. : AT CARLILE DEC. 1745. *Med. Illus.*, II, 545. Size 1.25. Pierced. S. E. F. » 5 »
- 56452 Æ. Retreat of the Rebels. 1745. HIS ROYAL HIGHNESS WILLIAM DUKE OF CUMBERLAND. Laureate bust to left. R. THE PRETENDERS LAST SHIFT OR REBELS RACE FOR LIFE. 1745. The rebels in retreat. *Med. Illus.*, II, 546. Size 1.35. A rare medal, but in poor condition. » 3 »
- 56453 Æ. The Rebels repulsed. 1745. A. and J. Kirk. GUL. AUG. DUX. CUMBERLANDIÆ. The Duke of Cumberland on horseback. R. SPERM REDUCIS MENTIBUS ANXIIS. The Duke presenting an olive branch to Britannia. *Med. Illus.*, II, 547. Size 1.35. S. E. F. » 15 »
- 56454 Æ. — — — E. F. » 12 »
- 56455 Æ. T. Pingo. GVLIELMVS DVX CVMBRIÆ. Bust to right. R. IVSTITIA TRIVMPHANS. A lion killing a wolf. *Med. Illus.*, II, 548. Size 1.3. S. E. F. » 1 »
- 56456 Æ. — — — E. F. » 15 »
- 56457 Æ. — — — E. F. » 5 »
- 56458 Æ. J. Kirk. GUL. AUG. DUX. CUMBRILÆ. Bust of the Duke three-quarters to left, hat, military coat, badge of the Bath. R. QUID NON PRO PATRIA. George II, rising from his throne, receives from the Duke of Cumberland several mural crowns and a branch of palm. *Med. Illus.*, II, 549. Size 1.6. R. E. F. » 2 2 »
- 56459 Æ. J. Kirk. GEORGIUS II D. G. REX. Laureate bust of the King to left. R. VERITAS LIBERAVIT VOS. Truth seated on clouds ; prostrate at her feet lies the Hydra of Rebellion with heads of the Pope, Prince Charles, the King of France, a Cardinal, a Bishop, and the devil. *Med. Illus.*, II, 550. Size 1.2. R. E. F. » 12 »
- 56460 Æ. Same obverse. R. PERFICIT MIRACULA. Map of the British Isles, guarded by a hand from heaven holding a sword. *Med. Illus.*, II, 551. Size 1.15. R. V. F. » 1 »
- 56461 Æ. — — — R. E. F. » 10 »
- 56462 Æ. — — — E. F. » 7 6
- 56463 Æ. T. Pingo. Loyal Association. 1745. PRO CÆSARE PRO ARIS & POCIS (sic). Review of troops. R. QUID CONTRA SONANTEM PALLADIS ÆGIDA POSSUNT RUENTES. Pallas overcoming the giants. *Med. Illus.*, II, 552. Size 1.6. R. E. F. » 10 »
- 56464 Æ. Battle of Culloden. 1746. R. Yeo. GULIELMVS GEOR. II R. FIL. DUX CUMBRILÆ. Bust of Cumberland to right, armour, lion's skin mantle. R. The Duke rescuing Britannia from Discord. Ex. : PERDVLLIB. EX. ANG. FVGAT. AD. CULLOD. DEBELLAT. 16. APR. 1746. *Med. Illus.*, II, 553. Size 2. R. E. F. » 10 »
- 56465 Æ. — — — E. F. » 1 5 »
- 56466 Æ. — — — E. F. » 15 »
- 56467 Æ. Rebellion defeated. 1746. Copied from number 56455 but with date MDCCXLVI. *Med. Illus.*, II, 554. Size 1.3. R. V. F. » 5 »
- 56468 Æ. G. W. Vestner. Laureate bust of George II to right. R. DIEV ET MON DROIT. Figure of Victory on a pedestal ; trophies of arms and standards. Ex. : DEBELLATUS PER DVLLIBVS IN SCOTIA PER DVCEM DE CVMBERLAND. *Med. Illus.*, II, 555. Size 1.7. R. E. F. » 2 2 »
- 56469 Æ. Concord of England, Holland and Germany. 1746. M. Holzhey. BELGIUM FOEDERATVM. Holland with spear, shield, and cap of Liberty. R. FERT REGIBVS OPEM. RHENO, THAMASI, SCALDI, surmounted by three standards. *Med. Illus.*, II, 556. Size 1.7. S. E. F. » 12 »
- 56470 Æ. William IV. of Orange. Stadtholder. 1747. N. V. Swinderen. GVLIELMVS IV D. G. PR. AR. ET.

- NASS. FOED. BELG. GVB. DVX ET ARCHITAL. Bust to right, armour, ermine mantle. *R.* CONCORDIA RES PARVE CRESCVNT. The shield of the Prince of Orange crowned within the Garter, surrounded by the seven shields of the United Provinces, all crowned and united by orange branches. *Med. Illus.*, II, ⁶³¹ var. Size 1.5. *RR.* E. F. 10 " "
- 56471 *R.* M. Holtzhey. WILH. CAR. HENR. FRISO. PRINCEPS AVR. ET. NASS. ETC. Bust to right; no drapery. *R.* Inscription, *De liefde van't Geneen*, &c. *Van Loon*, Sup., 4, 247. Size 1.9. *S.* E. F. 1 5 "
- 56472 *R.* J. Kirk. GUL. CAR. HENR. FRISO. PRINC. NASS. ET AUR. Bust to left. *R.* DULCE DECUS SALUSQ. POPULI. Amsterdam presenting a rudder inscribed PER ARDUA to William of Orange. *Med. Illus.*, II, ⁶³¹ var. Size 1.3. *R.* V. F. " 7 6
- 56473 *R.* Admiral Anson. Defeat of the French Fleet off Cape Finisterre. 1747. *T. Pingo.* GEORGE LORD ANSON. VICT. MAY III MDCCXLVII. Bust to left; behind him, *Victory* with laurel wreath. *R.* CIRCVMNAVIGATION. Victory with wreath and trophy; six laurel wreaths enclosing the names of KEPPEL, SAVMAREZ, SAVNERS, BREIT, DENNIS, and CAMPHEL; below, MDCCXL-MDCCXLIV. *Med. Illus.*, II, ⁶³¹ var. Size 1.7. *R.* E. F. 2 10 "
- ∴ The reverse of this medal commemorates Anson's celebrated voyage round the world and the names are those of the officers of his flagship the "Centurion".
- 56474 *R.* — — — S. E. F. " 15 "
- 56475 *R.* The Duke of Cumberland and the Prince of Orange. 1747. *T. Pingo.* GVLIELMVS DVX CVM-BRIE. Bust to right. *R.* GUL. CAR. HENR. FRISO. PR. AURAS. VII. PROV. FOED. STRATEGVS &c. Bust to left. *Med. Illus.*, II, ⁶³¹ var. Size 1.3. *R.* E. F. 1 " "
- 56476 *R.* Peace of Aix-la-Chapelle. 1748. E SVPERIS ASTREA REDVX BONA SÆCVLA REDDENS. *Pietas* standing at an altar; *Peace* descending in clouds, &c. Ex.: PAX AQVISGRANI SANCITA ANNO LIB IVBILÆO MDCCXLVIII. *R.* Eight shields forming a circle round a blazing heart pierced with eight arrows, the whole enclosed within a wreath of lilies and orange branches; trident, rudder, and naval crown. REDVNIVNTVR. *Med. Illus.*, II, ⁶³¹ var. Size 1.7. *R.* V. F. " 15 "
- 56477 *R.* Dissensions between Dr Charles Lucas and the Corporation of Dublin. 1749. *T. Pingo.* MAY GEORGE PROTECT WHAT JUSTICE TRY TO SAVE. *Justice* presenting *Anarchy* from destroying *Liberty*. *R.* Inscription, THE GLORIOUS ATTEMPT OF LXIV TO PRESERVE THE CONSTITVTION. MDCCXLIX. Ireland's harp with broken strings; below, shield and regalia of Dublin. *Med. Illus.*, II, ⁶³¹ var. Size 1.55. *With loop.* *R.* E. F. 1 10 "
- 56478 *R.* — — — S. E. F. 1 " "
- 56479 *R.* Prince Charles. 1750. *T. Pingo.* Bust to right. *R.* REVIRESCIT. A leafless hollow tree from the root of which springs a flourishing young sapling. Ex.: 1750. *Med. Illus.*, II, ⁶³¹ var. Size 1.35. *R.* F. D. C. " 5 "
- 56480 *R.* T. Pingo. PRINCE CHARLES EDWARD STUART. Bust to right. *R.* The Prince, in Highland costume, and Scotia. Ex.: SEMPER ARMIS NUNC ET INDUSTRIA. *Med. Illus.*, II, ⁶³¹ var. Size 2. *R.* E. F. 2 " "
- 56481 *R.* — — — S. E. F. 1 " "
- 56482 *R.* England in 1750. *J. A. Dussier.* Laureate bust of George II to left. *R.* HÆ TIBI SUNT ARTES. Britannia seated on the sea-shore holding a staff surmounted by a cap of Liberty; Mercury in attendance; a mountain in the distance. *Med. Illus.*, II, ⁶³¹ var. Size 2.15. *Rare type; unpublished in silver.* E. F. 2 " "
- 56483 *R.* Free British Fishery Society. 1750. *L. Koch.* FREDERICK PRINCE OF WALES. GOVERNOR OF THE SOCIETY. Bust to right. *R.* FOR THE ADVANTAGE OF GREAT BRITAIN. A fishing boat hauling in nets; fishermen with nets and barrels on the shore. Ex.: FREE BRIT. FISHERY BY A SOCIETY ESTABL. 1750. *Med. Illus.*, II, ⁶³¹ var. Size 1.6. *S.* E. F. " 10 "
- 56484 *R.* Frederick, Prince of Wales. 1750. *J. A. Dussier.* FREDERIC WALLIÆ PRINCEPS. Bust to left. *R.* Two infant genii supporting the Prince's coronet, plumes, and motto. *Med. Illus.*, II, ⁶³¹ var. Size 2.15. E. F. " 5 "
- 56485 *R.* Death of the Prince of Wales. 1751. *J. Kirk.* FREDERICUS WALLIÆ PRINCEPS. Bust to left. *R.* LUCTUS NON IUSTIOR ULLUS. Britannia mourning by sarcophagus. *Med. Illus.*, II, ⁶³¹ var. Size 1.4. *R.* E. F. 1 " "
- 56486 *R.* Duke of Montagu. 1751. *J. A. Dussier.* JOANNES DVX DE MONTAGV. Bust to left, armour, star of the Garter. *R.* TV FAC SIMILITER. The good Samaritan pouring oil into the wounds of the waylaid traveller. Ex.: MDCCCLI. *Med. Illus.*, II, ⁶³¹ var. Size 2.15. *R.* E. F. 1 5 "
- 56487 *R.* William V., of Orange, Knight of the Garter. 1752. *J. G. Holtzhey.* WILH. V. D. G. PR. AR ET N. FOED. BELG. LIB. GVB. HÆR. Bust to right, in feathered hat, collar and George of the Garter, sword. *R.* EQVES CREATVS DIE V IVNY MDCCCLII. St. George and the Dragon within the Garter. *Med. Illus.*, II, ⁶³¹ var. Size 1.5. *R.* E. F. " 15 "
- 56488 *R.* Irish Surplus Revenue Dispute. 1753. The speaker of the Irish Parliament places a cap of Liberty on the head of Hibernia, who is attended by Industry and by law. VTCVNQVE FERENT EA FACTA MINORES VINCIT AMOR PATRIÆ. *R.* Inscription, SACRVM SENATORI-BVS CXXIV &c. *Med. Illus.*, II, ⁶³¹ var. Size 1.75. *R.* E. F. " 5 "
- 56489 *R.* Loss of Minorca. 1756. BRAVE BLAKNEY REWARD. Half-length figure of General Blakney, facing, holding the British flag; a fort firing cannon on the left; a ship on the right. Ex. BUT TO B GIVE A CORD. *R.* WAS MINORCA SOLD BY B. FOR FRENCH GOLD. Half length figure of Admiral Byng receiving a purse; a ship in the distance. *Med. Illus.*, II, ⁶³¹ var. Size 1.35. *R.* E. F. " 10 "
- 56490 *R.* Variety, figure of Byng much larger. *R.* E. F. " 10 "
- 56491 *R.* Death of Princess Anne. 1759. *J. G. Holtzhey.* ANNA. D. G. M. BR. PR. REG. TOT. BELG. FOED. GVB. MINORENNI PRINCIPE. Bust of the Princess of Orange to left; radiated circle of stars above her head. *R.* NEC MAIESTATE NEC ÆTATE NEC VIRTUTE MOVETVR. Sarcophagus &c. *Med. Illus.*, II, ⁶³¹ var. Size 1.6. *R.* E. F. " 15 "
- 56492 *R.* Capture of Guadaloupe. 1759. *T. Pingo.* Pallas with trident and military standard. MOORE. BARRINGTON. *R.* GVADALVPE SVRRENDERS. Britannia raises a suppliant female. Ex.: MAY. I. MDCCCLIX. *Med. Ill.*, II, ⁶³¹ var. Size 1.55. *S.* F. D. C. 2 2 "
- 56493 *R.* — — — V. F. 1 5 "
- 56494 *R.* Majority of the Prince of Wales. 1759. *T. Pingo.* GEORGIUS WALLIÆ PRINCEPS. Bust to left. *R.* TELLVS JACTABIT ALVMNO. A turreted female figure seated on a throne placed between two lions couchant; four figures dancing round a tree. Ex.: ADVLTÆ ÆTATIS DIES FAVSTISSIMVS. IV. JVN. MDCCCLIX. *Med. Illus.*, II, ⁶³¹ var. Size 2.15. *R. F. D. C.* 1 15 "
- 56495 *R.* — — — E. F. 1 7 6
- 56496 *R.* Battle of Quiberon. 1759. BRITAIN TRIUMPHED. HAWKE COMMANDED. Britannia, with trident and shield, seated upon a sea horse. Ex.: OFF BELLEISLE NOV. XX. MDCCCLIX. *R.* NIGHT and TEMPEST interpose to shield FRANCE from the attack of BRITAIN. Ex.: FRANCE RELINQUISHES THE SEA. *Med. Illus.*, II, ⁶³¹ var. Size 1.55. *R.* E. F. " 12 6
- 56497 *R.* British Successes in 1759. GEORGIUS II REX. Laureate bust to left. *R.* A lion rampant trampling upon the lilies of France. GLORIA ET HONOR BRITANNICIS PRÆFECTIS. Ex.: MDCCCLVIII. *Med. Illus.*, II, ⁶³¹ var. Size 1.35. *RR.* V. F. " 10 "
- 56498 *R.* Captain Wilson's Voyage to China. 1760. *R. Yeo.* Neptune seated upon a rock points out to Mercury a new route to China. ITERARE CVRSVS RELICTOS. Ex. MDCCCLX. Inscription, THE GIFT OF THE ENG. EAST INDIA COMP. TO CAPTAIN WILLIAM WILSON COMMANDER OF THE SHIP PITT AS AN ACKNOWLEDGEMENT OF HIS SERVICES IN HAVING MADE HIS PASSAGE TO AND FROM CHINA BY AN UNUSUAL COURSE AND THEREBY EVINCING THAT NAVIGATION TO BE PRACTICABLE AT ANY SEASON OF THE YEAR. *Med. Illus.*, II, ⁶³¹ var. Size 2.7. *R.* E. F. 1 10 "

(To be continued.)

TRADE TOKENS IN THE SEVENTEENTH CENTURY

(Continued from col. 10774.)

MIDDLESEX

- 56499 *Acton.* (1). Thomas Bullmer. 1664. ¹/₄ d. V. F. " 4 6
- 56500 — (3). Gervase Laxson. 1667. ¹/₄ d. V. F. " 5 6
- 56501 — — — E. F. " 10 "
- 56502 — (4). John Munn. 1668. (Octagonal). — V. F. " 10 "
- 56503 — (7). James Wilson. 1669. — E. F. " 7 6
- 56504 *Bow.* (10). John Hanscombe. 1666. — V. F. " 5 6
- 56505 — — — F. D. C. " 12 6
- 56506 *Brentford.* (13). W. M. C. ¹/₄ d. F. " 2 6
- 56507 — (14). John Ering. 1669. ¹/₄ d. V. F. " 7 6
- 56508 — (16). L. E. I. ¹/₄ d. V. F. " 4 6
- 56509 — (17). Luke Ivory. — V. F. " 4 "
- 56510 — (19). John Moore. 1651. — V. F. " 3 "
- 56511 — (20). — — — E. F. " 5 6
- 56512 — (21). Edward Swift. 1668. ¹/₄ d. V. F. " 4 6
- 56513 — — — (pierced). — V. F. " 2 6
- 56514 — (21). Richard Waterman. 1667. (Unpublished). ¹/₄ d. V. F. " 10 "
- 56515 *Chelsea.* (23). Henry Butts. 1667. ¹/₄ d. F. " 6 "
- 56516 — (26). William Freeman. 1667. — E. F. " 12 6
- 56517 — (27). Thomas Munden. 1666 — V. F. " 5 6

56518	—	(28). John Stamford.	$\frac{1}{4}$ d.	M.	»	1	6	56596	Potton.	(169). John Harper. 1657.	—	V.	F.	»	1	6		
56519	—	(30). William Bond. 1666.	$\frac{1}{2}$ d.	V.	F.	»	4	6	56597	Shadwell.	(170). John Annis. 1667.	—	V.	F.	»	4	6	
56520	—	(31). George Brown. 1668.	—	V.	F.	»	10	»	56598	—	(173). Gregory Cooke. 1666.	—	V.	F.	»	10	»	
56521	—	(33). John Coke. 1670.	—	F.	»	3	6	56599	—	(174). Tho Cooke. 1665.	—	V.	F.	»	3	6		
56522	—	(34). Joseph Gasquoyne.	$\frac{1}{4}$ d.	F.	»	3	»	56600	—	(175). — '64.	—	V.	F.	»	3	»		
		1658.	—	F.	»	3	»	56601	—	(178). L.S.E.	—	V.	F.	»	3	»		
56523	—	(35). John Hobbs. 1658.	—	F.	»	3	6	56602	—	(179 ^a). John Fallin (<i>Unpub.</i>).	—	V.	F.	»	3	6		
56524	—	(37). William Smeeth.	—	E.	F.	»	7	6	56603	—	(182). Edward Hillsye.	—	V.	F.	»	7	6	
56525	Cranford.	(39). William Allen. 1669.	$\frac{1}{2}$ d.	V.	F.	»	7	6	56604	—	(183). John Hobart.	—	V.	F.	»	7	6	
56526	Edmonton.	(42). Edward Clarke. '68.	$\frac{1}{2}$ d.	V.	F.	»	7	6	56605	—	(185). Eliz. Iellus.	—	V.	F.	»	7	6	
56527	Enfield.	(45). Richard Joseph.	—	V.	F.	»	7	6	56606	—	(187). Benjamin Miller. 1666.	—	V.	F.	»	7	6	
56528	Finchley.	(49). Thomas Grace. 1670.	—	F.	»	3	6	56607	—	(190). Michael Parkes.	$\frac{1}{4}$ d.	V.	F.	»	3	6		
56529	Fulham.	(50). John Fox. 1666.	—	E.	F.	»	10	»	56608	—	(192). William Powes.	—	E.	F.	»	10	»	
56530	—	—	—	V.	F.	»	3	6	56609	—	(193). John Plater.	$\frac{1}{2}$ d.	V.	F.	»	3	6	
56531	—	(51). Benet Hamon. 1650.	$\frac{1}{4}$ d.	F.	»	2	6	56610	—	(197 ^a). Joh Shackspeare. 1662.	$\frac{1}{4}$ d.	V.	F.	»	2	6		
56532	—	(52). F.S.S. 1656.	—	F.	»	2	6			(<i>Unpub. var.</i>).	—	V.	F.	»	2	6		
56533	—	(53). Matthew Harwell.	—	V.	F.	»	4	6	56611	—	(198). Ed. Skoiles.	—	V.	F.	»	4	6	
56534	—	(54). Francis Stutsberrv.	$\frac{1}{2}$ d.	V.	F.	»	4	»	56612	—	(199). Henrey Smith. 1658.	$\frac{1}{4}$ d.	E.	F.	»	4	»	
56535	Hackney.	(56). John Braine. 1667.	—	F.	»	2	6	56613	—	—	—	V.	F.	»	2	6		
56536	—	(59). Richard Jennings. 1668.	—	F.	»	2	»	56614	—	(200). Simon Snow.	—	V.	F.	»	2	»		
56537	—	(61). I.M.P.	$\frac{1}{2}$ d.	V.	F.	»	3	6	56615	Staines.	(206). John Barnitt. 1653.	$\frac{1}{2}$ d.	V.	F.	»	3	6	
56538	—	(62). William Perry. 1669.	$\frac{1}{2}$ d.	V.	F.	»	6	6	56616	—	(207). Abraham Bonifield.	$\frac{1}{2}$ d.	V.	F.	»	6	6	
56539	Hammersmith.	(65). E.S.B.	$\frac{1}{2}$ d.	F.	»	2	6			1669.	—	V.	F.	»	2	6		
56540	—	(66). Thomas Cassell. 1667.	$\frac{1}{2}$ d.	E.	F.	»	7	6	56617	—	(208). William Cooke.	—	V.	F.	»	7	6	
56541	—	(67). John Cippis. 1668.	—	E.	F.	»	7	6	56618	—	(210). Mary Knowles.	$\frac{1}{2}$ d.	V.	F.	»	7	6	
56542	—	(68). William Harding. 1667.	—	V.	F.	»	6	»	56619	—	(211). John Perkins. 1667.	$\frac{1}{2}$ d.	V.	F.	»	6	»	
56543	—	(70). Elias Hirous. 1667.	$\frac{1}{2}$ d.	V.	F.	»	10	»	56620	Stoke Newington	(213). Lawrence Short.	$\frac{1}{2}$ d.	V.	F.	»	10	»	
56544	—	(72). William Renolds.	$\frac{1}{2}$ d.	V.	F.	»	4	»	56621	Tottenham.	(214). Nicholas Cutt. 1666.	—	V.	F.	»	4	»	
56545	—	(73). John Richardson. '68.	—	V.	F.	»	4	»	56622	—	(217). Christopher Miller.	—	V.	F.	»	4	»	
56546	—	(75). Richard Terrey.	$\frac{1}{4}$ d.	E.	F.	»	10	»			1666.	—	V.	F.	»	10	»	
56547	—	—	—	F.	»	2	6	56623	Turnham Green.	(218). John Holland. 1669.	$\frac{1}{2}$ d.	V.	F.	»	2	6		
56548	—	(76). Francis Watts.	—	F.	»	3	»	56624	Twickenham.	(221). William Eburn. 1665.	$\frac{1}{2}$ d.	V.	F.	»	3	»		
56549	—	—	—	M.	»	1	»	56625	—	(223). John Williams. 1669.	$\frac{1}{2}$ d.	V.	F.	»	1	»		
56550	—	(77). Adam Wright. 1668.	$\frac{1}{2}$ d.	V.	F.	»	6	»	56626	Uxbridge.	(225). Anne Engelfield. 1668.	—	V.	F.	»	6	»	
56551	Hampton Court.	(82). John Drurce.	$\frac{1}{2}$ d.	M.	»	7	6	56627	—	(226). Ann Engelfield. 1664.	$\frac{1}{4}$ d.	V.	F.	»	7	6		
		(<i>Heartshaped</i>).	$\frac{1}{2}$ d.	M.	»	7	6	56628	—	(228). Zechariah Godwin.	$\frac{1}{2}$ d.	M.	»	7	6			
56552	Hampton.	(83). Sam' Bratherick.	—	V.	F.	»	7	6			1667.	—	V.	F.	»	7	6	
		1669.	—	V.	F.	»	7	6	56629	—	(229). Will Gunn.	$\frac{1}{2}$ d.	V.	F.	»	7	6	
56553	—	(85). Richard Rance. '66.	—	V.	F.	»	7	6	56630	—	(230). —	—	V.	F.	»	7	6	
56554	Harmondsworth.	(86). Richard Wates. '69.	—	V.	F.	»	5	6	56631	—	(232). Luke James.	—	V.	F.	»	5	6	
56555	Harrow.	(88). John Millgate.	—	F.	»	2	»	56632	—	(232 ^a). Edmund Nicholas '58.	—	V.	F.	»	2	»		
56556	Hendon.	(91). John Greene. 1666.	$\frac{1}{4}$ d.	E.	F.	»	7	6			(<i>Unpub.</i>).	—	V.	F.	»	7	6	
56557	Heston.	(92). Thomas Belinger.	—	V.	F.	»	6	»	56633	—	(233). John Reeve. 1669.	$\frac{1}{2}$ d.	V.	F.	»	6	»	
		1657.	—	V.	F.	»	6	»	56634	—	(234). John Tayler. 1666.	—	V.	F.	»	6	»	
56558	Highgate.	(93). Philip Allen. 1667.	$\frac{1}{2}$ d.	F.	»	3	6	56635	—	(236). John Triplet.	—	V.	F.	»	3	6		
56559	—	(95). Edward Cutler. 1668.	—	V.	F.	»	5	6	56636	—	—	—	V.	F.	»	5	6	
56560	—	(96). William Fisher. 1669.	—	E.	F.	»	7	6	56637	Walham Green.	(237). Richard Prosser.	—	V.	F.	»	7	6	
56561	—	(98). William Prockter.	—	F.	»	3	6	56638	Westminster.	(239). P.G.	$\frac{1}{2}$ d.	V.	F.	»	3	6		
		1668.	—	F.	»	3	6	56639	—	(241). I.M.B.	—	V.	F.	»	3	6		
56562	Holloway.	(99). John Backster. 1667.	—	E.	F.	»	12	6	56640	—	—	—	V.	F.	»	12	6	
56563	—	—	—	F.	»	3	6	56641	—	(245). Ralph Fuller.	—	V.	F.	»	3	6		
56564	Hounslow.	(102). Matthew Garnatt.	—	V.	F.	»	7	»	56642	—	(247). F.A.H. 1659.	—	V.	F.	»	7	»	
		1668.	—	V.	F.	»	7	»	56643	—	(248 ^a). I.I.N. (<i>Unpub.</i>).	$\frac{1}{2}$ d.	V.	F.	»	7	»	
56565	Hoxton.	(103). Margaret King. 1668.	—	F.	»	2	6	56644	—	(253). Arthor Pryor. 1667.	$\frac{1}{2}$ d.	V.	F.	»	2	6		
56566	Isleworth.	(106). John Banester.	$\frac{1}{4}$ d.	V.	F.	»	4	»	56645	Willesden.	(258). Nicholas Neckall.	1670.	V.	F.	»	4	»	
56567	—	(108). Richard Lansborough.	$\frac{1}{2}$ d.	F.	»	3	»											
		1669.	—	M.	»	1	6											
56568	—	—	—	M.	»	1	6											
56569	—	(111). George and Susan	—	V.	F.	»	4	6	56646	Chepstow.	(10). Richard Morgan.	1670. (<i>Octagonal</i>).	$\frac{1}{2}$ d.	V.	F.	»	4	6
		Page. 1666.	—	V.	F.	»	4	6	56647	—	(12). Walter Morgan. 1670.	$\frac{1}{2}$ d.	V.	F.	»	4	6	
56570	—	—	—	M.	»	1	6	56648	—	(13). — 1672.	$\frac{1}{2}$ d.	V.	F.	»	1	6		
56571	—	(112). Thomas Pocock. 1666.	—	V.	F.	»	4	6	56649	Monmouth.	(14). R.A.B. 1661.	$\frac{1}{2}$ d.	M.	»	4	6		
56572	—	(113). L.E.S. 1657.	$\frac{1}{2}$ d.	V.	F.	»	4	6	56650	—	(15). Richard Ballard. 1668.	$\frac{1}{2}$ d.	V.	F.	»	4	6	
56573	—	(114). Abraham Shewel.	$\frac{1}{2}$ d.	V.	F.	»	7	6	56651	—	(16). Edward Bevan.	—	E.	F.	»	7	6	
		1666.	—	M.	»	2	6	56652	—	(18). Michael Bohewne.	$\frac{1}{4}$ d.	E.	F.	»	2	6		
56574	—	—	—	M.	»	2	6											
56575	Islington.	(122). Abraham Meacon.	—	F.	»	3	»											
56576	Kensington.	(129). Randolph Cobbett. 1666.	—	V.	F.	»	6	6										
56577	—	(131). Thomas Roberts.	$\frac{$															

MONMOUTHSHIRE

56646	Chepstow.	(10). Richard Morgan.	1670. (<i>Octagonal</i>).	$\frac{1}{2}$ d.	V.	F.	»	7	6
56647	—	(12). Walter Morgan. 1670.	$\frac{1}{2}$ d.	V.	F.	»	5	6	
56648	—	(13). — 1672.	$\frac{1}{2}$ d.	V.	F.	»	7	9	
56649	Monmouth.	(14). R. A. B. 1661.	$\frac{1}{2}$ d.	M.	»	5	6		
56650	—	(15). Richard Ballard. 1668.	$\frac{1}{2}$ d.	V.	F.	»	4	0	
56651	—	(16). Edward Bevan.	—	E.	F.	»	7	6	
56652	—	(18). Michael Bohewne.	$\frac{1}{2}$ d.	E.	F.	»	7	6	

56671	—	(135). Peeter Deale. 1664.	—	V. F.	» 2 6
56672	—	(144). Richard Freeman. 1657.	—	V. F.	» 3 »
56673	—	(148). Eliz. Halfknight. 1667.	—	V. F.	» 2 »
56674	—	(149). George Hall. 1664.	—	V. F.	» 2 »
56675	—	(157). Edward Hyrne.	—	V. F.	» 2 »
56676	—	(163). William Lambert.	—	V. F.	» 2 6
56677	—	(169). Antho Mingay.	—	V. F.	» 3 6
56678	—	(170). Will Money.	—	E. F.	» 3 6
56679	—	(173). Fracis Morly.	—	F.	» 1 6
56680	—	(179). John Parker. 1665.	—	V. F.	» 2 6
56681	—	(181). Isaac Percivale. 1667.	—	V. F.	» 2 6
56682	—	(187). Thomas Rayner. 1653.	—	V. F.	» 2 »
56683	—	(190). George Reeve.	—	V. F.	» 3 6
56684	—	(191).	—	V. F.	» 3 6
56685	—	(198). Henry Sidnor. 1659.	—	V. F.	» 2 »
56686	—	(205). Robert Tharold.	—	V. F.	» 2 »
56687	—	(212). Jerimy Vyn. 1657.	—	V. F.	» 2 »
56688	—	(217). Thomas Warren.	—	F.	» 1 6
56689	—	(225). City Token. 1667.	—	E. F.	» 2 6
56690	—	(226).	—	E. F.	» 3 6
56691	—	—	—	F.	» 1 6
56692	—	(227).	—	E. F.	» 3 6
56693	—	(228).	—	E. F.	» 3 6
56694	—	—	—	F.	» 1 3
56695	Thetford.	(254). William Flanner. 1669.	—	V. F.	» 2 »
56696	Yarmouth.	(285). Town Token. 1667.	—	F.	» 1 6
56697	—	—	—	V. F.	» 2 6
56698	—	(286).	—	F.	» 1 6
56699	—	(297). William Bateman.	—	V. F.	» 2 6
56700	—	(308). Christo Cozens.	—	V. F.	» 4 6
56701	—	(322). Thomas Hering.	—	V. F.	» 2 6

NORTHAMPTONSHIRE

56702	Aynhoe.	(2). Thomas Norris.	$\frac{1}{2}$ d.	V. F.	» 3 »
56703	—	(3). Peter Puce. 1668.	—	V. F.	» 6 »
56704	Brackley.	(7). Bartholomew Attow.	$\frac{1}{2}$ d.	F.	» 2 »
56705	—	(12). Robert Wilkins.	$\frac{1}{2}$ d.	M.	» 1 6
56706	Bulwick.	(15). William Watts. 1669.	—	V. F.	» 6 »
56707	—	—	—	F.	» 3 »
56708	Corby.	(16). Thomas Collingwood.	—	V. F.	» 4 6
56709	Geddington.	(25). Jonath Rowlett. 1654.	$\frac{1}{2}$ d.	V. F.	» 6 6
56710	—	(26).	—	F.	» 2 6
56711	Grendon.	(29). Thomas Gawtherne.	$\frac{1}{2}$ d.	M.	» 2 »
56712	Haddon West.	(31). Elisha Almey.	—	V. F.	» 7 6
56713	Harrington.	(32). Tho Bearly.	—	V. F.	» 4 6
56714	—	(33).	—	F.	» 2 6
56715	Higham Ferrers.	(35). John Chetle.	—	F.	» 2 »
56716	—	(39). Gilbert Negus. 1669.	—	V. F.	» 3 6
56717	—	(41). Twyford Worthington.	—	V. F.	» 3 6
56718	Kettering.	(44). John Fox. 1664.	$\frac{1}{2}$ d.	V. F.	» 6 6
56719	—	(46). Thomas Webb.	—	F.	» 2 »
56720	Kilsby.	(47). John Burgis. 1670.	$\frac{1}{2}$ d.	V. F.	» 3 6
56721	King's Cliffe.	(48). Town token.	—	V. F.	» 5 6
56722	—	—	—	F.	» 3 6
56723	—	(49). Jane Browne. 1660.	—	F.	» 4 6
56724	—	—	—	(pierced).	» 2 »
56725	—	(50).	$\frac{1}{2}$ d.	V. F.	» 4 6
56726	—	(55). Thomas Law. 1659.	—	V. F.	» 3 6
56727	Lowick.	(59). Lewis Sulch. 1666.	$\frac{1}{2}$ d.	F.	» 4 6
56728	Moulton.	(62). John Peryn.	$\frac{1}{2}$ d.	F.	» 2 »
56729	—	(63).	—	F.	» 2 6
56730	Northampton.	(68). Thomas Cooper. 1652.	—	V. F.	» 4 6
56731	—	—	—	M.	» 2 6
56732	—	(69).	—	F.	» 2 6
56733	—	(71). John Labram.	—	F.	» 2 »
56734	—	(73). Samvel Poel.	—	V. F.	» 4 6
56735	—	(74). S.R.	$\frac{1}{2}$ d.	F.	» 1 6
56736	—	(76). I.S.	—	F.	» 2 »
56737	—	(78). I.S.	—	V. F.	» 2 6
56738	—	(79). W.D.S. 1651.	—	V. F.	» 3 »
56739	—	(80). I. D. S. 1651.	—	V. F.	» 3 6
56740	—	(82).	—	E. F.	» 6 6
56741	—	(83). I.M.S. 1650.	—	V. F.	» 4 6
56742	—	(85). John Twigden. 1666.	$\frac{1}{2}$ d.	V. F.	» 4 »
56743	—	—	—	F.	» 2 6
56744	—	(86). Anchor Willdinge.	$\frac{1}{2}$ d.	V. F.	» 3 6
56745	Oundle.	(88). Town Token.	$\frac{1}{2}$ d.	V. F.	» 2 6
56746	—	(89).	—	F.	» 1 6
56747	—	(91). Mathew Austin.	$\frac{1}{2}$ d.	F.	» 3 6
56748	—	(92). Nath Browing. 1659.	—	V. F.	» 4 »
56749	—	—	—	F.	» 2 »
56750	—	(93). Henry Coldwell.	—	F.	» 4 6
56751	—	(94). John Eaton.	—	M.	» 1 »
56752	—	(95). Will Filbrigg. 1658.	—	E. F.	» 7 6
56753	—	(96). Lawrence Hanton. 1664.	—	V. F.	» 4 6
56754	—	—	—	F.	» 3 »

56755	—	(98). Mathew Hunt. 1657.	—	F.	» 3 6
56756	—	(100). Daniel Mauley. 1657.	—	V. F.	» 3 6
56757	—	(101). John Pashler. 1668.	—	F.	» 2 »
56758	—	(102). Rich Stevenson.	—	F.	» 2 »
56759	—	(103). Willm Terrefwst.	—	V. F.	» 3 6
56760	Peterborough.	(104). City Token. 1669.	—	F.	» 4 6
56761	—	(106).	—	1670.	» 4 6
56762	—	(112). John Butler. 1664.	$\frac{1}{2}$ d.	F.	» 3 6
56763	—	(113). Robert Carver.	—	M.	» 1 »
56764	—	(116). Robert Danyell. 1668.	$\frac{1}{2}$ d.	F.	» 3 6
56765	—	(119). John French.	$\frac{1}{2}$ d.	V. F.	» 3 6
56766	—	(122). George Hamerton.	—	F.	» 3 »
56767	—	(130). Jone Manisty. 1668.	—	F.	» 2 6
56768	—	(137). James Taler. 1669.	$\frac{1}{2}$ d.	E. F.	» 7 6
56769	—	—	—	(pierced).	» 4 »
56770	—	(138). Richard Tompson. 1668.	—	V. F.	» 4 6
56771	—	—	—	M.	» 1 6
56772	Potterspur.	(141). Thomas Saul. 1668.	—	V. F.	» 7 6
56773	Rothwell.	(145). William Dodson. 1666.	—	F.	» 4 6
56774	—	(146). John Ponder. 1664.	—	M.	» 2 »
56775	—	(147). —	$\frac{1}{2}$ d.	V. F.	» 3 6
56776	—	—	—	F.	» 2 6
56777	Sutton.	(151). Edmond Chandler.	$\frac{1}{2}$ d.	V. F.	» 4 6
56778	Thrapston.	(156). William Willmot. 1666.	$\frac{1}{2}$ d.	F.	» 2 »
56779	Towcester.	(157). William Bell.	$\frac{1}{2}$ d.	F.	» 2 6
56780	—	(158).	—	V. F.	» 4 6
56781	—	—	—	F.	» 2 »
56782	—	(159). Thomas Clarke. 1669.	—	F.	» 2 6
56783	—	(160). —	$\frac{1}{2}$ d.	F.	» 2 »
56784	—	(163). Charles Gore. 1663.	$\frac{1}{2}$ d.	V. F.	» 3 6
56785	—	—	—	M.	» 1 6
56786	—	(164). Thomas Harris. 1668.	—	F.	» 2 »
56787	—	(165). <i>Patrick Herron.</i>	—	F.	» 5 6
56788	—	(167). John Kingston. 1666.	—	E. F.	» 10 »
56789	—	—	—	V. F.	» 5 6
56790	—	—	—	M.	» 2 6
56791	—	(168).	$\frac{1}{2}$ d.	F.	» 3 6
56792	—	(169). George Waple. 1667.	$\frac{1}{2}$ d.	V. F.	» 3 6
56793	Wansford.	(173). George Boseman.	$\frac{1}{2}$ d.	V. F.	» 7 6
56794	—	—	—	F.	» 3 6
56795	Wellingborough.	(175). Richard Manington.	$\frac{1}{2}$ d.	V. F.	» 4 6
56796	—	(176). William Seer. 1645.	$\frac{1}{2}$ d.	V. F.	» 4 6
56797	—	(177). Henry Smith.	—	V. F.	» 3 6
56798	—	—	—	F.	» 2 »
56799	—	(178). John Worthington.	$\frac{1}{2}$ d.	V. F.	» 4 6

NORTHUMBERLAND

56800	Newcastle.	(1). Charles Barker.	$\frac{1}{2}$ d.	V. F.	» 8 6
56801	—	(6). Will London.	—	V. F.	» 7 6

NOTTINGHAMSHIRE

56802	Mansfield.	(13). Samvell Haulton. 1664.	$\frac{1}{2}$ d.	V. F.	» 4 6
56803	—	(16). William Poyzor. 1659.	$\frac{1}{2}$ d.	V. F.	» 4 »
56804	—	(19). Gregory Sylvester.	—	V. F.	» 4 6
56805	—	(26). Robert Wood. 1667.	—	M.	» 1 6
56806	—	—	—	F.	» 2 »
56807	Newark.	(30). Christo Burnett. '68	—	V. F.	» 3 6
56808	—	—	—	F.	» 2 »
56809	—	(39). Henry Lambe.	—	M.	» 1 6
56810	—	(44). Benjamin Wilson. 1657.	$\frac{1}{2}$ d.	V. F.	» 3 6
56811	Nottingham.	(51). Town Token. 1669.	$\frac{1}{2}$ d.	M.	» 2 »
56812	—	(65). Robert Crampton.	—	M.	» 2 »
56813	—	(75). Steven Garner.	—	V. F.	» 5 6
56814	—	(91). W.N. 1667.	—	E. F.	» 6 6
56815	—	(95). Robert Rotherham.	—	F.	» 2 »
56816	Southwell.	(116). Gregory Silvester. 1664.	—	F.	» 2 »
56817	Tuxford.	(117). William Reade.	—	V. F.	» 4 6

(To be continued.)

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COMMON GREEK COINS.

(Continued from col. 10780.)

MESMA

BRONZE COINS OF MEDMA

1. Size .85. Obverse. **MEZMA**. A female head to right; her hair rolled and flowing behind the neck; she wears earring and necklace; in front, a crescent; behind, a vase reversed; border.

Reverse. A youthful male figure naked, seated to left on a rock covered with an animal's skin; his hair long; his legs crossed. His left hands rests on the rock; with his right he holds up a crab towards which a dog is leaping; border.

An illustration is given on Plate 1, fig. 2 in *Num. Chron.*, loc. cit. It is a beautiful coin covered with a pale green patina and is a variety of the type published by Millingen in his 'Ancient coins of Greek cities', p. 21. Pl. II, 1.

The type is also mentioned by Leake, *Num. Hell.*, p. 128, and by de Luynes, *Choix*, Pl. IV, 9.

2. Size .85. Obverse. **MEZMAION**. Head of Apollo to right, laureate, with hair long. There are three varieties of the mode of arranging the hair: (a) rolled boldly; (b) with a wreath of small leaves; (c) with a wreath of larger leaves.

Reverse. A Female head, perhaps Persephone, full-faced, crowned with barley, wearing earrings and necklace; in the field to left an oinochoe or vessel for ladling the wine from the large bowl to the cup: border of dots.

3. Size .6. Obverse. **MEΔMAION**. Head of Apollo.

Reverse. A horse running.

4. Size .6. Obverse. **MEZMA**. A male head to l.

Reverse. Nike carrying a wreath.

5. Size .6. Obverse. A female head to right. **MEZMA**.

Reverse. Nike carrying a wreath.

No specimens of these three coins are in the British Museum but they are mentioned by Dr Head in the *Hist. Num.*

PAL—MOL

Among the very rare coins only to be seen in the public museums of our great cities are the silver didrachms similar in fabric and style to the early flat coins with the Reverse type incuse, issued from the Achaean cities of Southern Italy.

The type is a boar, with a crest of bristles all along his back, running to right. In the exergue of the Obverse the letters **AAΓ** read backwards; a border of two plain rings between which a row of dots. The line on which the boar runs consists of a double row of dots. The Reverse type is the same but incuse and the legend in the exergue is **ΛΟΜ**. The name of the city wherein these coins were struck has not been identified. The names of several cities in Apulia or Samnium or even further north begin with the letters **ΠΑΑ** such as Pallanum a city of the Frentani, Palio a city of Apulia and Palatium near Verona, but these cities are all out of the question, for their citizens never coined money with a fabric like that of the Achaean cities.

The only city in Lucania which bore a name beginning with **ΠΑΑ** is the port near the headland called Palinurus. It is about fifteen miles west of Buxentum and twelve south of Velia and the headland thus named forms the end of the land which stretches out westward to form the bay called Laüs Sinus. The small but safe harbour called by the same name is still called Porto di Palinaro.

The name *παλινυρος* was once *παλινουρος*, and signified the favourable breeze which assisted the sailor to return again *παλιν εἰς*. A prosperous voyage was called *εὐρος πλοῦς*.

We must not imagine that the city and headland were named after the pilot of the fleet in which Æneas arrived in Italy.

Virgil desired to bring into his epic poem an incident like that of the death of Phrontis the pilot of the fleet of Menelaus, or Canobus another pilot of Menelaus. The story also of Elpenor is similar to that of Palinurus in some respects, and was probably imitated by Virgil.

If a Lucanian hero was ever known by the name of the headland it would be one of those cases in which a man was named after a locality.

Virgil evidently desired to bring into his epic the familiar impressive story of a pilot hurried to his doom on the eve of attaining his haven, and gave the name Palinurus instead of the Laconic form Kinados or Kinaithos which has been by others woven into the myth of Aeneas. In the same way the incident of the meeting with the spirit of Elpenor is introduced by changing the name to Palinurus. We do not know whether Virgil followed others especially in regard to the association of this Palinurus with Iosides, at which he hints in the Italo-Trojan genealogies.

The fullest investigation of this myth is that of Roscher's *Lexicon*.

The myth is built on the common custom of the ancients to found a city over the grave of a hero, a custom which has been referred to several times in these pages. Virgil in Book, V, 833 says "Welcome blow the gales Behind them. Palinurus leads the line. The rest his course obey, and follow at his sign".

Then follows the story of how Night came in the form of his companion Phorbas asking him to leave the tiller to him, and on his refusal, how the god sprinkled over the brow of Palinurus a bough thrice dipt in Styx and drenched in Lethe's dew.

The slumbering man fell overboard and was drowned while the god flew away on the breeze. Æneas steers the fleet into the harbour, and bewails his friend who had confided too much in the fair weather, and whose end was—"Nudus in ignota, Palinure, jacebis arena". Then again in Book VI Virgil describes how Æneas saw the ghost of Palinurus who related the manner of his death—how he swam ashore, but was murdered by the cruel people.

The ghost then begged him to sail to Velia and cast earth upon his body.

Then the Prophetess addressed, the ghost and said "Hope not by thy prayer to bend the Fates decree But take this comfort for thy misery; The neighbouring towns and people far and near, compelled by prodigies, thy ghost shall free, and load thy Tomb with offerings year by year, and Palinurus name for aye the place shall bear".

Servius, in his note on line 381, tells of two other pilots who gave names to places near which they were drowned, Pelorus and Canobus.

The legend on the Reverse **MOA** is even more obscure than that on the obverse **ΠΑΑ**.

The only Greek word beginning with **MOA** which has any connection with the type, a wild boar, is *μολεῖβριον* used by Aelian for that animal. It is adapted from the word *μολεῖβρος*, a glutton, which we find used in the *Odyssey*, 17, 219 *Ἰλῆ δὲ τόνδε μολεῖβρον ἄγει, ἀμέγαρτε σὺ δῶτα* "where dost thou lead that hungry fellow, that pitiful swineherd".

The word **MOA** may be the abbreviation of the name of a man, and if so then it would be that of the oekist or founder of the city, just as we have *ταρς* on the coins of Tarentum.

No known name of any town in Lucania or Bruttium begins with these letters, and if we may take **ΠΑΑ** as the name of the city we may regard the name on the reverse as very possibly that of the founder.

Thucydides in IV, 8 mentions a certain Epitadas, son of Molobrus as commander of four hundred and twenty men; we have here evidence of the use of *Μολοβρός* as a man's name, moreover this name appears in *Inscrip.* 1511 mentioned in Dr W. Pape's "*Wörterbuch der Griechischen Eigennamen*".

The only other name beginning with **MOA** which appears likely to have been in use in S. Italy is *Μολοσσός*; it is the name of an engraver at Thurium mentioned by Mr. Forrer in his "*Notes sur les signatures de graveurs sur les monnaies grecques*", p. 242, and in the *Num. Chron.*, 1896, p. 138.

He appears to have flourished circ. 404-388 B.C., but this name has no apparent connection with the type as has *Μολοβρός*.

However no legend of any hero of that name is recorded, and the conjecture that the letters may have signified this name is only a suggestion founded on the type, a boar.

WEIGHT STANDARDS.

Many are interested in the myths and legends connected with the Greek coin-types who shrink from entering upon the difficult

study of the origin and growth of the weight standards, and thus miss much which is of importance in the historical study of the coinage.

Mr W. Ridgeway has shewn in his work "On the origin of metallic currency of weight standards" how interesting the subject may be, and Dr B. V. Head has shewn in the Introduction to his "*Historia Numorum*" the connection of this study with history.

By the exercise of a little historical imagination the weight of the coins, regarded at first by some as utterly uninteresting, may become a real help in tracing the history of the colonists of Magna Graecia, whose myths and legends have already proved so full of interest and charm.

The subject will be treated only from the point of view of the student who desires to understand the relative values of the coins, and the historical importance of the different standards which prevailed in Southern Italy.

An examination of any large collection of coins of S. Italy, or a glance at the Catalogue of the coins in the British Museum, reveals to us the fact that there is a bewildering variety in the weights of the coins. When however we remember that very many of the coins still existing are more or less worn, we shall realize that much of the variety in the weights catalogued is thus accounted for. Only such specimens as are in mint condition are of use as aids to the understanding of the system of weights to which they belong.

The Greek coins of Magna Graecia were issued throughout a period of about two hundred and seventy years, during which time the relative value of silver to gold changed at various times, and the gold standard itself also changed. The earliest colonists of Cumæ used the Aeginetic gold weight of 230 grs, the Velians used the Phocæan gold weight of 260 grs., and the Achæan cities that of Persia 130 grs.

In considering the meaning of the weight of a silver coin we must therefore note its date, and the origin of the colonists who issued it. Thus, if a coin weighs 126 grains, and its date is of the fifth or sixth century B.C. we must decide whether it belongs to one of the Achæan colonies or to one of the Athenian, before we know how to classify it in regard to its weight standard.

So also, if the date of a coin is later than the period when Alexander's Macedonian gold standard prevailed, and earlier than the time of Agathocles, *i. e.* from 345 to 317 B.C., we should seek to understand its weight by reference to the table here given of the Macedonian standard.

The weight standards we are about to consider are those by which silver was weighed, for gold was used only exceptionally in Magna Graecia for the coinage. The expression "ratio" commonly used to express the relative values of gold and silver, is somewhat misleading when applied to the early silver coinage of the Greeks, and a more accurate expression would be "the market value of gold darics or bars of gold".

When silver was coined it was always mixed with a very small amount of copper, as without some alloy it would have been too soft to have been conveniently used for circulation.

The amount of alloy was very variable, the least is found in the coins of Athens, where 985 parts out of a thousand were of fine silver, and this degree of purity was preserved up to the time of Alexander. After that time the silver of Athens contained only about 950 parts in the thousand. The coins of Alexander contained 967 parts in the thousand. The coins of Aegina and Corinth give an average purity of 961 in the thousand.

The purity of the silver coins of Magna Graecia has been tested by M. de Rauch (*Zeitschr. f. Num.*, t. I, p. 36).

IN THE VI CENT. B.C.

Didrachms	of	Caulonia	96	per cent fine silver.
—		Poseidonia	97	—
—		Tarentum	94	—

DURING THE PERIOD OF FINE ART.

Didrachms	of	Campania	98	per cent fine silver.
—		Croton	96	—

—	Hyrina	94	—
Drachms	Heraclea	93	—
Obols & Diobols	—	92	—
Didrachms	Neapolis	94	—
—	Nola	94	—
—	Tarentum	93	—
Obols & $\frac{1}{2}$ obols	—	91	—
Didrachms	Terina	94	—
—	Thurium	94	—
Obols	—	91	—
Drachms	Velia	96	—

In the later periods there was a tendency to use a little more alloy, as at Tarentum where the later coins fell as low as 88 per cent fine silver.

THE SILVER STANDARD.

When the first silver coins were issued in Aegina the smaller coins were called obols and drachms, because the weight of silver contained in these coins was calculated to be the value of the obol, or nail, or bar of copper, and that of the drachm to be the value of the handful of six obols.

The silver was probably weighed by seeds as among all ancient people.

Hultsch in his work *Metrol. Script.*, vol. I, p. 248, gives a fragment from Galen which testifies to this manner of weighing silver "ἡ δὲ δραχμὴ κέρατα ἢ ἄλλοι δὲ λέγουσιν ἔχει γράμματος τρεῖς, τὸ γράμμα βόλῳ β', ὃ δὲ βόλος κέρατα γ', τὸ δὲ κέραιον ἔχει τιτάρια δ'".

"For the drachm equals eighteen kerata, or, as others say, it has three grammai, now the gramma is equal to two obols, and the obol to three kerata."

In India precious articles have always been weighed by the seed called ratti, a creeper known as the gunja, or to botanists as the *Abrus precatorius*.

The Arabians weighed gold by the seed of wheat and by the *Ceratonis Siliqua*.

Four grains of wheat being accounted equal to one seed of the *Ceratonis*, which was called *κερατία* by the Greeks. It is mentioned in St Luke XV, 16 "the husks that the swine did eat". The Arabs also considered one kerat equal to three barley seeds.

In England from the days of Alfred the Great down to those of Henry VII., *i. e.* from 871-1509 the weight of the silver penny was fixed by the primitive custom of weighing with 32 grains of wheat.

The 12th of Henry VII, c. v. ordains that :

1 Bushel = 8 gallons of wheat.

1 Gallon = 8 pounds of wheat.

1 Pound = 12 ounces Troy.

1 Ounce = 20 sterlings or pennies.

1 Sterling = 32 grains of wheat that grew in the middle of the ear of corn.

The old standard of the Roman empire had for its basis the seed of the *Ceratonis Siliqua*.

The solidus of gold = 72 grains troy, and was divided into 24 siliquæ.

We get our English word "Carat" from this Greek word *κερατία*.

Among the Semitic races also we find the same custom of weighing with seeds, they used the Lupin seed, and called it a gerah.

10 gerahs = 1 bekah.

2 bekahs = 1 shekel.

The Greeks called the Lupin a thermos, and regarded 1 thermos = 2 kerata or 8 grains of wheat or 6 barleycorns.

It is easy for us to form a table of the Greek coins which fits in with the theory that the ancient Greeks weighed their silver with barley seeds, but the words obol and drachm, in their original meaning, point to a rougher way of measuring than that by weight.

The measurement thus indicated by the word obol was of copper, not silver, and when silver took the place of the old spikes or copper nails, the amount of silver at which they were estimated would be naturally weighed.

The old words were retained because they expressed the idea of value which was the meaning aimed at in the use of the word.

In the earlier period we find the Greeks computed amounts by the number of drachms, not, as later, by didrachms, so they would count 100 drachms to the Mina, not 50 staters, the drachm being an old native word while the Mina was foreign, and used only by merchants.

According to the table given below the obol weighed 12 barley-corns, but according to the fragment from Galen given above, the obol was = 3 karats, and as 1 karat = 4 grains of wheat or 3 barley-corns, so the obol would have been = 9 barley-corns or 12 grains of wheat.

It looks as if the weights of the silver coins were fixed by a compromise between the system of adopting the earlier weights of the obols and drachmæ, which may have been independent of any ratio between silver and gold, and the system of adopting the value in silver of a gold talent, or Daric weighing 130 grs. *Al.*, and dividing it by ten or fifteen according to the system chosen.

The obols were generally independent of the larger coins.

Professor Ridgeway has given a table of weights in the 'Cambridge Companion to Greek Studies' shewing the relation of the Athenian coin-weights to the barleycorn, with one or two misprints corrected; it is as follows:

1 Barleycorn weight	0.060 gram. or	.9 grains.
$1\frac{1}{2}$ — $\kappa\acute{\alpha}\lambda\lambda\upsilon\beta\omicron\varsigma$	0.090 —	1.39 —
3 — quarter obol	0.18 —	2.78 —
6 — half obol	0.363 —	5.55 —
12 — obol	0.728 —	11.11 —
72 — drachm	4.373 —	67.28 —
144 — didrachm	8.747 —	134.88 —

On p. 64 of Mr. G. F. Hills 'Handbook of Greek and Roman Coins' is a similar table, in which what Mr. Ridgeway calls the $\kappa\acute{\alpha}\lambda\lambda\upsilon\beta\omicron\varsigma$ is called Hemitetartemoron "The $\kappa\acute{\alpha}\lambda\lambda\upsilon\beta\omicron\varsigma$ was probably a still smaller denomination." Mr. Hill gives the drachms as weighing 4.36 and the didrachms 8.72 or 134.57 grs. The weights differ but very slightly from the table in Dr Head's, *Historia Numorum*, p. 310.

What was the relation of the silver weights to the gold Talent of the Greeks?

The gold coins of Athens, and those of Tarentum, weighed 135 grs., and the Persian Daric 130 grs. As the didrachms weighed 135 grs., or thereabout, we may gather that 15 of these would be the equivalent for a gold coin weighing 135 grs, when the ratio was 15 : 1.

If the didrachm's weight was arrived at by the doubling of the drachm's weight, and that weight was the old value of the copper nails then it is a happy coincidence that fifteen of the didrachms weighed about the value of the gold Talent.

Many numismatists reverse the process and take the gold weight, and divide it by fifteen, to get the weight of the didrachm, and, moreover, they think the gold weight was derived from the East. This seems to be the most likely process to have been evolved, but the obols and drachms may have had the more primitive origin and have been made to fit in.

In considering how far the Greeks were indebted to the Eastern nations we note at once that the word *Mνα* (Latin Mina), is a semitic word מנא signifying a division or portion derived from the verb to divide. It seems difficult to find out how early it was in use among the Greeks but before the coinage had been very long in circulation the word *Mνα* was used to express the value of 100 drachmæ.

Mr. Ridgeway thinks that in the Maneh we can trace a primitive method of measuring by a gourd. On p. 258 he refers to the use of the cocoanut, and the joints of bamboo of certain sizes, as measures of capacity, and asks "is it possible that the manehe had a similar origin?" Was some natural object such as the gourd, which is at the present moment the ordinary unit of capacity at Zanzibar, taken to serve as a measure of liquids or corn? It is probable that the Greek cyathus ($\kappa\upsilon\alpha\theta\omicron\varsigma$ like its Latin congener cucurbita) meant originally some kind of gourd.

Mr. Petrie found on the side of Lachish archaic pottery in the shape of a gourd. It is of course merely a speculation that the early

Semites made 50 shekels of gold a 'much used weight, because it was roughly equal to their manehe, the gourd measure.

Herodotus, III, 96, describes how gold dust was melted into earthen-ware jars which were then broken. It seems likely that from a jar, or more primitively, a gourd, the mina was derived.

According to Böckh another manner of measuring the Maneh was adopted, namely by weighing the amount of water which trickled from a vessel pierced with a little hole, during a certain given time. Thus the measurement of weight was made to come into connection with that of time. This scientific method may well have been adopted when the sciences had been long studied, but in the earlier days it seems more probable that some such simple manner of measurement as that by a gourd was adopted.

It is noticeable that in the earlier books of the Bible we find only the smaller weight, the shekel, is mentioned, and the mina and kikkar only when the civilization had become more advanced.

So among the Greeks the Talent at first corresponded to the shekel; the Mina and later Talent were introduced with the more complex civilization.

Even before 3000 B.C. the Babylonians had given up the primitive methods of weighing, and had elaborated a metrological system which, in its scientific basis and inter-relation of standards, bears a striking resemblance to the metric system of the Continent. The sexagesimal principle is the characteristic of the Babylonian system. Our division of the hour into 60 minutes, each of 60 seconds, is a legacy from Babylon. The unit of weight in the fully developed system was the Maneh, or Mina, written ideographically **MA-NA**. Whether it is of Sumerian or Semitic origin seems doubtful. We note it is also found as Mana in the Vedic literature of India. In Babylon the higher weight consisted of 60 Minæ and the shekel was $\frac{1}{60}$ of the Mina. The clearest modern account of these eastern systems is that by A.R.S. Kennedy in Hasting's *Dic. Bibl.* p. 901, vol. IV.

When the Greeks were introduced to the Minæ of the East we must remember that there were two distinct weights called by this term, viz. the heavy gold Mina, and the light gold Mina.

The heavy Mina weighed 15,600 grs.

The light Mina weighed 7,800 grs.

Those who derive the Greek standards from these Minæ derive the Aeginetan from the heavy Mina, through the Phoenicians, and the Euboic standard from the light Mina through the trade with Asia Minor.

It is curious to notice that the Aeginetans divided their silver equivalent to the gold stater into 10 silver coins, although the Phoenicians divided theirs into 15 shekels; and the Euboic Greeks divided their silver by 15, although the Persians divided theirs by 10. This points to the independence of the Greeks in forming their silver standard.

THE TALENT OF THE HOMERIC AGE.

The word $\tau\acute{\alpha}\lambda\alpha\upsilon\tau\omicron\upsilon$, (from $\tau\acute{\alpha}\lambda\omega$, Sanskrit tul, Latin tollo, Gothic thule, Saxon thole) a talent, signified a weight.

In Homer values are expressed in terms of oxen, as in *Iliad.*, VI, 236, "golden arms for brazen, those worth one hundred oxen for those worth nine."

In Homer the Talent is only mentioned in relation to gold. Dr Hultsch (*Métrologie*, p. 165) maintains that there is no connection between the ox and the talent, but Mr. Ridgeway points to *Iliad.*, XXXIII, 750, that in the list of three prizes appointed for the foot-race, the second is a cow, the third is half a talent of gold; it is impossible to believe that the poet had not some clear idea of the relative value of an ox and a talent. The ox stamped on the early Euboic coins points to the same conclusion, and the method of counting reindeer as units of value in Siberia, and cows in the Caucasus is also similar. Draco also in his laws used oxen as the method of expressing values.

THE WORD TALENT IN THE VI. CENTURY B.C.

At the time when the Greek merchants trading with Asia Minor adopted the eastern weight, the Maneh, and called it $\mu\upsilon\tilde{\alpha}$, they also introduced the larger weight consisting of 60 minæ, and

called it a talent. This large weight was the same as that which the Hebrews called kikkar (כִּכָּר), and we find that Hebrew word translated by the Greek word Talent in the Septuagint.

The Eastern word meant a "load or "lump" and we find it used in this sense in II Kings, V, 23 where the Septuagint has διττάλαντον and the Vulgate has "duo talenta".

The Mina consisted of 100 drachmæ or 50 didrachms.

The Talent consisted of 60 Minæ or 3000 didrachms.

The Greek word Talent meant a weight, and when the Daric became the common word for the old gold weight which had been called a talent, the word talent was free to be applied to the newly introduced weight.

(To be continued.)

THE COIN-TYPES OF IMPERIAL ROME.

(Continued from col. 10783.)

PART II.

ALLEGORICAL PERSONIFICATIONS.

Allegorical personifications constituted a real characteristic of the Roman system of coinage. Rome the Assimilator, after having added the local deities and those of the imperial provinces to the Greek Olympus, created a great number of new deities which appeared suitable as fixing an abstract idea, or as personifying an allegory by means of which the people were educated and their minds more easily impressed. It was in this way that *Abundantia*, *Salus*, *Felicitas*, *Pax* were personified and deified, and also all the civil and military virtues, beautiful objects and various desires; and to these Personifications, as to real deities, statues were raised, temples and altars erected, and sacrifices consumed, not only in Rome but in all the cities of the Empire. By degrees they assumed a preponderating importance, if not as to rank, at least in numbers, so that in this respect they undoubtedly hold the first place in the coinage.

Each of these divinities is represented in one or more forms, and it is natural to suppose that the figures shewn to us by the coins are only reproductions of the statues erected to these divinities. But, if there remain to us only some isolated examples, it is to the very great number of coins remaining to us that we owe the perfect knowledge of that marvellous and rich series, which is not to be met with in any other system of coinage ancient or modern. The types of each one, once established, continue constant and unalterable, except for variations owing to the change in art, during the course of centuries; and the attributes proper to each, although at all times very numerous, are scrupulously observed. Begun in the very first years of the Empire, and some of them even in the time of the Republic, they lasted until the fall of the Western Empire, after which, the changed costumes and customs, the new religion which came as a complete surprise upon the Roman world, the decadence of art and other lesser events, caused them by degrees to be totally lost as numerous other types were lost, and to give place to the niggardly and rough Byzantine types, which betokened the artistic, moral and political decadence of the Empire.

The Personifications on the coins are almost always accompanied by the relative legend; sometimes, however, this is wanting or they substituted for it another, which, if it is not the indication of a date in continuation of the legend on the obverse, is one entirely unconnected with the subject.

Thus, for example, on many coins of Trajan we find several Personifications, *Pax*, *Victoria*, *Securitas*, *Salus*, &c., invariably accompanied by the legend then in use on the money of that Emperor; SPQR OPTIMO PRINCIPI, and upon gold, silver and bronze money of many Emperors, the same coins bear only legends, as: COS III, or PM TR P COS II or III or IV, TR P IMP V, VI or VII, COS V P P and so on.

The Personifications, however, in spite of the want of the relative legend, are always easily recognized by their types, by their attitudes, clothing and symbols.

There is one case in which, without great practice, it is possible to make a mistake and it may be noted here once for all—it is when the legend relates to a Personification but does not correspond with the one represented on the coin. This never occurs in the best time of the Empire and is always exceptional in later times; but it happens rather frequently in barbarous times and in the more irregular mints. Especially under the tyrants it is not unusual to find, for example, the legend FORTVNA with the type of *Salus*, *SALVS* with the type of *Victory*, *Pax*, or other similar mistaken types. For these reasons the money of the Tyrants and, especially, that of *Carausius* and the *Tetrici*, cannot be considered in the argument. They are to be treated simply as barbaric errors, and I take no notice of them, contenting myself with mentioning the fact.

The Personification is not seldom replaced by a simple symbol. Thus an Antoninianus of Carus, with the legend ABVNDANTIA, represents a galley, and the allusion is sufficiently evident; on another Antoninianus of Tetricus, with the same legend, ABVNDANTIA, the instruments of sacrifice are represented, signifying, probably, a sacrifice offered in thanks to the divinity for having granted abundance. *PIETAS* is sometimes represented by a temple or the instruments of sacrifice; *VICTORIA* by a trophy and so on. Such examples are frequent at all times, nor are they difficult to interpret.

From the beginning of the Empire until the fall of the Western Empire there are 170 names of Emperors, Cæsars, and Empresses who adopted allegorical Personifications on their coinage: there are forty of these counting only those which are true Personifications, although a true and precise limit cannot be assigned, and other representations have a clear right to make part of the series, as for example, *Disciplina*, *Beatitudo*, *Religio*, *Tutela*, *Utilitas*, *Humanitas*, and a few others which it is not easy to define as being true Personifications or simple abstractions.

But, setting aside all those which might be questioned I confine myself to the following list:

Abundantia	Liberalitas
Aequitas	Libertas
Aeternitas	Moneta
Annona	Munificentia
Bon. Eventus	Nobilitas
Caritas	Ops
Claritas	Patientia
Clementia	Pax
Concordia	Perpetuitas
Fecunditas	Pietas
Felicitas	Providentia
Fides	Pudicitia
Fortuna	Quies-Requies
Genius	Salus
Hilaritas	Securitas
Honos	Spes
Indulgentia	Tranquillitas
Iustitia	Uberitas
Iuventus	Victoria
Laetitia	Virtus

While, however, there are princes who adopted only one, others who adopted as many as thirty, some Personifications appeared under only one prince, and there are others which appeared under a hundred and twenty different rulers.

The number of the rulers who adopted Personifications is as follows: *Victoria* was adopted by 120 princes, *Concordia* 93, *Salus* 78, *Virtus* 76, *Pax* 69, *Felicitas* and *Securitas* 67, *Pietas* 66, *Fides* and *Providentia* 61, *Aequitas* 57, *Fortuna* 54, *Spes* 53, *Moneta* 47, *Aeternitas* 36, *Liberalitas* 32, *Laetitia* 31, *Libertas* 30, *Annona* 28, *Genius* 26, *Abundantia* 23, *Pudicitia* 21, *Uberitas* 20, *Hilaritas* 18, *Concordia* 16, *Indulgentia* 15, *Iustitia* 12, *Bonus Eventus* 10, *Perpetuitas* 9, *Claritas* 8, *Nobilitas* 7, *Tranquillitas* 6, *Honos*, *Iuventus* and *Quies* 5, *Munificentia* 4, *Caritas* and *Ops* 2, *Patientia* 1.

*

The number of the Personifications used by each ruler is as follows:

Antoninus Pius used 31, Gallienus and Hadrian 27, Septimius Severus 25, Commodus and Caracalla 24, Claudius Gothicus 23, Marcus Aurelius, Alexander Severus, Diocletian 22, Elagabalus 21, Tetricus major 20, Carinus and Maximianus Herculeus 19, Trajan, Gordianus Pius, Trebonianus Gallus, Valerianus, Postumus, Probus, Carausius 18, Vespasianus, Volusianus, Victorinus, Quintillus, Tacitus and Galerius Maximianus 17, Julia Domna, Geta, Philippus major, Salonina, Florianus, Carus, Constantius Chlorus and Galba 16, Trajanus, Decius and Constantinus M. 15, Titus, Domitianus and Tetricus minor 14, Pescennius, Albinus, Aurelianus and Allectus 13, Vitellius, Faustina the younger, Numerianus, Crispus and Constantius II 12, Julia Mamaea 11, Nerva, Lucius Verus, Macrinus, Maximinus, Philippus minor, Hostilianus and Constantinus II 10, Faustina the Elder, Herennius Etruscus and Maximinus Daza 9, Lucilla, Julia Maesa, Otacilia, Etruscilla, Æmilianus, Saloninus and Valens 8, Nero, Ælius, Pertinax, Balbinus, Maxentius and Licinius the younger 7, Crispina, Pacatianus, Macrianus, Marius, Severus II, Licinius the elder, Constans I, Valentinianus I, Gratianus and Valentinianus II 6, Augustus, Gordianus I, Gordianus II, Pupienus, Quietus, Helena, Magnentius, Constantius Gallus, Julianus II, Theodosius and Honorius 5, Sabina, Julia Soaemias, Julia Paula, Valerianus the younger, Lælianus, Vaballathus, Magna Urbica, Fausta, Decentius, Magnus Maximus and Eugenius 4, Julius Cæsar, Marcus Antonius, Livia, Claudius, Otho, Domitilla, Plautilla, Aquilia, Tranquillina, Regalianus, Severina, Iovianus, Flavius Victor and Valentinianus III 3, Julia (daughter of Titus) Didia Julianus, Didia Clara, Plotina, Diadumenianus, Orbianna, Domitius Domitianus, Theodora, Hannibalianus, Vetricianus, Procopius, Galla Placidia, Sebastianus, Priscus Attalus, Iovianus, Grata Honoria, Majorianus, Anthemius and Romulus Augustulus 2, Pompey M., Brutus, Cassius, Fulvia, Tiberius, Caligula, Nero, Drusus, Domitia, Matidia, Manlia Scantilla, Annia Faustina, Maximus, Jotapianus, Cornelia Superba, Mariniana, Saturninus, Helena, Flaccilla, Constantius III, Constantinus III., Constans (tyrant), Maximus (tyrant), Iovinus, Eudoxia, Petronius, Avitus, Severus III, Euphemia, Olybrius, Placidia, Glycerius and Julius (nephew) 1. Finally, the following did not adopt Personifications; Pompeius Sextus, Lepidus, C. Antonius, L. Antonius, Agrippa, Caius Cæsar, Drusus, Antonia, Germanicus, Agrippina the elder, Agrippina the younger, Clodius Macer, Marciana, Paulina, Dryantilla, Galeria Valeria, Romulus, Alexander (tyrant), Valens (tyrant), Martinianus, Delmatius, Vetricianus Nepotianus.

SKETCH OF THE ALLEGORICAL PERSONIFICATIONS WITH THEIR RELATIVE TYPES AND SYMBOLS.

ABUNDANTIA.

ABVNDANTIA AVG, AVG N, AVGG, AVGG ET CAESS N N
TEMPORVM — ALIMENTA

It is during the splendid reign of Trajan that the idea of great riches, of plenty and of the replenishing of all life's needs, makes its first appearance upon the Roman Coinage. The legend ABVNDANTIA is still wanting, ALIM. ITAL. being used in its stead; but the female figure, holding the cornucopiæ and the ears of corn, and distributing her gifts to the sons of the people, is precisely that of Abundance as we find her frequently with her own legend from the reign of Elagabalus until the time of the four Emperors. She is generally represented as a matron holding a cornucopiæ (commonly called horn of plenty) and some ears of corn. Usually the figure of Abundantia is represented alone, sometimes however, and principally upon some medallions (see for example those of Julia Mamaea and Salonina), she forms part of a more complex picture and is placed between the Emperor and Minerva or with other figures. Sometimes Abundantia holds simply the cornucopiæ, sometimes she pours the contents into a modius or towards some person who receives them.

Aurea fruges
Italiam pleno diffundit copia cornu.
Hor., Ep. 12, Lib. 1.
... tipi copia
Manabit ad plenum benigno
Ruvius honorum opulenta cornu.
Hor., Lib. 1, Od. 17.

It is difficult to determine whether the cornucopiæ contained money or fruit, but I should incline to the second hypothesis although both money and the fruits of the earth lend themselves equally to the symbolizing of Abundantia.

Abundantia also at some periods was used as a representation of *Seculo frugifero*, a legend to which, under Pertinax and Postumus, a winged caduceus and ears of corn corresponded, under Albinus and Severus the Genius of Abundance, also under the same Albinus a divinity, not yet determined, who has all the characteristics of an African Ceres and yet must certainly be taken to signify Abundantia.

AEQUITAS.

AEQVITAS (or AEQVTAS or ECVITAS) (AEQVITATI) — AVG, AVGVST, AVGVSTI, AVGG, AVG NOSTRI — MVNDI — PVBLICA — AERES AVGVST.

Æquitas is not to be confused with *Justitia* which we also find on the Roman coinage. If the latter is to be understood in the moral sense as judgment of human actions, *Æquitas* must be understood in the sense of commercial economics that which establishes the rectitude of transactions, and to which the value of the coins publicly corresponds.

Introduced by Vespasian, the personification of *Æquitas* lasted, with few interruptions, until Constantine, after whom she is to be found only on a silver medallion of Decentius.

Originally, *Æquitas* was represented by a matron standing, with a balance in her right hand and a long spear in the left which has come to be called a sceptre, but which most probably represented the measure, *pertica*, used in land surveying.

Nerva substituted for this symbol the cornucopiæ, by this change making *Æquitas* equal to *Moneta*. Indeed, the result is, that the same personification is accompanied sometimes by one legend, and sometimes by the other (vide *Moneta*) to that the two legends come to be stamped indifferently, especially on the medallions of the third and fourth centuries bearing the representations of the three *Monetae*.

In some very rare cases a palm-branch is substituted for the cornucopiæ.

On a unique middle bronze of Titus the figure of *Æquitas* with the balance and the spear is accompanied by the legend AERES AVGVST.

When the three *Monetae* (vide *Moneta*) are used to personify *Æquitas*, each holds the balance and the cornucopiæ, and each has at her feet a heap of metal representing gold, silver and bronze coins.

AETERNITAS.

AETERNITAS (AETERNITATI) — AVG, AVGVSTA, AVGVSTI, AVGG — IMPERII — P(opuli) R(omani) — AETERNITATIBVS.

Vespasian was the first to adopt *Aeternitas* which lasted for three centuries, until the time of Maximianus Herculeus.

The types used to represent her are exceedingly various and numerous. The most common, and those which may be considered as true Personifications are represented by a female figure, often veiled, who carries a head of the Sun and the Moon, one in each hand, and this is therefore so to speak, a derived symbol.

The Sun and the Moon which impassively rise and set upon the vicissitudes of human life were adopted as symbols of Eternity from the earliest times:

Soles occidere et redire possunt
Nobis cum semel occidit brevis lux
Nox est perpetua una dormienda.
Catullus.

Damna tamen celeres reparant coelestia lunae
 Nos ubi decidimus
 Quo Pius Aeneas, quo Tullus dives et Aeneas
 Pulvis et humbra sumus.
 Hor., *Od.* 7, Lib. IV.

The globe was more especially the ancient symbol of Eternity and much more appropriate than that of our serpent swallowing its tail.

Haec aeterna manet, divisque simillima forma est.
 Cui neque principium et usquam, nec finis in ipso
 Sed similis toto remanet, perque omnia par est.
De rotunditate corporum.

Manil., Lib. I.

Therefore *Aeternitas* is represented on the coins as a female figure with a sceptre, seated upon a globe, or a globe surmounted by a phoenix; also by a female figure standing, with the sceptre and cornucopiae, leaning against a column or the right foot placed on a globe.

But there are many other types, or rather symbols with which the legend *AETERNITAS* is united, and, principally in the reigns of the Antonines, the motto *AETERNITAS*, commonest upon the coins of the Emperresses, is combined with the most varied representations. Not seldom we find it accompanied by the figure of Ceres, of Diana, Juno, Pietas, Fortuna, Italia, of the Augusta herself, drawn in a biga of lions or in a quadriga of elephants, sometimes by a temple, or finally, by a scene in the battle of the Romans against the Sabines on a Medallion of Faustina the elder.

In more recent times, under Maxentius and Probus, the Dioscuri and the Roman wolf correspond with *AETERNITAS*. If to these representations we add the signification of the different legends, as *AETERNITAS AVG*, the most common, *AETERNITAS P(opuli) R(omani)* which is found on a very rare bronze of Vespasian, *AETERNITAS IMPERII*, rather common on the coins of the Severi, it will easily be seen how the fundamental conception of Eternity, or let us rather say more precisely, of Stability — for *AETERNITAS* is not understood in the modern or Christian sense — is always to be referred to Rome, to the Roman Empire or to the Imperial family. *ROMA AETERNA* is always the ultimate signification in whatever manner Eternity may be presented to us.

.... polus dum sidera pascet
 Semper honos nomenque tuum, laudesque manebunt.
 Virg., *En.*, Lib. I.

ANNOA.

ANNOA (ANNOAE) — AVG, AVGVSTA, AVGVSTI, AVGVSTORVM
 — ANNOA AVGVSTI CERES — AVGVSTI FELIX.

Although Annona has a certain and even great analogy with Abundantia — for almost exactly the same symbols represent both personifications — it is necessary to keep her distinct, and to explain fully the Roman signification, which is quite special and much more important than would be supposed by those who would judge by the ambiguity of modern habits of thought. To understand her importance we must carry ourselves back to those times when Republican Rome, not being able to produce sufficient food for her own consumption, had her granaries in Sicily and Sardinia. When these islands were no longer sufficient to feed the ever growing colossus it was necessary to have recourse to Egypt and Africa: and Tacitus observes that the Roman citizens were saddened by this necessity, thinking that their subsistence was in the power of winds and tempests. The enormous quantity of grain needed for the feeding of imperial Rome, of which one third was furnished by Italy and two thirds by Africa, was gathered into the ports under the surveillance of the Roman procurators in the ports, and from them sent to the capital where the necessary enormous granaries had been built. A special fleet was organized for its transport which sailed at fixed times, and which caused an extraordinary liveliness in the ports of Ostia and Pozzuol, where the people gathered *en masse* to see the arrival of the great triremes which were bringing the food of Rome.

It will be easily understood from this how *Annona* (being the

sustenance for one year ¹⁾ had an extraordinary importance for the Romans and was deemed worthy of deification.

Annona Sancta enjoyed a special cult in the ports of departure and arrival, which owed a great part of their prosperity to her and where many people, sailors, weighers, porters, and all kinds of workmen gained their livelihood by her. Hence it is natural that temples and altars to the goddess Annona should be erected in Rome, in which to implore abundant harvests and favourable seas, upon which two circumstances the food of the great metropolis depended.

It is for this reason that Annona is represented as a woman whose constant emblems are the cornucopiae, the modius filled with ears of corn and fruits of the earth, and the tesserae, and, either in the foreground or the background, the prow of a trireme is never wanting. On a very rare bronze of Antoninus, where Annona has the epithet of *FELIX*, a lighthouse is also seen.

Annona appears on the coinage for the first time under Nero, when she is represented in company with Ceres, who completed the idea signified by the legend (*ANNOA AVGVSTI CERES*). She is not, however, among the more frequent commemorations which were made at intervals even to the time of Diocletian.

BONUS EVENTUS.

BONVS EVENTVS — BONO EVENTVI.

A type which occurs rarely and which as to signification, makes, as it were, a duplicate with *FORTVNA*. It is represented as a nude male figure, who always holds in the right hand a patera from which he makes libation over a lighted altar, and in the left hand an oar, two ears of corn or a cornucopiae.

This type was introduced by Galba, was used by a few Emperors and ended with Gallienus.

CARITAS.

CARITAS AVGG — MVTVA.

Affection is represented by a unique type upon a unique coin of Tetricus the elder.

A female figure, standing, with the right arm raised and extended; before her, an altar.

The legend *CARITAS MVTVA* is found on some coins of Balbinus and Pupienus, but the legend is accompanied merely by two joined hands, which, in other instances, is accompanied under these two same Emperors, by the legend: *AMOR MVTVVS*, *FIDES MVTVA*, *PIETAS MVTVA*.

CLARITAS.

CLARITAS AVG or AVGG — REIP or REIPUBLICAE.

Whether in order to identify the Emperor with the sun, or, so to say, make him its equal in splendour, the word *CLARITAS* is found in the time of Postumus and also the relative personification which is only a substitute for Sol himself. The type which corresponds to the legend *CLARITAS* is precisely that of Sol, a male figure, nude and radiate.

It was adopted by the four Emperors and then by the family of Constantine, and philologically, the term remained in our language as an adjective, if not as a substantive, until our time, although it is now falling into disuse.

(To be continued.)

1. For this reason it seems to me natural that Annona should derive her name from *Annus*, while the etymology has, to me, the appearance of a play upon words, which would derive it from *AD NONAM*, that is to say from the *ora NONA*, the hour which was dedicated by the Romans to breakfast.

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern,
with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto Unpublished Artists.)

One hundred-and-twentieth Article.

(Continued from col. 10801.)

PATAVINUS. *Vide GIOVAN MARIA MOSCA supra.* Italian Medallist of the first half of the sixteenth century, who worked at Padua and Venice, and after 1530 in Poland.

PATEY, HENRI AUGUSTE JULES (*French*). Contemporary Sculptor and Medallist, born at Paris on the 9th of September 1855. He first studied sculpture under H. Chapu, and later medal-engraving under



J. C. Chaplain. In 1873 he entered the Ecole des Beaux-Arts in the workshop of Joffroy. Two years later, he obtained the first Second Prix de Rome for medal-engraving, and in 1881 the first



The Paris Mint.

prize. The artist first began to exhibit at the Salon in 1877, and has since shown there medals and works of sculpture every year, gaining

in 1886 a third class medal, in 1887 a second class, and in 1889 a first class. At the Universal Exhibition of 1889 the Jury rewarded him with a bronze medal, and he was created a Knight of the Legion of Honour, 15. June 1898.



R. of Portrait-medal of A. L. Barye.

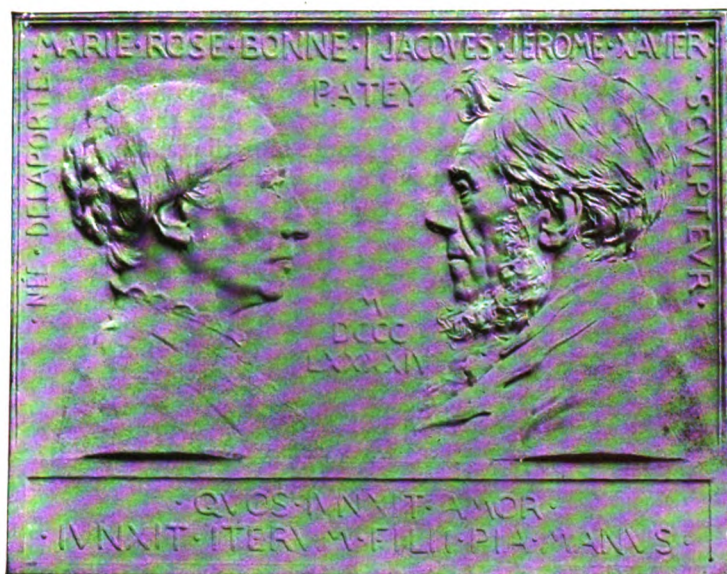
Patey was appointed Chief-engraver at the Paris Mint, in place of Jean Lagrange, 22. April 1896, a post which he is still filling. His privy-mark on coins is a torch.



The Inhabitants of Chantilly to the Duc d'Aumale.

The best-known sculptures by him are : Bust of Henri Dubois, 1877 ; — Henri Patey ; — Portrait-medallion of Dr Glaize ; --

Portrait-medallion in marble of M^{me} Chapu, 1894; — Reclining statue of M^{lle} Roty, in Montparnasse cemetery, 1895; — Portrait-medallion of Pasteur, at the École Normale, 1896, &c.



M. & M^{me} J. Patey.

His principal medallion works are :

STRUCK MEDALS. — 1888. Les Ballons dirigeables (*illustrated*); — 1889. National Society of French architects; — 1893. Renée-



Ballons dirigeables.

Sabran Hospital at Giens (Var); — European Commission of the Danube; — 1894. A. L. Barye, sculptor; R. Barye's Lion at the Tuileries Gardens (*illustrated*); — Universal Exhibition at Lyons; — 1896. The young Mother; — 1897. High School of Commerce of Lyons; — Rifle Club of Lyons; — Visit of H. M. Chulalongkorn, King of Siam, to Europe; — Savings Bank of the Rhône; — 1899. Jeton of the Savings Bank of Angers; —

CAST MEDALS. 1883. A. Decrais, French ambassador at Rome; — 1885. J. Patey; — 1889. L. Pasteur; R. Hercules crushing the Hydra; — 1890. The Inhabitants of Chantilly to the Duc d'Aumale; — 1891. Painting; — 1893. H. Chapu, sculptor; — 1894. The artist's Parents, M. et M^{me} J. J. Patey; — M^{lle} Henriette Patey; — Dr A. Gleize; — A. L. Barye; — 1898. Ulysse Pila, director of the Colonial Exhibition of Lyons; — M. C***; — 1900. Centenary of the Foundation of the Compagnie des Avoués près le Tribunal de première instance de la Seine; — Academy of Lyons; — The Foundry (View of the Paris Mint Works Building); — Mouzafferdin, Shah of Persia; — Centenary of the Conservatoire national



Centenary of the Conservatoire national des Arts et Métiers (Obv.).

des Arts et Métiers; R. View of the Priory of St. Martin-des-Champs (*obv. illustrated*); — 1901. Exhibition at Hanoi (Indo-China); — 1902. Anniversary of the Foundation of Marseilles (R. *illustrated*);



Anniversary of the Foundation of Marseilles.

— 1904. Silver Wedding of M. O. Roty; — Portrait-plaquette of M. O. Roty; — 1905. Prof. Léon Labbé, member of the Institute; — 1907. Dr Léon Labbé.

M. Patey designed the nickel 25 Centimes which was first put into circulation in France in 1903. This piece did not meet with

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popular approval at first. A second issue was made in 1904 with polygonal edge, which prevents confusion with the One franc piece.

The authorities have also entrusted him with the preparation of the dies for the nickel Bons of 1 Franc and 50 Centimes for Gueloupe, 1904.



25 Centime piece, 1903.

L. Bénédite writes in *Art Décoration*, 1899, II, 50 : "L'art de Patey est originaire de Chaplain et de Roty, associant la plénitude de l'un à la finesse de l'autre," and M. Saulnier in *L'Art décoratif*, 1901, p. 30, expresses unrestrained admiration for several of the artist's productions. "Quoi de plus simple, de plus émouvant, par exemple", says he, "que les deux figures qui décorent à l'avant et au revers la médaille offerte au duc d'Aumale par les habitants de Chantilly? Une attitude, un geste suffisent pour rappeler la patrie absente, la gratitude d'une foule fidèle au bienfaiteur magnanime."

BIBLIOGRAPHY. — F. Mazerolle, *Auguste Patey*, 1898. — *Gazette numismatique française*, 1897-1905. — *Revue numismatique*, 1902, 1903, 1904. — Chavignerie et Auvray, *op. cit.*, II. — *Art et Décoration*, 1899, II. — *Art décoratif*, 1901. — Dr J. H. de Dompierre de Chaupey, *op. cit.*, I, II. — *The Studio*, 1898. — R. Marx, *Les Médailleurs français*, 1887. — *Catalogues du Salon*, 1886-1905.

PATON, SIR NOEL (*Brit.*). Contemporary Painter (1820-1905), Queen Victoria's limner for Scotland, who designed several medals, amongst others McPhail's Scottish Volunteers medal.

PATOU, EDOUARD (*French*). Contemporary Sculptor, born at Paris; pupil of Emile Hébert. By him are various Portrait-medallions. One in bronze of M^{me} M. N*** was exhibited at the Paris Salon as far back as 1867.

PATOUL, D. DE (*Dutch*). Designer or Engraver of a Prize Medal of the Provincial Art Exhibition of North Brabant at Breda, July 1878.

PATRIARCHE, LOUIS (*French*). Contemporary Sculptor and Medallist born at Bastia (Corsica); pupil of Barrias, and Vernon.

At the Salon of 1901, he exhibited a Portrait-medallion of Abbé J***; — 1902. Silver Portrait-medallion; — 1903. Three Plaquettes; — 1906. Medals and Plaquettes in silver and bronze; — 1907. Portrait-medallion of M^{me} V***; — 1908. Vin Mariani, plaquette; — Colonial and Oceanography Exhibition of Marseilles; — M^{me} S***; — M. Camille Piccioni; — M^{me} V***; — Colomba; — Agricultural Prize Medal, &c.

PATRICK, BENJAMIN (*Brit.*). Die-sinker and Engraver of Birmingham, by whom are various Trade Tokens of the latter part of the eighteenth century and first two decades of the nineteenth. Pye describes the following: North Wales, Halfpenny, 1794; and Davis: Hampshire County, Shilling, 1811 (2 varieties, issued by H. Morgan, manufacturer, 12 Rathbone Place, London); — Birmingham Halfpenny, with bust of General Elliott, 1792; — Birmingham Halfpenny Token, with bust of Dr Johnson 1792; — Romsey, Shilling, 1812; — Staffordshire, Halfpenny, with bust of Dr Johnson, undated; — Varieties of last, and Mules with dies of Halliday; — Perry Barr, Penny Token, 1811 (issuer, William Booth, "who struck this Token as a cover for his forgeries of banknotes, for which he was found guilty and executed at Stafford on August 15, 1812").

BIBLIOGRAPHY. — Pye, *op. cit.* — W. J. Davis, *Nineteenth Century Token Coinage*, 1904.

PATRITTO, ANTONIO (*Ital.*). Mint-master at Pont-d'Ain, 1342-43, in conjunction with Bino Guchi.

PATROUILLART, DENIS (*French*). Moneyer at the Paris Mint, 1549.

PATRY, JEAN (*Swiss*). Mint-contractor and Engraver of Geneva, who in conjunction with **JEAN FRANÇOIS PATRY**, his son, issued coins both for Neuchâtel and Geneva.

On the 30th of November 1712 a contract was passed between the Prussian government and Josué Gaudot, King's councillor, for the working of the Mint of Neuchâtel. Under the latter worked the engraver Jean Patry, who also filled the post of Mint-master, his son, and as Warden of the Mint, Pierre Chevrier. Most of the coins of Neuchâtel, issued in 1712 and 1713, bear the Mint-master's initials I. P., but the dies were executed at Berlin, except perhaps for the subsidiary coinage which may be partially the work of the Swiss engraver.



Neuchâtel Thaler of Frederick I. of Prussia, 1713.

The following denominations occur with the initials I. P.: Pistole (in gold and silver), 1713; — 1713. Thaler; — Half Thaler; — 20 Kreutzers (3 var.); — 10 Kreutzers, &c.

Beside these, Patry struck for collectors gold impressions of the Half Batz which were worth a Louis d'or in metal, also Double Pistoles, from the dies of the Quarter Thaler, and it is supposed also Quadruple Pistoles and Eight Pistoles, from the dies of the Half Thaler and Thaler. Hitherto only the Double Pistole has turned up.

There are also jetons by Patry, with the motto: JE RENDS A CHAQUE UN LE SIEN.

On 8. July 1726 a contract was passed between the Genevese government and the engraver Jean Patry and his son Jean François, for the working of their mint. Their issues between 1726 and 1728 bear the initials I. P. In the renewal of the contract, 1. February 1729, Jean François Patry alone is mentioned, whose coins are not distinguished by any special mark.

BIBLIOGRAPHY. — Von Schroetter, *Die Münzprägung in Neuenburg in den Jahren 1713, 14 und 15*, Zeits. für Num., 1900. — E. Demole, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève (1535-1792)*. — Do., *Genève et les projets monétaires du Gouvernement de Neuchâtel 1722*, Musée neuchâtelois, 1885. — W. Wavre, *La "Grande Lacune" dans le monnayage de Neuchâtel de 1714 à 1789*, Mus. neuch., 1893.

PATRY, JEAN FRANÇOIS (*Swiss*). Joint Mint-master at Neuchâtel, 1712-13, and Geneva, 1726-1729. A second contract was passed with him and the Geneva government, 1. February 1729. On 11. March 1730, Pierre Antoine Collavin succeeded him.

PATTEK, CARL (*Bohem.*). Contemporary Engraver and Die-sinker, residing at Prague. His signature occurs on a Portrait-medal of Johann Komensky, 1893.

PATTERSON, ROBERT (*Amer.*). Fourth Director of the United States Mint at Philadelphia, appointed January 17, 1806, by President Jefferson. He was born in Ireland, and held office until 1824, in which year he died (22nd July).

BIBLIOGRAPHY. — Snowden, *Washington Medals*, Philadelphia, 1861.

PATTERSON, ROBERT MASKELL (*Amer.*). Sixth Director of the United States Mint at Philadelphia, appointed May 26, 1835, by President Andrew Jackson. "His term of office", says Evans, "was marked by an entire revolution in the coinage, and the ready acceptance of those improvements which followed so rapidly upon the introduction of steam". He resigned office in July 1851, and died, September 5, 1854, in his sixty-eighth year.

There is a Portrait-medal of him, by C. C. Wright, which was struck on his retirement as a testimonial of the respect entertained for him by the officers of the Mint.

BIBLIOGRAPHY. Evans, *History of the U. S. Mint and Coinage*, 1892. — Snowden, *op. cit.*

PATZ, MELCHIOR (*Austr.*). Mint-engraver at Salzburg, appointed in 1599.

PAUCHARD, CONSTANT DÉMETRIUS (*French*). Contemporary Gem-engraver, born at Chateau-Chinon; pupil of Vallée, and Labarthe. The following cameos were exhibited by him at the Paris Salon: 1882. Fantaisie; — 1883. Genius of Arts, onyx; — Portraits of M. & M^{me} C***; — 1884. Vercingetorix at Alesia, chalcedony; — Albert Duvivier, oriental carnelian; — 1890. M^{me} Paul Labarthe; — Mon ami Edouard Achard; — 1891. La Tramontane, onyx of three strata; — Camille Pelletan, deputy; — A Duvivier, &c.

PAUER, GEORG THOMAS (*Germ.*). Mint-master at Kallmünz (Palatine-Neuburg); 1631. He issued a medal of Duke John George I. of Saxony on his siding in war against the Emperor.

PAUER, HEINRICH (*Germ.*). Mint-assayer at Nuremberg; died in 1505.

PAUGOY, EUGÈNE (*French*). Sculptor of the second half of the nineteenth century. He was born at Marseilles, and studied under Loubon. At the Salon of 1877 he exhibited a Portrait-medallion of M. Paugoy, and in 1878, one of M^{lle} C. Jouven.

PAUL (*French*). An Engraver of that name executed in 1715 a medal representing the Churches built for the new Catholics. He was employed by Mauger.

BIBLIOGRAPHY. — J. J. Guiffrey, *La Monnaie des Médailles*, Rev. num., 1889, p. 446.

PAUL, AUGUST (*Germ.*). Contemporary Medallist and Die-sinker, residing at Frankfort-on-M. I have seen by him a Portrait-medal of Friedrich Stoltze (1886) on his seventieth Birthday, and a Commemorative piece, signed: **A. PAUL**, of the IX. German Jubilee Rifle Meeting at Frankfort-on-M., 1887.

PAUL, PHILIPP (*Germ.*). Mint-administrator at Munich, *circ.* 1635-1665.

PAULIER, FRANÇOIS (*French*). Mint-engraver at Villefranche-en-Rouergue, 1530-1531.

PAULIN, PAUL (*French*). Contemporary Sculptor, born at Chamalières (Puy-de-Dôme), by whom is a Portrait-medallion of M. Husson, exhibited at the Paris Salon in 1883, and other medallic works.

PAULIS. *Vide DEPAULIS*.

PAULMIER, JEHAN (*French*). Mint-master at Villeneuve-Saint-André, 1411.

PAULUS. *Vide GIOVANNI PAOLO supra*.

PAULUS DE RAGUSIO. *Vide RAGUSIO infra*.

PAULUS. *Vide PAULUS MOCK supra*. Mint-master at Hechingen, *circ.* 1606, also at Hagenau, under John George of Hohenzollern, 1605-1623.

PAUMGARTNER, MATHAEUS (*Germ.*). Mint-warden at Salzburg, 1620-1632.

PAUR, GEORG THOMAS (*Germ.*). Mint-master at Kallmünz, 1624-1636.

PAUST, JOHANN CHRISTOPH (*Germ.*). Die-sinker and Engraver of coats-of-arms, died at Breslau in 1695 at the age of 53.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

PAUTARD, MARC (*French*). Sculptor of the first half of the nineteenth century, born at La Bessière (Cantal), died in 1855; pupil of Rude. He is the author of various Portrait-medallions.

PAUTRE, LÉON (*French*). Contemporary Sculptor, born and residing at Paris; pupil of Hiolin. At the Salon of 1886 he exhibited a Portrait-medallion of M. Mathieu, and has produced many other similar works.

PAWELS, ADELAIDE (*Dutch*). Widow of Pierre Zinck, on whose death she was appointed Mint-master, and filled the post in the

name of her son Gerard, from the 2nd April 1598 to the 31st January 1600.

PAUWELS & ZOON (*Dutch*). A firm of Amsterdam Die-sinkers and Engravers, who issued medals at various times, some of which are described in *Tijdschrift van het Nederlandsch Genootschap voor Munt- en Penningkunde*: 1863. 25th Anniversary of Holland's Independence; — 1864. Jubilee of H. W. Roelants, of Schiedam; — Silver Wedding of Willem III. and Sophia (2 var.); — 1865. War Medal for Veterans of the War, 1813-1815; — 1867. Medal of the Congregation of the Relief of Leyden; — 1869. Commemorative medal of the Monument to Prince Frederick of the Netherlands, 1863-1869, signed **F. PAUWELS**, etc.; — Royal Acclimatization Society, The Hague, etc.

PAWLIK, FRANZ XAVER (*Austr.*). Contemporary Medallist, born at Vienna on 2. August 1865, died there from consumption on 23. August 1906. He studied at the Academy of Decorative Arts under Professors Tautenhayn and Weyr, and later under Scharff. In 1867, he obtained a grant from the government to visit Germany, Holland, Belgium and Italy, and on his return he was appointed Assistant-medallist to the Vienna Mint. In 1906 he obtained the title of Medallist and Engraver to the Mint. He was the recipient of many Austrian and foreign Prize-medals and Awards.



The artist in his workshop at the Vienna Mint (from A. R. v. Loehr, *Wiener Medailleure*, 1893).

Pawlik was rewarded at the Jubilee Art Exhibition of 1898 with the Prize of Honour instituted by K. A. Bachofen von Echt, and since that date he obtained many distinctions both at home and abroad.

LIST OF PAWLICKS MEDALLIC WORKS.

1885. Apollo, after a medal by Alphée Dubois; signed: **F. X. PAWLIK. COP. WIEN**. 1885, 58 mill.; struck in 1906; — Ferdinand I., Portrait cut in steel, 53 mill.; — Madelaine Hölzel, cast medallion, 80 mill.; — 1886. Franz X. Fuchs, Portrait of the artist's grandfather, life-size; — Karl Bernhard Brühl, professor of anatomy, 60 mill.; — Jenny Tomanek, 85 mill.; — 1887. Armorial bearings, after Dürer, 131 × 108 mill.; — Another, after Martin Schongauer; female figure, 131 × 108 mill.; — Portrait-study of an old Man; signed **F. P.**, 42 mill.; — Portrait-study of an old Woman, cast medallion, 180 mill.; — Portrait of the Empress Elizabeth Christine, copy after Richter; signed: **FR. PAWELEK COP.**, 50 mill.; —

1888. Friedrich von Amerling, painter, 61 mill.; — Another, cast medallion, 152 mill.; — Franz Tomanek, cast medallion, 162 mill.; — Prof Rudolf Weyr, sculptor, cast medallion, 150 mill.; — 1889. Silenus and Nymph, 239 mill.; — Josef Becker, cast medallion, 168 mill.; — Karl Grill and his wife, cast medallion, 210 mill.; — 1890. Orpheus in the Lower World, oval, 439 × 350 mill.; — Portrait-study; signed: **PAWELEK**, 58 mill.; — Reunion of Vienna and suburbs, cast medallion, 266 mill.; — 1891. Pieta, 575 × 330 mill.; — Dr Karl Lind, 58 mill.; — Another, cast medallion, 185 mill.; — Franziska Blaha, cast medallion, 116 mill.; — 1892. Prize Medal of the Theater and Music Exhibition at Vienna, 55 mill.; — Karl Bachmann, 32 mill.; — Another, cast medallion, 105 mill.; — Franz X. Fuchs, 131 mill.; — Anna Pawlik, mother of the artist, cast medallion, 118 mill.; — Edmund Matasek, cast medallion, 140 mill.; — Birth of Venus, oval, cast, 920 × 430 mill.; — Portrait of a gentleman, competitive work, cast, 166 mill.; — 1893. M. R. Edler von Mises, 40 mill.; — Drs. Hans Adler and Josef Heim, 57 mill.; — Dr Josef Heim, cast medallion, 188 mill.; — Edward Forchheimer, numismatist, 33 mill.; — Karl Andorfer, 32 mill.; — Another, cast medallion, 131 mill.; — Franciscus Ursin, study after Wirt, 41 mill.; — Dr Albert Ilg, 42 mill.; — Prof. Fritz Luckhardt, 52 mill., and cast medallion, 160 mill.; — Amalie Pittner, 40 × 28 mill.; — Theodor Rohde, numismatist, 31 mill.; — Anton Scharff, K. K.



Young Girl with her Doll.

Kammermedaille, 32 mill. (illustrated); — Another; cast medallion, 145 mill.; — Ornithological Club, 37 mill.; — Franz Trau and his wife, 43 × 35 mill.; — Jenny Tomanek, cast medallion, 133 mill.; — Dr Adolf Fischhof, 57 mill., and cast medallion, 148 mill.; — Rudolphe Dietz, cast medallion, 133 mill.; — Fr. Ritter von Schmitt, 66 mill.; — Club der Münz-und Medaillentreunde, 99 mill.; — 1894. Archduke Franz Ferdinand d'Este, 52 mill.; — Cast medallions, 127, and 169 mill.; — Study after Wirt's medal on the Marriage of Francis II. to Elizabeth of Württemberg, 40 mill.; — Georg Weifert, 57 mill.; — Silver Wedding of King Carol and Queen of Roumania, 65 mill.; — Visit to St. Florian of the Numismatic Club of Vienna; — Otto Voetter, k. k. Oberstleutnant and numismatist, 31 mill., and cast medallion,

148 mill.; — 1895. Eduard Foest, New Year's plaque, 59 × 37 mill.; — Confraternität, commercial hospital and boarding-house, 55 mill.; — Eduard Foest (2 var. 39 mill., cast medallion, 10 × 142 mill.); — Siegmund Hasenfeld, 37 mill.; — Alexander Karl (2 var. 53 mill.; cast medallion, 162 mill.); — Ave Maria, 181 × 81 mill.; — Drunken Faun, 115 × 90 mill.; — Maid with geese, 136 × 103 mill.; — Richard Wagner, plaque, 127 × 37 mill.; — 1896. Viennese Choral Society, jeton, 21 mill.; — Anton Richter, numismatist (2 var., 33 mill.; cast medallion, 126 mill.); — Karl N. Bachofen von Echt, and his wife Wilhelmine, 36 mill.; — Wilhelmine Bachofen von Echt, oval medallion, 120 × 85 mill.; — August Ritter von Loehr, plaque, 38 × 27 mill.; — Eduard Foest, 25 mill.; — Medal of the Rifle Meeting at Mährisch-Ostrowitz, 36 mill.; — "Collegentag" of the Prague technicians, 39 mill.; — Visit of the "Numismatic Club" to Klosterneuburg; — Anton Bruckner, 50 mill.; — 1897. Eduard Foest, New Year's plaquettes (4 var.); — Joseph Fischhof, musician and numismatist (2 var.), 24 × 92 mill.; and 54 × 41 mill.; — Young Girl with her doll (illustrated); — Dr Adolf Trost, plaque, 63 mill.; — "Franzl", Boy playing with a boat; 91 × 81 mill.; — Head of a Girl, 191 × 81 mill.; — Karl Bachmann, 80th Birthday, 129 mill.; — 1898. Bachofen von Echt, New Year's plaque, 59 × 37 mill.; — Alexander Karl, abbot of Melk, 127 × 180 mill.; — Franz and Leopoldine Stockert, 23 mill.; — Camera Club, 81 × 63 mill.; — Johannes Honterus, 50 mill.; — Johann Horsky, engineer, and Ludmilla, silver wedding, plaque, 43 × 29 mill.; — Johann Horsky, cast medallion, 106 × 71 mill.; — Ludmilla Horsky, cast medallion, 106 × 71 mill.; — Vienna Rifle Club, 50 × 36 mill.; — Club of the Münz-und Medaillentreunde at Vienna, 28 × 21 mill. (illustrated); — Dr Karl Schon and consort, 60 × 43 mill.



Badge of the Vienna Numismatic Club.

cast, 190 × 139 mill.; — Josef Nentwich, oval medal, 31 × 25 mill.; — Count Gustav Siegmund Kalnoky von Köröspatak, minister of foreign affairs, plaque, 165 × 165 mill.; — 1899. Bachofen von Echt, New year's Plaque, 59 × 37 mill. (illustrated); — Eduard



New Year's Plaque, 1899, by F. X. Pawlik.

Foest, plaque on the Christening of his grandson Karl Springer, 40 × 35 mill.; — Heinrich Cubasch Junr, coin-dealer (2 var.), 30 mill.; 131 × 112 mill.; — Prize Medal of the Baden Rifle Meeting, 37 mill.; — Anton Richter, 148 × 90 mill.; — Christ on the Cross, 46 × 58 mill.; — Madonna and Virgin (3 var.); — Baptism of Christ (2 var.); — Marriage of Joseph Fischhof, 36 mill.; — Josef Fischhof, plaque, 105 × 142 mill.; — Marianne Fischhof, plaque, 105 × 142 mill.; — Nikolaus Morosini, 50 × 38 mill.; — 5th Centenary of the 'Doctoren Collegium', 65 mill.; — 1900. New year's Plaque of Ad. Bachhofen von Echt (2 var.); — Golden Wedding of Moritz and Anna Fischhof (2 var.); — Archduke Rainer; — Silver Wedding of H. Heim, 30 mill.; —

Emil Grohmann, 50 mill.; — Inauguration of the Francis Joseph Jubilee Kindergarten (2 var.); — Baroness Amelie Liptay, of Budapest, 95 × 42 mill.; — Ferdinand Slaby, 162 × 114 mill.; — 10th Anniversary of the "Club der Münz- und Medaillenfreunde", 64 mill.; — Military Medal of King Carol I. of Roumania, 30 mill.; — Emperor Francis Joseph I., 80 × 63 mill.; — Josef Karl Puntschert, 200 × 140 mill.; — The new Century, medal edited by the "Numismatic Club" (2 var.), 100 and 300 mill.; — H. E. Elise Ditrich, 100 × 145 mill.; — Caroline Fischhof, 260 mill.; — Rosa Fischer, 90 mill.; — Robert Fischhof, 86 × 66 mill.; — Moritz Fischhof, 97 × 74 mill.; — Fritz Fischhof, 86 × 66 mill.; — Alexander Karl, 30 mill.; — Eugen Sassi, 116 × 135 mill.; — 1901. Bachofen von Echt, New Year's Plaquette (2 var.); — Wilhelm Zierer, 60th Birthday, 50 mill., and 152 mill.; — Dr. Albert Ilg, 40 mill., and cast medallion, 180 mill.; — Isidor Weinberger, 40 × 32 mill.; — "Prägerei", cast in bronze, 457 × 140 mill.; — "Giesserei", cast medal in bronze, 457 × 133 mill.; — "Konkurrenz", competitive work for the Paris Universal Exhibition, 250 × 160 mill.; — Archduke Rainer and Archduchess Marie, cast plaquette, 200 × 200 mill.; — Rifle Meeting at Baden, 30 mill.; — 1902. Bachofen von Echt, New Year's plaquette (2 var.); — Golden Wedding of Archduke and Archduchess Rainer, 25 mill.; — Aesopus, 450 × 190 mill.; — Albertine Ilg, 580 mill.; — Agricultural society of Oberhollabrunn, 60 mill.; — Franz and Leopoldine von Stockert, 370 mill.; — Presentation plaquette of the town of Retz to Alois Richter, 170 × 115 mill.; — Richard Mead Atwater, 260 × 180 mill.; — Austrian Museum for Arts and Industries, 160 × 200 mill.; — Another, a variety; — 1903. Bachofen von Echt, New Year's plaquette (illustrated); — Eduard Foest, New Year's plaquette, 59 × 37 mill.; — Hans Dettelbach, cast plaquette, 185 × 130 mill.; — Another, 44 × 60 mill.; — Franz



1903 New Year Plaque.

Richter, town of Retz, 175 × 125 mill.; — Faun and Nymph, cast medallion, 245 × 100 mill.; — Pastor Josef Schnabel, 115 × 220 mill.; — Georg and Ignaz Weifert, cast medallion, 140 mill.; — Another, 25 mill.; — Silver Wedding of the Duke and Duchess of Cumberland, 60 × 25 × 22 mill.; and 180 mill.; — Josef Wunsch, 52 × 39 mill.; — Finance Ministry of the Empire, 55 × 41 mill.; — 1904. Bachofen v. Echt, New year's plaquette; — Austrian Society for the Promotion of Medallic and Decorative art, plaquette with portrait of Anton Scharff, 70 × 50 mill., and 210 × 150 mill.; — Club of Northern Games, 29 mill.; — Viennese Rifle Club, 32 × 54 mill., and 166 × 242 mill.; — Julius and Emil Muhr; — Melk Institute, 180 × 130 mill.; — Peter Ritter von Tuerner, 40 mill.; cast medallion, 120 mill.; — Charles I. of Roumania, oval medal, 27 × 35 mill.; — 1905. Bachofen von Echt, New year's plaquette (2 var.); — Agricultural Club of Mistelbach, 60 mill.; — Finance Minister Eugen v. Böhm-Bawerk, 60 × 42 mill.; and cast plaquette, 150 × 122 mill.; — Artists' Association of Vienna, 22 mill.; — Edgar von Spiegl, Schlaraffia, 135 × 210 mill.; — Children's Day, Vienna, 30 × 40 mill.; — Viennese Bankverein, 240 × 180 mill.; — K. K. Ministry of Military Defence, 60 mill.; and 180 mill.; — Viennese Rifle Club, 48 × 27 mill.; — Reinhart Bachofen von Echt, 185 × 130 mill.; — Alice Bachofen von Echt, 185 × 130 mill.; — Adolf Bachofen von Echt, 35 × 45 mill.; — Arnold Skutetzky, 194 × 207 mill.; — 1906. Bachofen v. Echt, New year's plaquette (2 var.); — Hungarian National Gallery at Ofenpest, 135 × 100 mill.; — Medals and Plaquettes of the City of Vienna (3 var.); — K. K.

Ministry of Finance (2 var.); — Mint, Vienna, 95 mill.; — Ministry of Interior, 32 mill.; — Portoix and Fix, 29 mill.; — Anton Fix, cast medallion, 142 mill.; — Robert Fix, 142 mill.; — Moritz Faber, 150 × 200 mill.; — Richard Mead Atwater, 260 × 180 mill.; — Arnold Skutetzky, 180 × 200 mill.; — Bachofen v. Echt, 45 mill.; — Adalbert Stifter, 160 mill.; — Langer & Co.; — Stadt Retz and Drosendorf, 130 × 200 mill.

In 1903, Pawlik was appointed, on the death of Prof. Anton Scharff, to succeed him as First Medallist to the Vienna Mint. He was entrusted in that year to cut dies for the Abyssinian Government, from the models by Jean Lagrange and Jules C. Chaplain: Reverses of 20 and 10 Franc pieces in gold, 5 Franc pieces, Thalers, Half, Quarter, Eight, and Twentieth Thalers in silver. Scharff engraved the obverse dies.

An exhibition of this artist's work was held at the Vienna Künstlerhaus, in November 1903, in commemoration of the lamented medallist.

BIBLIOGRAPHY. — August R. von Loehr, *Wiener Medailleure & Nachtrag*. — Ad. Resch, *Siebenbürgische Münzen und Medaillen*, Hermannstadt, 1901. — *Mittheilungen des Clubs der Münz- und Medaillenfreunde in Wien*, 1892-1904. — *Die Moderne Medaille*, 1900. — R. Marx, *Les Médailleurs modernes en France et à l'Étranger*, Paris, 1901. — Dr. H. J. de Dompierre de Chaupépié, *Les Médailles et Plaquettes modernes*. — *Katalog der Münzen- und Medaillen- Stempel-Sammlung des K. K. Hauptmünzamt in Wien*, III, 1904. — *Studio*, XXII, 231. — *Monatsblatt der Num. Gesellschaft in Wien*, 1906, p. 101. — Josef Fischhof, *Franz X. Pawlik*, *Zeitschrift für Münz- und Medaillenkunde*, Wien, 1907.

PAYEN, GUILLAUME (French). Goldsmith at Paris, circ. 1585. His name is mentioned in Mint documents, in connection with transactions between him and the engraver Alexandre Olivier, whom he supplied with bullion.

PAYNE, NICOLAS (French) dit de Bar or Langlois (the Englishman). Goldsmith at Troyes, circ., 1513-1527, and Mint-engraver there in 1527.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de Troyes*, 1892.

PAYNE (Brit.). This signature occurs on a Channel Islands Medal, undated.

PAYR or PAYRS, ULRICH (Bohem.). Mint-master at Erlangen (fourteenth century).

PAZALIAS. Vide **PAZZAGLIA**.

PAZZAGLIA, ANTONIO (Ital.). Gem-engraver and Medallist of the second half of the eighteenth century. "He was a lieutenant in the Papal Guard", says King, "and has surpassed every modern, except perhaps Rega, in attaining to not merely the antique spirit in design, but even the peculiar, all but inimitable, antique touch in the execution. Of the former, his Centaur vanquished by a Bacchante is a conspicuous proof; of the latter, his Cupid crossing the waves on his own quiver, masted with an arrow, and steered with his bow. The sinking of the intaglio and the finishing of the details with the diamond point, is entirely after the Greek technique. Though plainly signed with the artist's name (disguised in Greek letters, ΠΑΖΑΛΙΑΣ), these works have been received and published as indisputable antiques" ("Spilsbury Gems").

Amongst Pazzaglia's other best known works are: Helmeted head of Pallas, carnelian; — Apollo, beside a tree, and with quiver at his feet; — Bacchante riding on Centaur, copied from a picture found in Herculaneum, black agate; — Hercules in fury destroying himself by fire on Mount Oeta, sardonyx; — Cupid crossing the waves, carnelian (signed: AN. ΠΑΖΑΛΙΑΣ); — Head of Julius Caesar, cameo in agate-onyx (signed: ΠΑΖΑΛΙΑ).

A Portrait-medal of Abondio Rezzonico, Roman senator, 1766, bears this artist's signature, and in the Mercandetti collection of puncheons, &c., was one by Pazzaglia, with a female bust, turreted, accompanied by the legend: GENUA.

BIBLIOGRAPHY. — C. W. King, *Antique Gems and Rings*, London, 1872. — Raspe, *Tassie Gems*, 1791. — R. Ratto, *Catalogues of Italian Medals*, &c.

P. B. Vide P. P. BORNER. Medallist and Coin-engraver at Rome, circ. 1692-1727.

P. B. Vide PETER BERG. Medallist at Copenhagen, circ. 1699-1730.

P. B. Vide P. BALZAR. Die-sinker at Naples, circ. 1770.

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P. B. Vide JOHANN PHILIPP BISCHOF. Mint-master at Würzburg, 1754-1761, and Mint-warden at Darmstadt, 1765-66.

P. B. Vide PHILIPP BUNSEN. Mint-master at Frankfort-on-M., 1764-1790.

P. B. Vide PETER BRUCKMANN. Medallist at Heilbronn, *cir.* 1810-1824.

P. B. Vide PHILIPP CHRISTIAN BATZ. Medallist, born at Copenhagen in 1820, and who was working there in the fifties.

P. B. F. Vide PETERPAUL BORNER. Medallist and Coin-engraver at Rome, in the first three decades of the eighteenth century.

P. B. F. Vide PETER BRASHABER. Mint-master at Ratzeburg, 1678-1679.

P. C. B. Vide PHILIPP CHRISTOPH BECKER. 1675-1743. Medallist at Vienna.

P. C. B. Vide PHILIPP CHRISTIAN BUNSEN. Mint-master at Arolsen, 1752-1764, and Frankfort-on-M., 1764-1790.

P. C. W. Vide PETER CHRISTIAN WINSŁÓW. Medallist at Copenhagen, 1745-1752.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

P. D. Vide PAOLO DONATO. Mint-master at Cattaro, 1552-1553.

P. E. Vide PAUL EGGERS. Mint-master at Rostock, 1670-1672.

P. E. (Brit.). Initials of an Engraver, whose name has not been ascertained, on a variety of medals commemorating the Taking of Porto Bello by Admiral Vernon, 1740. Obv. ADMIRAL VERNON. Ship firing a broadside; ex. : 1740; R. PORTO BELLO. Ships attacking a harbour; ex. : P. E.; all within a laurel-wreath. This medal was struck at a somewhat later period.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — Betts, *op. cit.*, p. 97, no 174.

PEALE, FRANKLYN (Amer.). Chief Coiner at the U. S. A. Mint of Philadelphia, from 1839 to 1854. He introduced the first steam coining press, the milling machine, and other improvements. He died on the 5th of May, 1870, at the age of seventy-five.

BIBLIOGRAPHY. — Evans, *History of the U. S. Mint*, 1892. — Snowden, *op. cit.*

PEART or PEARL, CHARLES (Brit.). Modeller and Gem-engraver of the second half of the eighteenth century. By him is a Portrait-cameo of Princess Amalia (Raspe, *Tassie Gems*, no 14090). He also produced works of a monumental character, and won a gold medal at the Royal Academy, 1782. His last exhibition took place in 1798.

BIBLIOGRAPHY. — *Dictionary of National Biography*.

PECH, GABRIEL ÉDOUARD BAPTISTE (French). Contemporary Sculptor and Medallist, born at Albi (Tarn); pupil of Joffroy, Mercié, and Falguière. Among his Portrait-medallions, the following were exhibited at the Paris Salons : 1891. M. Bl***, senator; — 1895. Jules Collin; — 1897. M^{lle} M. J***.

BIBLIOGRAPHY. — *Catalogues du Salon*.

PÉCHINÉ, ANTIDE MARIE (French). Contemporary Sculptor and Medallist, born at Langres (Haute-Marne); pupil of A. Dumont and G. Thomas. Many of his medallions have been exhibited at the Paris Salons : 1878. Portrait of M***; — 1882. M^{lle} Jeanne Ghoraigne; — 1883. Abbé Imbert; — Dr Pillonet; — 1894. M^{lles} J. & A. Latron; — 1896. M^{me} Lachamps, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Catalogues du Salon*.

PECKH, WOLFGANG (Austr.). Also **WOLFGANG DER STEMPELGRABER**; Mint-engraver at Meran, then at Hall in Tyrol, 1478-1489.

PECKHAM, SIR EDMUND (Brit.). High Treasurer of the London Mint from the reign of Henry VIII. to that of Elizabeth. The coins he is said to have issued bear his crest, an ostrich's head, as mint-mark. His appointment as Master of the Mint dates of 1546; in 1554 he was a Member of Parliament for Buckinghamshire; later, he was made a privy councillor, and knighted in 1555. He retained his post till his death, although during 1552-54 his place was filled temporarily by Martin Pirri, master of the Dublin Mint. In 1549, during the reign of Edward VI., he was directed with others to

restore the old standard of gold. In 1551 he coined the pound weight of silver — three quarters alloy and one fine — into seventy-two shillings' worth twelve pence apiece. Under Queen Elizabeth he helped to carry into effect measures for the restoration of the coinage.

Sir Edmund Peckham was buried in Denham Church, 18. September 1564.

BIBLIOGRAPHY. — S. Lee, *Dictionary of National Biography*. — Ruding, *op. cit.* — Hawkins, *op. cit.* — Kenyon, *op. cit.*

PECKSTEIN, HEINRICH (Germ.). Mint-master at Hanover, 1622, then, under the protection of Duke Christian of Celle, at St. Andreasberg, 1623-1629.

PECKSTEIN, PETER PAUL (Germ.). Mint-master at Breuberg (Erbach), 1675. His initials P. P. P. occur on the coins. He also officiated at Hildesheim, 1673-1674.

PECKSTEIN, STEPHAN (Germ.). Mint-master, in the service of Brandenburg, at Neustadt a. Culm, and Baidersdorf, 1622.

BIBLIOGRAPHY. — Kull, *op. cit.* — Gebert, *op. cit.*

PECORA, R. (Ital.). This Engraver's signature occurs on Memorial Medals of Garibaldi (1859), struck in tin or white metal. Obv. Bust; R. Fac-simile of Garibaldi's signature. He was a native of Varallo, province of Novara. A brother of his died at La-Chaux-de-Fonds (Switzerland) in 1870. They were sons of Gabriele Pecora and his wife Theresia Guliarmina.

PÉCOU, JEAN WILLIAM HENRI (French). Contemporary Sculptor and Medallist, born at Bordeaux, in 1854. He learned drawing and modelling at the municipal schools of his native city, and in 1874, entered the Ecole des Beaux-Arts, Paris, where he studied under Joffroy. Later he became a pupil of Delaplanche and Falguière. At the Salons of 1884 and 1885 he obtained Mentions, and he was rewarded with a medal at the Universal Exhibition of 1900.

Beside many busts, stone medallions and large works of sculpture, this artist has produced a number of Portrait-medallions, several of which were exhibited at the Salon between 1881 and 1889. Amongst these : 1876. M^{me} ***; — 1879. M^{me} Cécile B***; — Emile Boeswillwald, architect; — 1882. 5 Portrait-medallions; — 1883. E. Boeswillwald; — Allouard; — Capt. Lambin; — P. Pécore; — Marin; — 1884. M. Pousadoux; — M^{me} Pousadoux; — Emile Bayard; — Gaston Redon; — K. Kaepelin; — 1887. G. Mélin; — M^{me} Agnès Coussins; — M^{me} Laure Wilté; — M^{me} Elvire Thomas; — M^{lle} Charlotte Mahu; — 1890. Schoenewerk, sculptor; — Ende, sculptor; — Dr O. Fouché; — Toinon et Loulou (M^{lles} Bouvard); — 1891. 5 Portrait-medallions; — 1892. 7 Portrait-medallions; — 1894. Several Medals; — 1895. Portraits of Children; — 1898. Jeannette; — Joan of Arc, as a child; — 1901. Portrait-medallions and Medals; — 1902. Portrait-medallions; — Badge for Municipal Councillors; — 1903. Portrait-medallions; — 1904. S^{te} Barbe; — S^{te} Geneviève; — 1905. Portrait-medallions; — 1906. 1789 (medal edited by Arthus Bertrand et Béranger); — Devillers and Besnus; — Children; — Jehanette; — S^{te} Geneviève; — Pater Noster; — 1907. Portrait-medallion in bronze of M. G. Chaussard; — St. Christopher medal, in the style of the third century; — T. Le Play, after Chapu; — Il Bambino, after C. Dolci; — Medal of the Colonial Exhibition in Paris; — 1908. Plaque, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Information supplied by the artist.*

PEDEMONTE, GIOVANNI BATTISTA (Ital.). Mint-master at Milan, appointed 23. April 1655, and in office until 1668. He had previously held the same post from 30. April 1649 to 14. October 1654.

PEETERS, ULRIC (Dutch). Mint-engraver at Maestricht, appointed on 6. August 1502, and in office until his death, 9th February 1523. In 1521 he engraved the dies for a new coinage of gold Reals and Half Reals, silver Florin Carolus (2 var.), and Double Carolus.

BIBLIOGRAPHY. — A. Pinchart, *Biog. des Graveurs belges*.

PEGAM, A. BERTRAM (Brit.). Contemporary Sculptor and Medallist, residing in London. At the Royal Academy Exhibition, 1904, he showed a Walford Memorial Medal, in bronze, which is one of his most important contributions to the medallic art.

PEIOU (*Greek*). This inscription on a gem in the British Museum has been erroneously read as an Engraver's signature. Murray, *Catalogue of Engraved Gems*, describes it thus:—



Artemis.

"Artemis standing to l., holding with her r. hand the antler of a deer, standing at her further side; a bow in l. hand; l. shoulder bare; drapery clinging to figure as in archaistic style. Inscribed **HEIOY**; cable border. Paste. *Blacas Coll.*

"This paste, first published by Stosch, has long been celebrated, but the design, the signature, and the character of the glass are all suspicious. The paste is accepted by Winckelmann and by King, who considers it an Oscan copy of an archaic group in bronze. It is condemned by Köhler and Brunn. [Stosch, *Gemmae Ant. Cael.*, pl. 36; Winckelmann, *Pierres gravées de Stosch*, II., No. 287; Brunn, *Griech. Künstler*, II., p. 614; King, *Arch. Journ.* XXIV., p. 210; Köhler, III., p. 152; Raspe, 2127.]

"It may be suggested that the paste is copied from a medal of Antoninus Pius [Froehner, *Médaillons romains*, p. 50], and that **HEIOY** is an error for **ΠΕΙΟΥ**. Pius is usually translated ΕΒΕΡΓΕΤΗΣ, but compare the inscription on an Ephesian coin of Antoninus in the Br. Mus., **ΠΕΙΩΝ ΕΦΕΣΙΩΝ**, and on Samian coins of Caracalla **ΜΑΥΡΑΝΤΩΝΕΙΝΟΣ ΠΕΙΟΣ**. [Occo, ed. 1601, p. 384; Hardouin, *Num. Antiq. Illustr.*, p. 434; Mionnet, vol. III., p. 237, Nos. 191-194.]

PELÉ, GUILLAUME LE (*French*). Mint-master at Angers, from 21. February 1520 to 31. May 1522.

PELEGUER (*Span.*). Medallist of Valencia, of the latter part of the eighteenth century, and first three decades of the nineteenth, whose signature occurs in full on Proclamation Medals of King Charles IV. (1789) for Murcia, Orihuela, Valencia (dated * MDCCLVXXXIX *), &c. and also on the following medals: 1784. Prosperity of the Royal House of Spain; obv. Busts of Charles III. and his children Charles and Marie-Louise; R. A. PASQUAL. G. PASTOR, &c. Arms of Valencia; ex.: **PELEGVER**.; — Religious Medal, with figure of the Virgin (**PELEGVER F.**); — 1802. Charles IV. and Marie-Louise; R. REGVM. PRINCIPVM. PROLIS, &c.; — 1807. Prince Emmanuel de Godoy; R. Neptune; — 1826. Medal for Patriotic Merit, granted by the Royal "Sociedad Economica" of Valencia, &c.

BIBLIOGRAPHY. — Manuel Vidal Quadras y Ramon, *Catalogo de la Coleccion de Monedas y Medallas*, Barcelona, 1892.

PÉLISSON, JEAN (*French*). Mint-engraver at Rennes, 1552.

PELIZER, ANDREAS (*Austr.*). Mint-master in Styria, circ. 1574-1576.

PELLEGRINO, ANDREA (*Ital.*). Mint-master at Milan, appointed on 14. January 1615 and in office until 1624.

PELLET VON HUNDT, JOHANN (*Bohem.*). Mint-master at Plan, 1655-1665, in the service of the Counts of Schlick.

PELLETY, WOLF (*Bohem.*). Mint-master at Prague, in conjunction with Ferdinand Kaplan, 1694.

PELZER, ZACHARIAS (*Germ.*). Seal-engraver at Munich, 1585-1594.

PEMALLIO. Fictitious signature on various Poniatowski gems: Psyche contemplating the murder of Cupid, oriental carnelian; — Mars put in chains by the Aloades, oriental carnelian; — Achilles over the body of Patroclus vowing to avenge his death, sardonyx.

PEMBERTON, MISS H. M. (*Brit.*). Contemporary Modeller, residing in London; a member of the London Society of Medallists. I have seen by her a Portrait-medallion of Miss Kathleen McCleery.

PEMBERTON, SIR JAMES (*Brit.*). Goldsmith of London, in the early part of the seventeenth century; he was Mayor of London, 1611-12. He was entrusted with the execution of seals, and other works for the government.

PEMSEL, MAX (*Germ.*). Engraver of Bamberg, who in 1599 prepared various Patterns for the coinage of the Bishopric.

PENDER, JAKOB (*Germ.*). Mint-master at Nördlingen, 1566-1569.

PENDL (*Austr.*). Contemporary Sculptor, residing at Vienna. By him is a Portrait-plaquette, cast, of the public singer Karl Kampf, which was executed in commission for the Vienna Albrecht Dürer Society.

PENIN, LUDOVIC (*French*). Medallist, born at Lyons, 8. January 1830, son of Marius Penin. He entered the School of Fine Arts at Lyons in 1847, and studied under J. Fabisch. In 1860 he took the direction of his father's die-sinking establishment. In 1864 he was appointed Engraver to H. H. Pius IX. He died on 16. March 1868, at the early age of 38.

His best known medals are: Commemorative medal of N.-D. de France at Puy; — Agricultural, Musical, Religious, &c. Prize medals; — Sociétés de secours du département du Rhône, 1863; — Festival of St.-Just-lez-Lyon, 1866; — The new sanctuary at Fourvière, 1872 (2 var.), &c.

PENIN, MARIUS PONS JEAN BAPTISTE (*French*). Medallist, born at Barjols (Var.), 15. August 1807, died there, 9. November 1883. Son of a goldsmith, he developed at an early age artistic taste and ability. He settled in 1828 at Lyons, where he produced a large number of medals and jetons, among which I may mention: Portrait-medal of Ludovic Penin, 1868; — Scientific Congress of Nîmes, 1844; — Series of Jetons for Industrial Societies; — The Metric system exclusively adopted in France, 1840; — Virgin and child, Fourvière Cathedral, 1843; — The French Republic, 1848; — Paris and Lyons, 1848; — Louis Napoléon Bonaparte; — Inauguration of the statue of Our Lady of Fourvière, 1852 (2 var.); — Foundation of the Rue Impériale at Lyons, 1855; — Palais du Commerce at Lyons, 1856; — Revolution of February 1848; — Masonic medal of the Lodge of Sincere Friendship of Lyons (1849); — Reconstruction of the Church of Fourvière, 1874. *Vide Charvet, Médailles et Jetons de la ville de Lyon*, Gazette numismatique française, 1907.

PENNA, GIROLAMO DELLA (*Ital.*). Mint-master at Reggio d'Emilia, in conjunction with Pandolfo Cervi, 1532-1537.

PENNDTER, JACOB (*Austr.*). Mint-master at Stolberg, previous to 1576, then at Kaschau; he died at Pressburg in June 1579.

PENNEL, CHARLES (*French*). Contemporary Sculptor, Gem-engraver, born and residing at Paris; pupil of Levasseur and Lurquin.

At the Salon of 1885 he exhibited a sardonyx cameo representing Dejanaira.

PENNEY, NICOLAS DE (*French*). Goldsmith, and Mint-engraver at Troyes, 1515-1521.

PENTIN, JOHANN (*Dutch*). Goldsmith and Engraver of Bruges, circ. 1424-1436. He is recorded to have cut "images d'or et d'argent".

BIBLIOGRAPHY. — Kramm, *op. cit.*, p. 1268.

PEPIN, EDOUARD (*French*). Contemporary Sculptor, born at Paris. By him are various Portrait-medallions.

PER (*Germ.*). Moneyers of this name have been in office at Augsburg, Cham, Nabburg, Ratisbon, and Salzburg, circ. 930-976.

PERADA, AGOSTINHO DE ABREU (*Port.*). Engraver-general of the Portuguese coins at Lisbon, from 1774 to 1829. He was born in 1750, and became apprentice-engraver at the Mint in 1764. He died on 23. April 1829.

BIBLIOGRAPHY. — Aragão, *Moedas cimbadas em nome dos Reis, Regentes e Governadores de Portugal*, Lisboa, 1874.

PERCHEVAL DU PORCHE (*Belg.*). Mint-master at Ghent, 14. September 1334—26. April 1337; 1. April 1342—17. October 1343; 20. January 1345—20. November 1346; 20. February 1355—2. November 1357; 21. August 1357—14. March 1360; 14. March 1360—16. September 1361 and 24. June 1369—28. September 1370, sometimes in conjunction with others; also at Bruges, 6. May 1349—6. August 1349; 7. August 1350—1. January 1352.

PERCHEVAL, JEAN dit **OPS** (*Belg.*). Mint-master at Ghent, 24. November 1346—8. August 1350, and at Bruges, 5. September 1349—1. August 1350, and 15. January 1352—5. September 1353.

PERCHTOLD (*Austr.*). Moneyer at Vienna, in conjunction with Eckhard, in 1398.

PERCIER, CHARLES (*French*). Architect, born at Paris, 22. August 1764, died there, 5. September 1838. The Louvre Museum preserves a number of drawings by this artist, who also designed some of the medals of the Napoleonic series. Marx, in *Médailleurs modernes en France et à l'étranger*, 1900, Pl. iv, reproduces two of his designs for the medal commemorating the Capitulation of Spandau, Stettin, Magdeburg, and Custrin, one of which was adopted by Jeuffroy.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

PERCIVAL DE PORCHE. *Vide PORCHE infra.*

PERCY (*Brit.*). Modeller in wax of the early part of the nineteenth century. His small high-reliefs in multi-coloured wax comprise several portraits of the family of George III., in which the colouring is harmonious and the modelling bold and accurate.

PERDOLFFEN, JACOB (*Germ.*). Mint-master at Hall in Tyrol, 1594.

PERDOUX, EUGÈNE (*French*). Son of Joseph P., Engraver at Versailles, and collaborator with Duplessis-Berteaux. E. P. was pupil of Léon Cogniat and David d'Angers. Many times medallist at Ecole des Beaux-Arts, author of many canvases admitted to the Salon, and of a *Traité de dessin et de perspective*. Removed to Limoges in 1844, and was Professor of design at the Lycée in that city. Produced a number of medallions (*Gazette du centre*, 26 Aug. 1894). One of these, an unsigned, uniface, 164 × 191 mm. is of Dr B. A. Bardinat of Limoges, figured by Fournié, who says that Perdoux died in 1904.

PERDRIER, FRANÇOIS (*French*). Mint-master at Paris, 1522-1529. In 1550 he was Assayer at the Mint of the Hôtel de Nesle, under Jacques Pinatel.

PEREGO (*Ital.*). Die-sinker of the second quarter of the nineteenth century. I have noticed his signature on a Portrait-medal of Stephen Malchionio, 1832.

PEREGRINI DA CESENA (*Ital.*). Engraver of the fifteenth century. Duchesne enumerates sixty-six plates by his hand, which he calls *nielli*. More recent critics, however, says Williamson (*Bryan's Dictionary of Painters and Engravers*, 1904, iv, 93), see in these not proofs of goldsmith's work, but impressions from plates expressly engraved for printing. The facts in favour of this view are, in the first place, the number of these so-called *nielli*, and, secondly, the occurrence of the artist's signature upon the prints with the letters the right way. Peregrini's most important plate is a 'Resurrection', which is signed *De Opus Peregrini Ce*. The rest of the plates ascribed to him are signed either P. or O. P. D. C.

BIBLIOGRAPHY. — Duchesne, *Traité sur les Nielles*. — Bolzenthal, *op. cit.* — Migne, *Dictionnaire d'orfèvrerie religieuse*. — Ris Paquot, *op. cit.* — Bryan, *op. cit.*

PEREIRA, FRANCISCO FIRMO GONZAGA (*Port.*). Mint-master's assistant at Lisbon, employed from about 1846, but only appointed on 24. March 1851. He executed designs for the coinage, and also cut dies.

(To be continued.)

THE BRITISH IMPERIAL BRONZE COINAGE.

PART 12.

The following abbreviations are used in describing the coins : —
O—Obverse.
R—Reverse.

QUEEN VICTORIA. BRONZE FARTHING.

TYPE 5.

XXXVIII. — Farthing, 1895.

O. — Legend : — VICTORIA · DEI · GRA · BRITT · REGINA · FID · DEF · IND · IMP. Bust of the Queen and Empress, in profile looking to the left. The portrait of Her Majesty appears much older than that on coins of the previous types. She is represented wearing a diadem richly jewelled and heightened with alternate crosses pattées and fleur-de-lys. The diadem is partly hidden by a veil, draped in folds, which fall gracefully upon the shoulders. The hair is parted on the forehead and carried behind the ear to the rear of the head. A necklet, with a pendant in front, round the neck. An eardrop is suspended from the left ear. Over the dress, which is decorated with a tucker, a portion of the Star of the Most Noble Order of the Garter is shown on the left breast. Below the truncation of the bust : — T. B. The whole within an ornamented rim.

R. — Legend : — FARTHING. Emblem of Britannia looking to the right. The figure displays greater strength, and its pose is more dignified than that of former representations. She is draped, wearing a helmet adorned with plumes, and seated upon a rock in the sea. Her right hand holds an oval shield, which rests against the rock. The shield is larger and more shapely than that on coins of the previous types, and bears the cross of Saint George and the saltires of Saint Andrew and Saint Patrick, united. The colours are not heraldically represented. Her left hand firmly grasps an unornamented trident. On her right foot, a sandal. The rock on which she is seated is cut off by a straight line forming an exergue containing the date, 1895. The whole within an ornamented rim.

XXXIX. — Farthing, 1896.

O. — Similar to the obverse of Type 5.

R. — Similar to the reverse of Type 5, except that the date, 1896, is in the exergue.

XL. — Farthing, 1897.

O. — Similar to the obverse of Type 5.

R. — Similar to the reverse of Type 5, except that the date, 1897, is in the exergue.

1. When the Imperial bronze coins of the fifth type of Queen Victoria were issued, the farthings, although larger than half sovereigns and of a different colour, were so bright and alluring in appearance that when placed on a counter, with the obverse upwards, they looked so much like the obverse of the half-sovereigns bearing a similar effigy of the Queen that they were occasionally accepted for them at railway stations, bars, and places of amusement.

In the House of Commons, London, on Tuesday, February 25th 1896, the following question was asked by James Francis Oswald, who was then the junior Member of Parliament for the Borough of Oldham :

"Whether, in the future coining of bronze coins, an alteration could be made in the obverse (or Queen's head) side of the farthing, so as to make the same unlike the obverse side of the half-sovereign, and thus prevent the mistakes and fraud alleged to have arisen from the present similarity in appearance of the obverse sides of the two coins."

Sir Michael Edward Hicks-Beach, Member of Parliament for the West Division of the City of Bristol, who was then the Chancellor of the Exchequer, and ex-officio Master of the Royal Mint, London, replied as follows :

"No, Sir. I do not think that this can be done. The present design of the farthing was arrived at last year, after full consideration. It was decided that the effigy of the Queen on all denominations of the coinage of this country should be of the same design. On the reverse of the coin the word "Farthing" is stamped in clear letters, and the edge is plain instead of milled, so that there is an obvious difference between the farthing and the half-sovereign. The danger of fraud exists only when the farthing is quite new, and I will consider whether it is possible to alter the colour in some way so as to reduce the resemblance."

In 1897 the Mint authorities made a portion of the Imperial bronze farthings of that year's date of a dull bronze-black colour before issuing them to the general public. The darkening was effected by the simple process of immersion in a solution of a well-known chemical compound, and the practical effect of this useful innovation was to make it impossible for new farthings to be confused with half-sovereigns by reason of a certain similarity of colour that previously existed between them. Since April 30th 1897, the Imperial bronze farthings have been dulled before being issued.

- XLI. — Farthing, 1898.
 O. — Similar to the obverse of Type 5.
 R. — Similar to the reverse of Type 5, except that the date, 1898, is in the exergue.
 XLII. — Farthing, 1899.
 O. — Similar to the obverse of Type 5.
 R. — Similar to the reverse of Type 5, except that the date, 1899, is in the exergue.
 XLIII. — Farthing, 1900.
 O. — Similar to the obverse of Type 5.
 R. — Similar to the reverse of Type 5, except that the date, 1900, is in the exergue.
 XLIV. — Farthing, 1901.
 O. — Similar to the obverse of Type 5.
 R. — Similar to the reverse of Type 5, except that the date, 1901, is in the exergue.

KING EDWARD VII.
 BRONZE FARTHING.

TYPE I.

- XLV. — Farthing, 1902.
 O. — Legend : — EDWARDVS VII DEI GRA : BRITT : OMN : REX FID : DEF : IND : IMP : Head of the King and Emperor, in profile, looking to the right. Below the truncation of the neck : — DeS. The whole within an ornamented rim.
 R. — Legend : — FARTHING. Emblem of Britannia looking to the right. The figure is represented draped, wearing a helmet adorned with plumes, and seated upon a rock in the sea. Her right hand holds an oval shield, which rests against the rock. The shield bears the cross of Saint George and the saltires of Saint Andrew and Saint Patrick, united. The colours are not heraldically represented. Her left hand firmly grasps an unornamented trident. On her right foot, a sandal. The rock on which she is seated is cut off by a straight line, forming an exergue containing the date, 1902. The whole within an ornamented rim.
 XLVI. — Farthing, 1903.
 O. — Similar to the obverse of Type 1.
 R. — Similar to the reverse of Type 1, except that the date, 1903, is in the exergue.
 XLVII. — Farthing, 1904.
 O. — Similar to the obverse of Type 1.
 R. — Similar to the reverse of Type 1, except that the date, 1904, is in the exergue.
 XLVIII. — Farthing, 1905.
 O. — Similar to the obverse of Type 1.
 R. — Similar to the reverse of Type 1, except that the date, 1905, is in the exergue.
 XLIX. — Farthing, 1906.
 O. — Similar to the obverse of Type 1.
 R. — Similar to the reverse of Type 1, except that the date, 1906, is in the exergue.
 L. — Farthing, 1907.
 O. — Similar to the obverse of Type 1.
 R. — Similar to the reverse of Type 1, except that the date, 1907, is in the exergue.

Henry GARSIDE.

THE QUEBEC MEDALS

In the long and extensive series of medals, in gold, silver, and bronze, struck in this country to commemorate important events in English history, none exceeds in interest at the present moment, when the celebrations at Quebec are so prominently before the public, the medal issued in celebration of the surrender of that historical Canadian city on September 13, 1759. This medal was executed in silver and bronze by Thomas Pingo — an Italian who came to England in or about 1745, and was appointed assistant engraver to the Mint — under the direction of the Society for Promoting Arts and Commerce. On the front of the medal, which,

it may be noted in passing, is somewhat rare, is a figure of Britannia, with the name of the commander of the British Fleet, Sir Charles Saunders, inscribed under the trident, and that of Wolfe under the standard. On the back is a figure of Victory, with conventional attributes, in the act of crowning a trophy of captured French arms, below which is a seated captive. The medal is inscribed, "Quebec taken, MDCCLIX."

The second medal connected with the same historical event is that struck immediately after the death of General Wolfe, whose portrait fills the obverse. A monument crowned with a laurel wreath, its base appropriately inscribed "Pro Patria", and erected amidst a large group of arms and standards, forms the suitable device on the reverse of the medal. It is also engraved with a Latin inscription signifying "Slain in the moment of victory," and the date. It was produced jointly by Isaac Gosset, a descendant of a French Huguenot family, and the inventor of a composition of wax in which he modelled portraits of members of the Royal Family of England and many prominent persons of the time, and by the medallist John Kirk, a pupil of Dassier. This medal, unlike that executed by Pingo, is fairly common.

The capture of Montreal by General Amherst, September 8, 1760, is commemorated by Pingo's medal, now rare, which was issued by the Society for Promoting Arts and Commerce. The chief design on the front is a seated female figure, representing Montreal, wearing a mournful expression, at the foot of a pine tree, the latter being symbolical of Canada, as is the eagle perched upon a rock behind the figure. A trophy composed of a French shield and Indian arms completes the devices on the front of the medal. On the back is a figure reclining and leaning upon the prow of a ship, representing the river-god St. Lawrence; a beaver, in the act of walking over his legs, indicating the river; and a British standard, inscribed Amherst, showing that the country was then in the possession of Britain.

The conquest of Canada is further commemorated by the medal, also executed by Pingo, and issued at the expense of the same society under the direction of Thomas Hollis, of "Memoirs" fame. This has a bust of George II. on one side, and a female figure symbolical of Canada, with other symbols of the country, a pine tree and beaver, on the other side. It may be observed, in conclusion, that many of the designs on the English medals of this time were arranged by Pingo's friend, the well-known painter and restorer of the Rubens ceiling at Whitehall, Cipriani, in the manner of the types of Roman coins.

A medal, now very rare and much sought after by collectors, was issued immediately before or after the death of George II. in commemoration of the successes of the last three years of his reign, and among the names inscribed thereon are Quebec and Montreal. Quebec and Niagara (the fort captured by General Johnson) also appear on the medal struck in celebration of the successes of 1759.

A brief reference must not be omitted to the interesting silver and bronze medal, issued by the French Government in 1690 as a memorial of the "Attack on Quebec" in October, 1690, when the small-pox compelled the withdrawal of the English troops before the actual attack was made. This medal, which was executed by the Paris medallist, Jean Mauger, depicts on the obverse a bust of Louis XIV., and on the reverse a symbolical figure of Quebec seated on a rock, surrounded by the captured standards of England, with emblems of Canada. The Latin inscriptions signify, "France victorious in the New World," and "Quebec delivered, 1690."

Times, July 11th 1908.

UNE PIÈCE INÉDITE D'ÆLIA GALLA PLACIDIA

Dans sa description des monnaies de l'impératrice Galla Placidia, vol. VIII, p. 193-197, Cohen en donne 18 types différents, dont 13 sont en or, 4 en argent et 1 en petit bronze quinaire. Il ajoute que Tanini, s'appuyant sur l'opinion de Pembroke, croit que des pièces dites "moyen bronze" (M. B.) ont été coulées sur l'or, mais il ne cite aucun exemplaire de ce modèle.

Le hasard nous a procuré dernièrement une pièce provenant de la Turquie d'Europe, parfaitement authentique, et encore non décrite dans aucun catalogue, par conséquent inconnue.

La pièce est en bronze, de très bonne conservation, ayant une agréable patine noire, de 24 millimètres de diamètre, frappée à Aquileia et, comme on le voit par la reproduction ci-dessous, porte la légende suivante :

·AEL·PLACIDIA AVG. Son buste diadémé et drapé à droite avec un collier et des boucles d'oreille.

·R· SALVS REIPUBLICAE. Victoire assise à droite sur un siège, écrivant ·P· sur un bouclier appuyé sur une colonne crénelée. Une étoile à côté de l'exergue SMAQP.



Cette pièce dément l'opinion de Pembroke. Elle n'a pas été coulée sur une pièce d'or, car nous n'en connaissons aucune qui lui serait parfaitement pareille. Elle prouverait plutôt que des monnaies de Galla Placidia en bronze du modèle moyen ont été frappées, peut-être en petit nombre, dans quelques ateliers de l'empire d'Occident en même temps que des monnaies d'or et d'argent.

C. GOUBASTOFF.

Saint-Petersbourg, juin 1908.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

BRITISH NUMISMATIC

July 15. — Mr. P. W. P. Carlyon-Britton, President, in the chair. — Mr. W. J. Andrew continued his series of addresses on the coinage of the reign of Stephen. The martlet-type, Hawkins No. 277, was peculiar to the mint of Derby, and he attributed its issue to Robert de Ferrers, Earl of Derby, during the captivity of Stephen in the summer of 1141, when, in consequence of the Empress Matilda being in possession of London, the Earl would be precluded from obtaining official dies, and would be thrown on his own resources for supplies of currency. He would, no doubt, employ the local seal-cutter to sink the dies, and this would explain the unusual character of both workmanship and lettering. Mr. Andrew accepted the reading of the moneyer's name as corrected by Mr. Anscombe and Mr. Carlyon-Britton to WALCHELINUS, instead of WICHELINUS as previously supposed, and quoted numerous charters to prove his relationship to the Earl and his large benefactions to Darley Abbey. As further evidence that this type was issued by Robert de Ferrers, Mr. Andrew referred to a coin which, with the exception that on the reverse fleurs-de-lis replaced the martlets, was of identical workmanship, lettering, and design, and clearly the work of the same die-sinker. The name of the mint upon it was STV, a contraction of Stutesberia, the old name for Tutbury, nine miles from Derby and the *caput* of the earldom. The Earl's castle was at Tutbury, and as he himself was also called Robert de Stutesberia, being so referred to by Orderic, it was a question for consideration whether the horseman type, Hawkins No. 280, bearing the legend ROBERTUS DE STU, should not be assigned to him rather than to Robert of Gloucester or Robert de Stutville. The variety, Hawkins type VI. of Stephen's first type, on which the cross on the reverse was engrailed and terminated by fleurs. Mr. Andrew assigned to ecclesiastical mints, and instanced examples of Exeter and of Newark, quoting in support a charter from Stephen granting to the then Bishop of Lincoln the privilege of coining at his castle of Newark. Passing on to the series of coins reading WILLELMUS, Hawkins No. 284, hitherto attributed to William the son of Stephen, he illustrated two varieties of the type,

on which, fortunately, the name was extended. One of these bore the addition of DE MOI and the other read WILL' DN. DU. O. and there was, therefore, no difficulty in assigning them to William de Moion, lord of Dunster and Okehampton, subsequently created by Matilda Earl of Somerset and Dorset. William de Moion refused to acknowledge Stephen's title to the crown, and although the latter, in 1139, advanced against him in person, he failed to quell the insurrection, for William's castle of Dunster was impregnable. As, therefore, De Moion held Somerset and Dorset by right of the sword, and, until the coming of the Empress, acknowledged fealty to no one, he would hesitate to pay his troops with Stephen's money, and so preferred to coin in his own name, imitating, with the necessary omission of crown and sceptre, the types of Henry I. which still passed current throughout the country.

Mr. W. Sharp Ogden read a paper on 'The Roman Mint and Early Britain,' in which particular attention was paid to the methods employed by the artificers both in the Roman *officina* and in the provincial ones, and a great deal of light was thrown upon the way of using the minting implements unearthed at Duston, Polden Hill, and elsewhere.

The following exhibitions were made : — The President : coins issued by Robert de Ferrers and William de Moion. Mr. W. J. Andrew : a small bronze jug with handle terminating in a horse's head, found at Kirklington, near Ripon, containing Roman *as* of Tetricus and Gallienus; also specimens of the coins. Mr. L. A. Lawrence : a groat and two half-groats of Edward III. The groat belongs to the period from 1351 to 1360, and shows a cross between the pellets in the fourth quarter. The half-groats are of the same period, and bear on the reverse an annulet outside the pellets in the second quarter. Mr. W. C. Wells : a penny of Coenwulf of Mercia by the moneyer Hereberht; on the reverse is a cluster of six pellets within a beaded circle. Mr. E. M. Beloe : a penny of Stephen, Hawkins No. 268, reading on the reverse + HIVN ON RISINGE (Castle Rising).

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FRANKFURTER NUMISMATISCHE GESELLSCHAFT.

Sitzung am 14. Juli 1908.

Denkmünzen auf Luftschiffer.

Vortrag gehalten von Herrn Joseph Hamburger.

Wenn heute die Umstände günstig waren und Graf Zeppelin seinen Dauerflug nach Mainz durchgesetzt hat, dürfen wir das Problem der lenkbaren Luftschiffe als gelöst betrachten. Welche Bedeutung dieses Ereignis hat und welche Folgen es nach sich zieht, lässt sich heute noch gar nicht übersehen. Dass man von jeher dem Problem der Luftschiffahrt eine grosse Wichtigkeit zugelegt, dürfte vielleicht der Umstand am besten beleuchten, dass wir von fast allen den Männern, die sich mit der Lösung der Frage der lenkbaren Luftschiffe mit mehr oder weniger Glück befasste, Denkmünzen besitzen, die ihre Portraits darstellen, ihre Aufstiege, etc.

Der Wunsch, sich frei von den Fesseln der Schwere, in die Luft zu erheben und sich dort in einer bestimmten Richtung sozusagen den Weltenraum als Verkehrsmittel zu benützen, fortzubewegen, ist schon ein sehr alter. Wir dürfen die Nachrichten aus dem Altertum von Daedalus und seinem Sohne Icarus ganz übergehen, ebenso die, dass Archytus von Tarent eine Taube verfertigt habe, die durch mechanische Mittel in der Luft schwebte. Ebenso die aus China kommenden frühen Nachrichten von Luftballons, die wohl mehr Spielerei als praktisch zu verwerten waren. Die ersten wirklich bahnbrechenden Versuche waren von den *Brüdern Montgolfier* gemacht, die 1783 den ersten mit erwärmter Luft gefüllten Ballon verfertigten. Welche Bedeutung man der Erfindung sofort beilegte, beweist die Prägung von 5 Medaillen innerhalb zweier Jahren, teilweise durch öffentliche Subscription, teilweise von König Ludwig XVI gewidmet : "Pour avoir rendu l'air navigable." Ebenso gibt es eine Anzahl englischer Pennytokens ihnen zu Ehren geschlagen. Aus der gleichen Zeit 1784 stammt die Medaille auf

den Mailänder Luftschiffer *Paul Andreani*. *J. P. Blanchard*, der kühne Luftschiffer, der sich als erster über das Meer wagte, ist durch 5 Medaillen verewigt, seine Aufstiege in Warschau, Breslau, Nürnberg und was für uns von grösserem Interesse ist, auf seinen Aufstieg hier in Frankfurt a.M. *H. Giffard*, mit seinem Ballon captif über den Tuilerien, *Vincent Lunardi*, London 1784 und *James Sadler* letzterer als erster englischer Aeronaut, setzten die Reihe der durch Medaillen verewigten Luftschiffer fort. Auch dem kühnen berliner Ehepaar *Garnerin*, die Erfinder des Fallschirmes begegnen wir in einer Medaille vom Jahre 1803 aus der berühmten Medaillenmünze v. Lo os. Auf den im Jahre 1812 verunglückten italienischen Grafen *Franz Zambeccari* besitzen wir eine Medaille von der Hand des Medailleurs *Tadolini*. Ebenso interessant als selten ist die Medaille auf den englischen Luftschiffer *Charles Green* der mit seinem Ballon 1836 in London aufstieg und in Weilburg an der Lahn landete. Die Medaille von Taylor gravirt stellt auf der Rückseite die Stadt Weilburg dar. Der Ballondienst während des Deutsch-französischen Krieges 1870-71 ist durch eine ganze Serie von Medaillen mit den Namen der Ballons verewigt. Ebenso wurde auf Anlass der Flucht Gambettas aus dem belagerten Paris eine Medaille geschlagen. Von neueren Medaillen verdienen noch die Medaille 1889 auf den Fesselballon *Louis Godards* in Paris, die Medaillen auf den Fesselballon der Pariser Weltausstellung erwähnt zu werden. Auch der Name *Santos-Dumont* ist durch eine Anzahl Medaillen und Plaketten vor dem Vergessenwerden bewahrt. Die Medaillen auf *André*, dem kühnen Forscher, der mit seinem Ballon den Nordpol zu erreichen hoffte, dürfen wir ebenfalls nicht unerwähnt lassen.

So sehen wir, dass auch die Numismatik ihr Scherflein dazu beigetragen der Nachwelt die Namen derer zu überliefern, die mitgeschafft haben an dem Problem der Lenkbarkeit der Luftschiffe. Es sind dies circa 30 Medaillen und kaum ein berühmter Name fehlt. Ob auf den *Grafen Zeppelin* schon eine Medaille geschlagen, können wir nicht mit Bestimmtheit sagen, wenn nicht, dürfen wir sie jedenfalls in allernächster Zeit erwarten.

Der Vortrag war illustriert durch Vorlegung einer Anzahl Medaillen aus der Sammlung des Herrn Ernst Lejeune und der des Redners.

Herr Ernst Lejeune legte dann noch aus seiner Sammlung eine Turnose Wilhelm V. von Jülich vor, in Dülken geschlagen, mit der Inschrift WILHELMUS MARCH, als aus der Zeit vor 1357. Eine Turnose Wilhelms mit dem Markgrafentitel scheint bisher noch nicht vorgekommen zu sein.

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Hommage de l'auteur.

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CATALOGUE

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(For further particulars see first page of this Circular.)

ABBREVIATIONS

A. = Gold. — R. = Silver. — E. = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — R. = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F. = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — R. = Rare. — RR. = Very rare. — RRR. = Extremely rare. — H. = Head, *Historia Numorum*. — B. = Babelon, *Monnaies consulaires*. — C. = Cohen, *Monnaie impériales*, 2^e édition. — M. = Mionnet, *Monnaies grecques et romaines*. — Ev. = Evans, *Ancient British coins*. — K. = Kenyon, *Gold coins of England*. — Hks. = Hawkins, *Silver Coins of England*. — Rud. = Ruding, *Annals of the Coinage*. Ed. 1840. — A. = Atkins, *British Colonial coins*. — T. = Tancred, *Historical Record of War Medals*. — M. I. = *Medallic Illustrations of English History*, Franks and Grueber. — Mad. = Madai, *Münzcabinet*. — S. R. = Schulthess-Rechberg, *Thaler-cabinet*. — Rm. = Reimmann, *Sale Catalogue*. — B. M. Cat. = British Museum Catalogue.

GREEK COINS

(Continued from col. 10808.)

MYSIA

APOLLONIA AD RHYNDACUM

- 56819 (Circ. B.C. 450-330). R. Drachm. Obv. Anchor inverted; to r., cray fish. R. Gorgon's head in incuse circle. Wt.: 55 grs. B. M. Cat. Pl. II, 2. V. F. » 12 6
56820 R. Similar type. Wt.: 50 grs. A good complete specimen. E. F. » 1 5 »
56821 R. Drachm. Obv. Anchor inverted; to r., cray fish; to l., A. R. Gorgon's head of later style. B. M. Cat. Pl. II, 6. V. F. » 10 »
56822 Another, similar. F. » 2 6
56823 R. Diobol. Obv. Head of Apollo, laur., facing. R. Anchor inverted in incuse circle; to r., cray fish; to l., A. Wt.: 22 grs. B. M. Cat. Pl. II, 8. E. F. » 15 »
56824 R. Another, similar. E. F. » 12 6

CYZICUS

- 56825 (Circ. B.C. 500-450). Electrum distater. Obv. Head of goat to l.; behind, tunny upwards. R. Incuse square of mill-sail pattern. Wt.: 246 grs. B. M. Cat. Pl. VII, 16. V. F. » 25 » »
56826 (Circ. B.C. 480-400). R. Obol. Obv. Forepart of running boar to l.; behind, tunny upwards. R. Head of lion to l., mouth open, in incuse square. Wt.: 12 grs. B. M. Cat. Pl. IX, 1. V. F. » 10 »
56827 R. Hemiobol. Similar type. B. M. Cat. Pl. IX, 2. E. F. » 10 »
56828 (Circ. B.C. 330-280). R. Stater. Obv. ΣΩΤΕΙΡΑΣ. Head of Kore Soteira to l., wearing earring, necklace, stephane, corn-wreath and veil wound round head. R. KY II. Apollo wearing himation over lower limbs, seated to l. on omphalos; in extended r., patera; l. elbow is supported by lyre; in front, cock. Wt.: 205 grs. B. M. Cat. Pl. IX, 13. From the Hoskier Collection. E. F. » 40 » »
56829 R. Stater. Obv. Head of Kore Soteira to l.; wearing earring, necklace, stephane, corn-wreath and veil wound round head. R. KY I KHN ΩN. Lion's head to l.; beneath, tunny to l.; behind, owl. Wt.: 235 grs. B. M. Cat. Pl. IX, 14, var. Extremely fine style. E. F. » 57 10 »
56830 (Circ. B.C. 200-100). E. Obv. Head of Kore Soteira to r., wreathed with corn within wreath. R. XV ZIKH NA N within olive-wreath. B. M. Cat. Pl. X, 2, var. V. F. » 6 6
56831 E. Obv. Bull butting to r.; border of dots. R. KY I KHN ΩN. Torch flaming. B. M. Cat. Pl. X, 8, var. R. E. F. » 1 8 »

- 56832 (Circ. AD. 98-211). E. Obv. KV ZIKOC. Head of the founder Cyzicus to r., beardless, diademed. R. KVZIKHN ΩN NEOKOPON. Poseidon naked, standing to l., r. foot on rock; in r., dolphin; in l., trident. B. M. Cat. Pl. XI, 6. S. V. F. » 1 10

- 56833 Claudius Gothicus. E. Obv. Bust to r. wearing paludamentum, and cuirass. R. CTPA-CEPT-PONTIKOV. Galley on sail to r., ex., KVZIKHN ΩN B NEOKOPON. B. M. Cat. Pl. XV, 3. F. » 12

LAMPACUS

- 56834 (Circ. B.C. 500). Electrum distater. Obv. Forepart of winged horse to l.; above, acanthus ornament. R. Incuse square divided by two lines into four compartments. Wt.: 213 grs. From the Berlin Museum Duplicates Sale. V. F. » 30 »
56835 (B.C. 500-450). R. Drachm. Obv. Janiform female head wearing taenia and earring, hair on the border wavy: border of dots. R. Head of Athena to l., helmeted within incuse square. Wt.: 72 grs. B. M. Cat. Pl. XVIII, 11. V. F. » 2 13
56836 (Circ. B.C. 394-330). R. Diobol. Obv. Janiform female head wearing taenia and earring. R. A[AM]Y. Head of Athena to r. Wt.: 18 grs. B. M. Cat. No 39. E. F. » 1 7
56837 R. Diobol. Similar type. V. F. » 1 »
56838 A. Stater. Obv. Head of bearded Zeus to l., laureate; behind, thunderbolt. R. Forepart of winged horse to r. within incuse square. Wt.: 130 grs. B. M. Cat. Pl. XIX, 6. E. F. » 95 »

PARIUM

- 56839 (Circ. B.C. 500-400). R. Hemidrachm. Obv. Gorgon's head. R. Within incuse square, cruciform pattern with pellet in centre. Wt.: 50 grs. B. M. Cat. Pl. XXI, 6. F. » 15 »
56840 R. Hemidrachm, similar type. F. » 10 »
56841 Another. An oblong shaped specimen of very rough fabric. R. F. » 1 10
56842 (Circ. B.C. 400-300). Obv. Gorgon's head. R. ΓΑ ΠΙ. Bull standing to l., looking back. B. M. C., 14. A desirable specimen. F. D. C. » 1 »
56843 Another, similar. V. F. » 9 »

PERGAMUM

Kings.

- 56844 Eumenes I (B.C. 263-241). R. Tetradrachm. Obv. Head of Philaetæus to r., wearing laurel-wreath and diadem entwined; border of dots. R. ΦΙΛΕΤΑΙΡΟΥ (to r. of type) Athena wearing crested helmet, chiton and peplos, seated to l. on seat ornamented with lion's foot and bearing the letter Α; her outstretched r. hand resting on shield (ornamented with gorgoneion) placed before her; beneath r. arm, ivy-leaf; spear resting on l. arm; in the field to r., bow. Wt.: 264 grs. B. M. Cat. Pl. XXIV, 1. V. F. » 3 10 »
56845 — Another, similar. F. » 2 » »
56846 Attalus I (B.C. 241-197). R. Tetradrachm. Obv. Head of Philaetæus as last. R. ΦΙΛΕΤΑΙΡΟΥ (to l. of type) Athena wearing crested helmet, chiton and peplos on seat ornamented with lion's foot; her outstretched r. crowning king's name; spear resting at her r. side; her l. arm resting on shield ornamented with gorgoneion placed behind her; beneath r. arm of goddess, Α; in the field to r., bow; to l., bunch of grapes. Wt.: 260 grs. B. M. Cat. Pl. XXIV, 3. From the Proxsa Sale. (565 Kronen). E. F. » 13 10 »
56847 Eumenes II (B.C. 197-159). R. Tetradrachm. Obv. Head of Philaetæus as before. R. Type as last; beneath r. arm of goddess, Ε; in field, to l., palm branch. Wt.: 260 grs. B. M. Cat. Pl. XXIV, 4 var. A magnificent portrait coin. F. D. C. » 11 »
56848 — R. Tetradrachm. Type as last. In field, to l., bee. Wt.: 266 grs. E. F. » 4 4 »
56849 Attalus III (B.C. 138-133). E. Obv. Head of Athena to r., wearing helmet ornamented with griffin. R. ΦΙΛΕΤΑΙΡΟΥ. Bow strung; in field to r., bee. B. M. Cat. Pl. XXV, 3. V. F. » 10 »

Cistophori.

- 56850 R. Obv. Cista mystica with half open lid from which a serpent issues to l.; the whole in wreath of ivy. R. ΤΕ (in field, l.). Two coiled serpents with heads erect; between them a bow case, ornamented with an aplustre, containing a strung bow; in field to r., staff entwined by serpent; above bow-case Τ and ΔΙ. B. M. Cat. 108 var. E. F. » 17 6
56851 R. Similar, with KT on R. B. M. Cat., 113. E. F. » 1 7 »
56852 R. Similar, with TE. V. F. » 15 »
56853 R. Similar with ME. F. D. C. » 17 »
56854 R. Similar with ΦΙ. V. F. » 10 »

(To be continued.)

ROMAN CONSULAR

(Continued from col. 10809.)

PAPIRIA

- 56855 *M. Papirius Carbo* (B.C. 139). *AR*. Obv. Head of Roma to r.; behind, laurel-branch, in front, X. *RL*. M. CARBO ROMA. Jupiter in quadriga to r. *B*. 6. F. » 1 6

PETILIA

- 56856 *Petilius Capitolinus* (B.C. 43). *AR*. Obv. PETILIVS CAPITOLINVS. Laur. head of Jupiter to r. *RL*. S.F. Hexastyle temple surmounted by statues. *B*. 3. E. F. » 6 6

PETRONIA

- 56857 *P. Petronius Turpiliannus* (B.C. 20). *AR*. Obv. TVRPILIANVS III VIR [FERON]. Turreted bust of the goddess Feronia to r. *RL*. CAESAR AVGVSTVS SIGN RECE. Parthian warrior kneeling to r. and holding military standard. *B*. 9. V. F. » 6 »
- 56858 *AR*. Obv. CAESAR AVGVSTVS. Bare head of Augustus to r. *RL*. TVRPILIANVS III VIR. Tarpeia facing, half buried in a heap of bucklers, hands raised. *B*. 19. E. F. 1 2 6

PINARIA

- 56859 *Pinarius Nata* (B.C. 200). *AR*. Obv. Helmeted head of Roma to r.; behind, X. *RL*. NATA ROMA. Victory in biga galloping to r. *B*. 1. F. D. C. » 5 »
- 56860 *AR*. Type as last, *RL*. Legend reading : NAT·ROMA. *B*. 2. F. D. C. » 4 »
- 56861 *L. Pinarius Scarpus* (B.C. 31-27). *AR*. *Quinarius*. Obv. SCARPVS IMP. Open hand. *RL*. CAESAR DIVI F. Victory standing to r., holding wreath and palm-branch. *B*. 14 (60 frs.). M. » 15 »

PLAETORIA

- 56862 *M. Plaetorius Cestianus* (B.C. 69). *AR*. Obv. CESTIANVS S.C. Bust of the goddess Vacuna to r. helmeted. *RL*. M. PLAETORIVS M·F·AED·CVR. Spread eagle on fulmen to r. *B*. 4. E. F. » 8 6
- 56863 *AR*. Obv. Young and beardless head of Bonus Eventus with flowing hair; behind, crescent. *RL*. M. PLAETORI·CEST·EX·S·C. Winged caduceus. *B*. 5. E. F. » 4 »
- 56864 *AR*. Obv. Female bust to r., hair bound up behind. *RL*. M. PLAETORI·CEST·S·C. Facing bust of the goddess Sors; below, on cartouche : SORS. *B*. 10. E. F. 1 17 6

PLANCIA

- 56865 *Cn. Plancius* (B.C. 44). *AR*. Obv. CN·PLANCIVS AED·CVR·S·C. Head of Diana Planciana to r. wearing macedonian petasus, earring and necklace. *RL*. Cretan goat standing to r.; behind, bow and quiver. V. F. » 2 9

PLAUTIA

- 56866 *P. Plantius Hypsaenus* (B.C. 58). *AR*. Obv. Diademed head of Leuconoe to r.; behind, dolphin. *RL*. C·YPSAE·COS·PRIV·CEPIT. Jupiter in quadriga to l. *B*. 12. E. F. » 4 »
- 56867 *L. Plantius Plancus* (B.C. 45). *AR*. Obv. L. PLAVTIVS. Mask facing. *RL*. PLANCVS. Aurora flying to r. holding the four horses of the chariot of the Sun. *B*. 14. F. D. C. » 5 »
- 56868 *AR*. Similar type. Mask larger. E. F. » 3 6
- 56869 Another. V. F. » 2 6

POBLICIA

- 56870 *C. Publicius Malleolus* (B.C. 89). *AR*. Obv. Laur. head of Apollo to r. *RL*. C·MAL·ROMA. The goddess of Rome, holding spear, seated to l. on bucklers and crowned by Victory behind her. *B*. 4. V. F. » 3 6

POMPEIA

- 56871 *Q. Pompeius Rufus* (B.C. 58). *AR*. Obv. RVFVS COS·Q. POM·RVFI. Bare head of the consul to r. *RL*. SVLLA COS. Bare head of Sulla to r. *B*. 4. V. F. » 4 6
- 56872 *AR*. Obv. Q. POMPEI·Q·F·RVFVS COS. Curule chair between an arrow and a laurel-branch. *RL*. SVLLA COS·Q. POMPEI RVF. Curule chair between laurel-branch and lituus. *B*. 5. E. F. » 5 »
- 56873 Another, similar. V. F. » 4 »

POMPONIA

- 56874 *L. Pomponius Molo* (B.C. 94). *AR*. Obv. L·POMPON·MOLO. Laur. head of Apollo to r. *RL*. NVMA POMPIL. Numa standing to r. near lighted altar, holding lituus and preparing to sacrifice goat brought to him by executioner. *B*. 6. E. F. » 12 6
- 56875 *AR*. Similar type. V. F. » 0 »

- 56876 *Q. Pomponius Musa* (B.C. 64). *AR*. Obv. Q. POMPONI MVSA. Diademed head of Apollo to r. *RL*. HERCVLES MVSARVM. Hercules Musagetes standing to r. with the lion's skin on his shoulders playing the lyre. *B*. 8. E. F. » 15 »
- 56877 *AR*. Obv. Laur. head of Apollo to r.; behind, key of lyre. *RL*. Q. POMPONI·MVSA. Calliope standing to r. playing on a lyre resting on cippus. *B*. 9. E. F. » 15 »
- 56878 *AR*. Similar type. V. F. » 10 »
- 56879 *AR*. Obv. Laur. head of Apollo to r.; behind, volumen in case. *RL*. Q. POMPONI MVSA. Clio standing to l., leaning against cippus and holding unfolded volumen. *B*. 11. E. F. » 12 »
- 56880 *AR*. Similar type. V. F. » 6 »
- 56881 *AR*. Obv. Laur. head of Apollo to r.; behind, two flutes in saltire. *RL*. Q. POMPONI MVSA. Euterpe standing to r., leaning against cippus and holding two flutes. *B*. 13. V. F. » 9 6
- 56882 *AR*. Obv. Laur. head of Apollo to r.; behind, sceptre. *RL*. Q. POMPONI MVSA. Melpomene standing facing, looking r., holding mask and club. *B*. 14. E. F. » 17 6
- 56883 *AR*. Obv. Laur. head of Apollo to r.; behind, plectrum. *RL*. Q. POMPONI MVSA. Terpsichore standing to r., playing the lyre and holding plectrum. *B*. 17. V. F. » 8 6
- 56884 *AR*. Similar type; tortoise behind Apollo's head. *B*. 18. F. D. C. 1 1 »
- 56885 *AR*. Similar. V. F. » 5 »
- 56886 *AR*. Obv. Laur. head of Apollo to r.; behind, cothurnus. *RL*. Thalia standing to l., holding mask and leaning on cippus. *B*. 21. V. F. » 3 6
- 56887 *AR*. Obv. Laur. head of Apollo to r.; behind, star. *RL*. Q. POMPONI·MVSA. Urania standing to l., touching globe at her feet with a rod. *B*. 22. V. F. » 8 6
- 56888 *Q. Pomponius Rufus* (B.C. 71). *AR*. (*Fourré*) Obv. Laur. head of Jupiter. *RL*. Eagle. *B*. 28. RR. M. » 3 »

PORCIA

- 56889 *M. Porcius Cato* (B.C. 101). *AR*. *Quinarius*. Obv. M·CATO. Diademed head of Liberty to r. *RL*. VICTRIX. Winged Victory seated to r., holding patera and palm-branch. F. » 1 6

POSTUMIA

- 56890 *L. Postumius Albinus* (B.C. 134). *AR*. Obv. Helmeted head of Roma to r.; in front, X; behind, apex. *RL*. L·POST·ALB·ROMA. Mars in quadriga to r. *B*. 1. V. F. » 2 »
- 56891 *A. Postumius Albinus Sp. f.* (B.C. 89). *AR*. Obv. ROMA. Bust of Diana to r., with arrow and quiver. *RL*. A·ALBINVS S·F. Three horsemen galloping to l.; before them, falling warrior. *B*. 4. E. F. » 3 6
- 56892 *A. Postumius A. f. Sp. n. Albinus* (B.C. 74). *AR*. Obv. Bust of Diana to r., with bow and quiver; above, bucranium. *RL*. A·POST·A·F·S·N·ALBIN. Priest sprinkling bull standing near lighted altar. *B*. 7. F. D. C. » 7 6
- 56893 *AR*. Similar type. V. F. » 3 »
- 56894 *AR*. Obv. HISPAN. Head of Hispania to r. *RL*. A·POST·A·F·S·N·ALBIN. Male figure clad in toga standing to l. between fasces and legionary eagle. *B*. 8. E. F. » 3 6
- 56895 *AR*. Similar type. V. F. » 2 6
- 56896 *C. Postumius Al...* (B.C. 64). *AR*. Obv. Bust of Diana to r. with bow and quiver. *RL*. C·POSTVMI·A. Dog running to r.; beneath, hunting pike. *B*. 9. F. D. C. » 5 6
- 56897 *AR*. Similar type. V. F. » 2 »
- 56898 *D. Postumius Albinus Bruti f.* (B.C. 44-43). *AR*. Obv. PIETAS. Head of Pietas to r. *RL*. ALBINVS BRVTI F. Two hands clasped holding winged caduceus. *B*. 10. F. D. C. » 5 »
- 56899 *AR*. Obv. A·POSTVMIVS COS. Bare head of consul Aulus Postumius Albinus Regilensis to r. *RL*. ALBINVS BRVTI F. within corn wreath. *B*. 13. F. D. C. » 12 6
- 56900 *AR*. Similar type. E. F. » 6 6
- 56901 *AR*. Variety with ALBINV BRVTI. *B*. 14. V. F. » 7 6

PROCILIA

- 56902 *AR*. Obv. S.C. Head of Juno Sospita to r. in goat's skin. *RL*. L·PROCILI·F. Juno in biga to r. *B*. 2. V. F. » 3 »

(To be continued.)

ROMAN IMPERIAL

(Continued from col. 10810.)

AUGUSTUS († A.D. 14)

- 56903 *AR*. Obv. CAESAR IMP. Bare head of Octavius to r. *RL*. ANTONIVS IMP. Winged caduceus. *C*. 6. F. D. C. » 17 6
- 56904 *AR*. Similar type. V. F. » 10 6
- 56905 *AR*. *Quinarius*. Obv. CAESAR IMP VII. Bare head of Octavius to r. *RL*. ASIA RECEPTA. Victory standing to l. on cista mystica from which issue two coiled serpents. *C*. 14. V. F. » 5 »

- 56906 **R.** Medallion. Obv. IMP. CAESAR. Bare head of Augustus to r. **R.** AVGVSTVS. Capricorn to r., looking l. with cornucopiae on his back; all in laurel-wreath. C. 16. *Beautiful style.* E. F. 5 " "
- 56907 **R.** Medallion. Similar type. V. F. 2 10 "
- 56908 **R.** Obv. Head of Augustus to r. crowned with oak-wreath. **R.** AVGVSTVS. Capricorn to r. holding a globe; cornucopiae on his back. C. 23. *Head of very fine style.* F. D. C. 5 " "
- 56909 **R.** Obv. CAESAR. Bare head of Augustus to r. **R.** AVGVSTVS. Cow to r. C. 28. V. F. 1 10 "
- 56910 **R.** Medallion. Obv. IMP. CAESAR. Bare head of Augustus to r. **R.** AVGVSTVS. Sphinx seated to r. C. 31. *From the Hoffmann and Hoskier collections. Excellent style.* RR. E. F. 20 " "
- 56911 **R.** Medallion. Obv. IMP. CAESAR. Bare head of Augustus to r. **R.** AVGVSTVS. Fases of six ears of corn. C. 32. *Fine style.* F. D. C. 4 10 "
- 56912 **R.** Medallion, similar. F. " 15 "
- 56913 **R.** Obv. AVGVSTVS DIVI F. Laur. head to r. **R.** C. CAES. AVGVSTVS. F. Caius Caesar galloping to r.; behind, two military standards and legionary eagle. C. 40. V. F. " 7 6
- 56914 **R.** Obv. CAESAR AVGVSTVS DIVI F. PATER PATRIAE. Laureated head to r. **R.** C. L. CAESARES AVGVSTI F. COS. DESIG. PRINC. IVVENT. Caius and Lucius standing, each holding spear and shield; in the field, simpulum and lituus. C. 42. E. F. 8 " "
- 56915 **R.** Similar type. E. F. " 8 6
- 56916 **R.** Obv. Laureated head of Augustus to l. **R.** CAESAR AVGVSTVS. Two laurel branches. C. 48. *An exceedingly fine portrait coin.* F. D. C. 1 15 "
- 56917 **R.** Obv. Laureated head to r. **R.** CAESAR AVGVSTVS S. P. Q. R. Buckler inscribed CL. V. between two laurel branches. C. 51. F. D. C. " 17 6
- 56918 **R.** Similar type. F. " 6 "
- 56919 **R.** CAESAR III. VIR. R. P. C. Bare head of Octavius to r. **R.** CAESAR DIC. PER. on curule chair surmounted by laurel-wreath. C. 55. F. D. C. 1 17 6
- 56920 **R.** Obv. Winged bust of Victory to r. **R.** CAESAR DIVI F. Neptune standing to l. holding acrostolium and trident, right foot on globe. C. 60. E. F. 1 10 "
- 56921 **R.** Obv. Bare head of Octavius to r. **R.** CAESAR DIVI F. Apollo nude seated to r. on rock and playing the lyre. C. 61. E. F. " 15 "
- 56922 **R.** Similar type. V. F. " 10 "
- 56923 **R.** Obv. Diademed head of Venus to r. **R.** CAESAR DIVI F. Octavius in military costume advancing to l. holding spear. C. 70. F. D. C. 1 15 "
- 56924 **R.** Obv. Diademed head of Venus to r., between cornucopiae and laurel branch. **R.** CAESAR DIVI F. Octavius standing to r. in military costume, holding spear. C. 72. F. D. C. 1 5 "
- 56925 **R.** Obv. S. P. Q. R. PARENTI CONS. SVO. Roman eagle, imperial mantle and wreath. **R.** CAESARI AVGVSTO. Quadriga to r. C. 78. E. F. 1 " "
- 56926 **R.** Similar type. V. F. " 10 "
- 56927 **R.** Medallion. Obv. IMP. IX. TR. PO. V. Bare head of Augustus to r. **R.** COM. ASIAE. Temple of six columns, the frieze of which is inscribed: ROM. ET. AVGVSTVS. C. 86. V. F. 2 " "
- 56928 **R.** Obv. DIVVS AVGVSTVS S. C. Radiated head to l. **R.** CONSENSV. SENAT. ET. EQ. ORDIN. P. Q. R. Augustus seated to l., holding patera and laurel-branch. C. 87. *Patinated.* V. F. " 12 6
- 56929 **R.** Obv. IMP. CAESAR DIVI F. III. VIR. ITER. R. P. C. Bare head to r. **R.** COS. ITER. ET. TER. DESIG. Julius Caesar standing in temple of four columns, the frieze of which is inscribed DIVO. IVL. ; to l., an altar. C. 90. F. " 6 6
- 56930 **R.** Obv. As last. **R.** COS. ITER. ET. TER. DESIG. Sacrificial implements. C. 91. V. F. " 7 6
- 56931 **R.** Obv. DIVI F. Bare head of Octavius to r.; in front, star. **R.** DIVOS IVLIVS in laurel-wreath. C. 95. F. " 12 6
- 56932 Another of similar type struck on thin flan. *Patinated.* V. F. " 15 "
- 56933 **R.** Obv. CAESAR AVGVSTVS. Laur. head to l. **R.** DIVVS IVLIVS (in the field). Comet. C. 97. V. F. " 7 6
- 56934 **R.** Similar with head to r. C. 98. V. F. " 7 6
- 56935 **R.** Obv. CAESAR AVGVSTVS. Laur. head to r. **R.** Comet; above, DIVVS; below, IVLIVS. C. 99. E. F. " 12 6
- 56936 **R.** Obv. Bare head of Octavius to r. **R.** IMP. CAESAR. Terminal figure with radiated head of Octavius. C. 114. E. F. 2 2 "
- 56937 **R.** Similar type. E. F. 1 10 "
- 56938 **R.** Obv. Victory standing to r. on prow of galley, holding palm branch and wreath. **R.** IMP. CAESAR. Octavius holding laurel branch, in quadriga to r. C. 115. F. D. C. 1 5 "
- 56939 **R.** Similar type. F. " 5 6
- 56940 **R.** Obv. Laur. head of Augustus to r.; behind, fulmen. **R.** IMP. CAESAR. Octavius seated to l., on curule chair, holding Victory. C. 116. E. F. 1 10 "
- 56941 **R.** Similar type. V. F. " 15 "
- 56942 **R.** Obv. Bare head of Octavius to r. **R.** IMP. CAESAR on frieze of temple ornamented with two figures and Victory. C. 122. V. F. " 12 6
- 56943 **R.** Similar type. F. " 6 6
- 56944 **R.** Obv. As last. **R.** Triumphal arch inscribed IMP. CAESAR, and surmounted by quadriga. C. 123. V. F. " 15 "
- 56945 **R.** Obv. Laur. head of Augustus to r. **R.** IMP. CAESAR. Statue on rostral column. C. 124. F. D. C. 1 5
- 56946 **R.** Similar type. V. F. " 10 "
- 56947 **R.** Obv. Bare head of Octavius to r. **R.** IMP. CAESAR DIVI F. Round shield. C. 126. E. F. " 15 "
- 56948 **R.** Obv. AVGVSTVS DIVI F. Bare head to r. **R.** IMP. N. Bull butting to r. C. 137. E. F. " 15 "
- 56949 **R.** Similar type. E. F. " 15 "
- 56950 **R.** Obv. As last. **R.** IMP. N. Bull butting to l. C. 141. F. " 4 "
- 56951 **R.** Medallion. Obv. IMP. IX. TR. PO. V. Bare head of Octavius to r. **R.** MART. VLTO. Round temple with four columns within which a military standard. C. 202. V. F. 2 5
- 56952 **R.** Obv. CAESAR AVGVSTVS. Bare head to r. **R.** OB. CIVIS SERVATOS within oak-wreath. C. 208. F. D. C. " 15 "
- 56953 **R.** Similar type. V. F. " 7 "
- 56954 **R.** Obv. As last. **R.** OB. CIVIS SERVATOS outside oak-wreath. C. 210. F. D. C. 1 5
- 56955 **R.** Similar type. E. F. " 15 "
- 56956 **R.** Obv. DIVVS AVGVSTVS. PATER. Radiated head to r. **R.** PROVIDENT. Altar between large S-C. *Patinated.* F. D. C. 1 12 "
- 56957 **R.** Similar type. E. F. " 17 "
- 56958 **R.** Similar. V. F. " 4 "
- 56959 **R.** Obv. DIVVS AVGVSTVS. PATER. Radiated head to l.; above, star; in front, fulmen. **R.** S. C. Livia veiled seated to r., holding patera and sceptre. *A beautiful specimen from the Martinetti Collection. Patinated.* F. D. C. 4 10 "
- 56960 **R.** Similar type. *Patinated.* F. " 5 "
- 56961 **R.** Obv. C. CAESAR IMP. Bare head of Octavius to r. **R.** S. C. Equestrian statue of Octavius to l., arm raised. C. 246. V. F. " 6 "
- 56962 **R.** Obv. CAESAR III. VIR. R. P. C. Bust of Mars to r., spear on l. shoulder. **R.** S. C. Legionary eagle surmounted by trophy, between two standards. C. 248. F. D. C. 1 15 "
- 56963 **R.** Obv. DIVVS AVGVSTVS. PATER. Radiated head to l. **R.** S. C. Winged fulmen. C. 249. *Eye defective.* E. F. " 5 "
- 56964 **R.** Obv. As last. **R.** S. C. within oak-wreath. C. 252. *Beautiful style.* F. D. C. 1 10 "
- 56965 **R.** Similar type. V. F. " 15 "
- 56966 **R.** Obv. CAESAR AVGVSTVS. Bare head to r. **R.** SIGNIS RECEPTIS. Mars standing facing, looking to r., holding legionary eagle and military standard. C. 259. V. F. " 7 6
- 56967 **R.** Similar with head to l. C. 262. V. F. " 7 6
- 56968 **R.** Obv. AVGVSTVS. Bare head to r. **R.** SIGNIS RECEPTIS. Capricorn to r. C. 263. V. F. 10 " "
- 56969 **R.** Obv. CAESAR AVGVSTVS. Bare head to r. **R.** SIGNIS RECEPTIS S. P. Q. R. Round shield inscribed CL. V., between legionary eagle, and military standard. C. 265. F. D. C. 1 7 6
- 56970 **R.** Similar type. V. F. " 7 6
- 56971 **R.** Similar with head to left. C. 267. E. F. " 10 "
- 56972 **R.** Obv. CAESAR AVGVSTO. Laureated head to r. **R.** S. P. Q. R. Quadriga to r., surmounted by legionary eagle. C. 272. E. F. " 15 "
- 56973 **R.** Obv. As last. S. P. Q. R. Round temple with four columns in which a chariot. C. 279. V. F. " 10 6
- 56974 **R.** Similar with head to l. C. 282. E. F. " 6 6
- 56975 **R.** Obv. CAESAR AVGVSTVS. Bare head to l. **R.** S. P. Q. R. (in the field). Round shield inscribed CL. V. C. 292. V. F. 1 " "
- 56976 **R.** Obv. As last. **R.** Round shield inscribed S. P. Q. R. CL. V. C. 293. E. F. 1 7 6
- 56977 **R.** Similar with head to r. C. 294. V. F. " 10 "
- 56978 **R.** Obv. DIVVS AVGVSTVS. PATER. Augustus radiated seated to l., holding laurel branch, and sceptre; in front of him, lighted altar. **R.** TI. CAESAR DIVI AVG. F. AVGVST P. M. TR. POT. XXIII. around large S. C. *A beautiful example from the Tyskiewicz collection.* F. D. C. 6 15 "

(To be continued.)

CONTINENTAL COINS GERMAN SERIES

(Continued from col. 10811.)

QUEDLINBURG

- 56979 *Anna Dorothea* (1684-1701). **R.** Begräbniss 18 Thaler. 1704. Obv. D. G. ANNA DOROT. D. S. I. C. M. A. ET. W. DIC. E. C. QVEDL. ABBAT. Inner legend: NATA 13 NOV. 1657. INV. 29 JAN. 1685. DEN. 23. IVN. 1704. Bust to r. **R.** ABITV. DECORATVR AMOENO. The setting Sun; ex., H. C. H. Rm. 2971. F. D. C. " 10 6

RATISBON

- 56980 **R.** Thaler on the Capture of the town by Bernhard of Saxe Weimar. 1633. Obv. View of the town; above, two angels

- holding shield. *R.* BERN- | HARDVS SAX- | DVX
VICTOR | RATISPONAN | INGREDITVR | IV. NOV : |
1633. *Rm.* 7006. F. 1 5 »
- 56981 *R.* Medallie thaler commemorating the Reichstag, 1641.
Obv. FERDINANDVS III D G ROM : IMP : Bust to r.
between two cornucopieae, crown and shield.
R. REICHS- | TAG- | ZV REGEN | SPVRG | 1641,
within circle of shields. *Rm.* 7007. E. F. » 14 »
- 56982 *R.* Thaler, 1754. Obv. FRANCISCVS D : G : ROM : IMP :
SEMP : AVG. Laur. bust to r. *R.* MONETA REIP-
RATISPON. View of the town ; ex., X ST EINE F C M-
1754 I.C.B. F. D. C. » 7 6
- 56983 *R.* Half thaler, 1754. Similar type. F. D. C. » 4 »
- 56984 *R.* Thaler, 1756. Similar type. F. D. C. » 17 6
- 56985 *R.* Thaler, 1759. Obv. As last. *R.* Ornamented shield of
arms of the city. F. D. C. » 10 »
- 56986 *R.* Thaler, 1780. Obv. IOSEPHVS II D G ROM IMP-
SEMP AVG. Laur. bust to r. *R.* MONETA REIP-
RATISPON. View of the town ; ex., X ST EINE F C M-
1780. F. D. C. » 15 »
- 56987 *R.* Thaler, 1791. Obv. LEOPOLDVS II D G ROM IMP-
SEMP AVG. Laur. bust to r. ; below, KÖRNLEIN.
R. MONETA REIP. RATISBONENSIS. Crossed keys
within oak-wreath ; ex. X. EINE FEINE MARK 1791.
G.C.B. F. D. C. » 9 6
- 56988 *R.* Thaler, 1791. Obv. MONETA REIP. RATISPON.
View of the town ; ex., X ST EINE F C M. 1791. F. D. C. » 10 »

REUSS

REUSS-GREIZ (OBER-GREIZ)

- 56989 *Henry XXII. R.* Thaler, 1868. Obv. Bare head to r.
R. Crowned and draped shield of arms. E. F. » 6 6

REUSS-SCHLEIZ

- 56990 *Henry XIV. R.* Thaler, 1868. Obv. Bare head to r.
R. Crowned shield of arms and supporters. *Rm.* 5485. F. D. C. » 7 6
- 56991 *R.* Thaler, 1868. Similar. V. F. » 4 »

REUSS-LOBENSTEIN

- 56992 *Henry LXXII (1822-1848). R.* Double thaler, 1847. Obv.
HEINRICH LXXII JUNG LIN. FORST REUSS. Bare
head to r. *R.* 2 THALER VII EING F. MARK 3 1/2 GULDEN.
VEREINS 1847 MÜNZE. Crowned and draped shield of
arms. *Rm.* 5490. E. F. 1 7 6

FRENCH SERIES

(Continued from col. 10814.)

HENRY IV (1589-1610).

- 56993 *R. Huitième d'Ecu, 1603. Obv. HENRICVS IIII D G*
FRANC. ET NAV. REX 1603. Cross foliate. R. SIT NOMEN
DOMINI BENEDICTVM. Crowned shield of France between
V-III. Hoff. 24. F. » 1 6
- 56994 *R. Huitième d'Ecu. Béarn and Navarre, 1605. Type as last with*
shield of Béarn and Navarre. H. 33. V. F. » 3 6
- 56995 *R. Demi-franc, 1605. Obv. HENRICVS IIII D : G : FRANC*
ET NAVA REX. Laur. bust in armour to r. ; below, M.
R. (hand) SIT. NOMEN &c. 1605. Cross foliate in centre of
which : H. Fine portrait coin. E. F. 1 5 »
- 56996 *R. Quart de franc, 1590. Type as last with K below bust. V. F. » 12 6*

LOUIS XIII (1610-1643)

- 56997 *N. Ecu d'or. (Soleil) 1632. Obv. LVDOVICVS XIII D : G*
FRAN ET NAVA REX. Crowned shield of France.
R. + CHRISTVS REGNAT. VINCIT. ET IMP. (hand)
1632. Cross fleurdelysée with B (Rouen) in centre. H. 6 var. F. D. C. 1 7 6
- 56998 *N. Ecu d'or, 1635. Similar type. F. D. C. 1 5 »*
- 56999 *N. Louis, 1641. Obv. LVD XIII D G FR ET NAV REX*
1641. Laur. head to r. ; below, 1641. R. CHR. REGN
VINC. IMP. Cross formed of eight crowned L's, fleur-de-lis
in each angle. H. 22. Brilliant. F. D. C. 2 » »
- 57000 *N. Louis. Similar type. Almost as good. E. F. 1 15 »*
- 57001 *R. Quart d'Ecu. Béarn and Navarre, 1611. Obv. LVDOVICVS*
XIII D G FRANC ET NA REX BD. Cross fleurdelysée.
R. GRATIA DEI SVM ID Q SVM 1611. Crowned shield
of France, Béarn and Navarre ; on either side, II. V. F. » 3 »
- 57002 *R. Demi-franc, 1615. Obv. Bust to r. R. SIT &c. Floreate*
cross with L in centre. Struck at La Rochelle. F. » 2 6
- 57003 *R. Teston, 1615. Obv. LVDOVIC XIII D G FRAN ET*
NAVA REX. Laur. bust to r. ; below, C. R. Foliate cross
with L and fleur-de-lis in centre. E. F. » 12 6
- 57004 *R. Demi-franc, 1639. Obv. LVDOVICVS XIII D G FRAN*
ET NAVA REX. Laur. bust to r. R. As last. H. 63. F. » 3 6

- 57005 *R. Ecu, 1642. Obv. LVDOVICVS XIII D G FR ET NAV*
REX. Laur. bust to r. R. SIT. NOMEN &c. 1642. Crowned
shield of France. Struck in Paris. V. F. » 17 6
- 57006 *R. Ecu, 1643. Similar type. V. F. » 17 6*
- 57007 *R. 5 sols, 1642. Similar type. E. F. » 1 6*
- 57008 *R. 5 sols, 1643. Similar. V. F. » » 9*
- 57009 *R. Essai du denier tournois, 1620. Obv. LOYS XIII R D*
FRAN ET NAV. Laur. bust to r. R. + DENIER. TOUR
NOIS. 1620. In the field, two fleurs-de-lis and G. V. F. » 10 »
- 57010 *R. Piesfort double tournois, 1618. Obv. LOYS XIII R DE FRAN*
ET NAVA. Laur. bust to r. ; below, A. R. + DOVBLE
TOVRNOIS. 1618. Three fleurs de lis. Struck on thick flan.
V. F. » 16 »
- 57011 *R. Double tournois, 1626. Similar type. E. F. » 1 »*
- 57012 *R. Double tournois, 1629. Similar type. F. » » 3*
- 57013 *R. Double tournois, 1642. Obv. Laur. head to l. R. Three fleurs*
de-lis. V. F. » 1 6

LOUIS XIV (1643-1715)

- 57014 *N. Louis, 1661. Obv. LVD XIII D G FR ET NAV REX*
Laur. head to r. ; below, 1661. R. CHR. REGN. VINC.
IMP (tower). Cross formed of eight crowned L's, with fleur
de-lis in each angle ; A in centre. E. F. 1 15 »
- 57015 *N. Louis, 1673. Obv. LVD XIII D G (dove) FR ET NAV*
REX. Head to r. with flaming hair ; below, 1673. R. As last.
Not in Hoffmann. E. F. 4 » »
- 57016 *N. Louis, 1690. Obv. Laur. head to r. ; above, sun. R. & SIT*
NOMEN &c. 1690. Crowned shield of France ; below,
crescent. Struck at Aix. E. F. 1 5 »
- 57017 *N. Louis, 1691. Similar type, A above shield, star and crescent*
below. Struck at Paris. F. D. C. 1 13 »
- 57018 *N. Louis, 1692. Similar type, P (Dijon) above shield, and star*
below. Overstruck on an earlier coin of the Lyons Mint.
F. D. C. 2 » »
- 57019 *N. Louis, 1693. Similar with E above shield. Struck at Tours.*
F. D. C. 2 » »
- 57020 *N. Double Louis, 1695. Obv. LVD XIII D G FR ET NAV*
REX. Laur. head to r. ; above, sun ; below, 1695. R. CHR.
REGN. VINC. IMP. Four crowned fleurs-de-lis disposed in
cruciform fashion ; L in each angle ; BB in centre. Struck at
Strasbourg. F. D. C. 4 15 »
- 57021 *N. Double Louis, 1703. Obv. As last. R. Cross formed of eight*
L's crowned, A in centre, resting on sceptre and hand of Justice
in saltire. Struck at Paris. E. F. 3 15 »
- 57022 *N. Louis. Obv. Laur. bust to r. ; below, N 1709. R. Eight L's*
in cruciform fashion, sun in centre, fleur-de-lis in each angle.
Struck at Montpellier. V. F. 1 5 »
- 57023 *R. Ecu, 1649. Obv. LVD XIII D G FR ET NAV REX*
Young bust to r. laureate. R. SIT. NOMEN &c. 1649.
Crowned shield of France ; below, T (Nantes). F. » 4 »
- 57024 *R. Ecu, 1650. Similar type (Bordeaux). V. F. » 7 6*
- 57025 *R. Ecu, 1664. Obv. Youthful head to r. R. As last (Bayonne).*
F. » 5 »
- 57026 *R. Ecu, 1665. Similar. V. F. » 10 »*
- 57027 *R. Ecu du Parlement, 1673. Obv. Bust to r. with flowing hair ;*
above, dove. R. SIT &c. Crowned shield of France ; above,
tower ; below, A (Paris). E. F. » 17 6
- 57028 *R. Ecu aux palmes, 1694. Obv. LVD XIII D G FR ET*
NAV REX. Old bust to r. ; above, sun. R. SIT NOMEN &c.
Round shield crowned between two palm branches ; below, S
(Troyes). Struck over Ecu of 1690. V. F. » 7 6
- 57029 *R. Ecu aux palmes, 1694. Similar type (Aix). F. » 6 6*
- 57030 *R. Ecu aux palmes, 1697. Similar type (Paris). F. D. C. 1 » »*
- 57031 *R. Ecu aux insignes, 1702. Obv. Old bust to r. R. Round*
shield crowned, over sceptre and hand of Justice in saltire
(Paris). E. F. » 18 6
- 57032 *R. Another similar. V. F. » 9 6*
- 57033 *R. Half Ecu, 1704. Obv. Old bust to r. R. SIT. NOMEN &c.*
Cross formed of eight L's crowned, fleur-de-lis in each angle ;
three fleurs-de-lis in centre. E. F. » 5 »
- 57034 *R. 6 Sols, 1694. Obv. Bust to r. R. DOMINE SALVVM*
FAC. REGEM. Two L's intertwined surmounted by crown.
V. F. » 1 »
- 57035 *R. 10 Sols, 1705. Obv. Bust to r. R. DOMINE &c. Sceptre*
and hand of justice in saltire. V. F. » 1 6
- 57036 *R. 20 Sols, 1708. Similar type. E. F. » 2 6*
- 57037 *R. Ecu aux trois couronnes, 1710. Obv. Bust to r. R. Three*
crowns (Bears modern inscription). F. » 4 »
- 57038 *R. Quart d'Ecu, 1711. Similar type. Struck at Lyons. V. F. » 3 6*
- 57039 *R. Another, struck at Dijon. F. D. C. » 5 »*
- 57040 *R. 10 Sols, 1711. Struck at Amiens. V. F. » 1 6*

(To be continued.)

CONTINENTAL MEDALS

Continued from col. 10816.

FRANCE

Napoleonic Series.

1790.

- 57041 *First Anniversary of the Taking of the Bastille*. Æ. "Confédération des Français." 40 mill. F. D. C. » 3 6

1792.

- 57042 *Monneron. Anniversary of the 14th of July 1790*. Æ. "Vivre libres ou mourir." 40 mill. F. D. C. » 2 6
 57043 *Anniversary of the Taking of the Tuileries*. Æ. By Duvivier. "Exemple aux peuples." 40 mill. F. D. C. » 3 6
 57044 *Beginning of the French Era*. Æ. By Duvivier. 41 mill. F. D. C. » 3 »

1793.

- 57045 *Adoption of the Republican Constitution*. Æ. By Duvivier. 41 mill. F. D. C. » 3 »

1796.

- 57046 *Battle of Montenotte*. Æ. By Gayrard and Jeuffroy. 40 mill. F. D. C. » 4 6
 57047 Æ. Similar. *A later strike*. F. D. C. » 2 6
 57048 *Battle of Millesimo*. Æ. By Lavy. "Le peuple français à l'armée d'Italie." 43 mill. F. D. C. » 5 »
 57049 *Passage of the Po, Adda and Mincio*. Æ. By Lavy. "A l'armée d'Italie la patrie reconnaissante." 42 mill. E. F. » 3 »

1797.

- 57050 *Capitulation of Mantua*. Æ. By Gatteaux. 35 mill. F. D. C. » 2 6
 57051 *Peace of Campo-Formio*. Æ. By Duvivier. "Les Sciences et les Arts reconnaissants." 56 mill. F. D. C. » 6 6
 57052 *Cisalpine Republic*. Æ. By Manfredini. Obv. Bust of Bonaparte to r. R. The Republic seated. 63 mill. *A later strike*. F. D. C. » 3 6
 57053 *Foundation of the Cisalpine Republic*. Æ. By Vassallo. Obv. ALL' ITALICO. Bust of Bonaparte to l. R. L'INSUBRIA LIBERA. The French Republic accompanied by Peace, places cap of Liberty on the head of Insubria who is conducted by Genius; ex.: IX. LUGLIO MDCCLXXXVII. 47 mill. E. F. 2 » »
 57054 Æ. Similar type. F. D. C. » 6 »
 57055 *Conquest of Lower Egypt*. Æ. By Brenet. Nilus reclining. 33 mill. F. D. C. » 2 6
 57056 *Conquest of Higher Egypt*. Æ. By Galle. Obv. Head of Isis. R. Crocodile tied to palm-tree. 34 mill. F. D. C. » 3 »
 57057 *Egypt conquered*. Æ. By Jouannin and Brenet. Obv. Facing bust of Bonaparte. R. Chariot drawn by two camels. 40 mill. F. D. C. » 3 6

1800.

- 57058 *Battle of Marengo*. Æ. By Dubois. Obv. Biga crossing the St. Bernard. R. Bunch of seven keys. 40 mill. F. D. C. » 3 6
 57059 *Restoration of the Cisalpine Republic*. Æ. By Lavy. Obv. Bare head of Bonaparte to l. R. Hercules raising Italy. 52 mill. F. D. C. 2 2 »
 57060 *Battle of Marengo*. Æ. By Auguste. Obv. Bust of Bonaparte to l. R. "Le premier consul commandant l'armée de réserve, etc." 50 mill. F. D. C. » 6 6
 57061 — Æ. By Auguste. Obv. Bust of Desaix to r. R. "Le général Desaix est blessé à mort etc." 50 mill. F. D. C. » 6 6
 57062 *Foundation of the Quai Desaix*. Æ. "A la mémoire du général tué à Marengo." 40 mill. F. D. C. » 3 »
 57063 *11th Anniversary of the 14th of July and erection of the National Column*. Æ. By Gatteaux. Obv. Busts of the three Consuls. R. COLONNE DEPARTEMENTALE &c. 60 mill. F. D. C. » 7 6
 57064 *Rebuilding of the Place Bellecour at Lyons*. Æ. By Chavanne. "Bonaparte vainqueur et pacificateur. — Les Lyonnais reconnaissants." 42 mill. *Scarce*. E. F. » 6 6
 57065 Another; plugged. V. F. » 5 »
 57066 *Removal of Turenne's remains to the Hotel des Invalides*. Æ. By Auguste. Bust of Turenne. 50 mill. F. D. C. » 6 6
 57067 *Attempt on the life of the First Consul*. Æ. By Auguste. Bust to l. "Les citoyens volent en foule vers lui etc." 50 mill. F. D. C. » 6 6
 57068 — Æ. By Manfredini. Obv. BONAPARTE. REIP. ITAL. PRAESES. Head to r. R. DVX. TVTVS. AB. INSIDIIS. The three Fates etc. 60 mill. F. D. C. » 6 »

1801.

- 57069 *Peace of Lunéville*. Æ. By Andrieu. Obv. Bust of Bonaparte to r. R. Peace standing to l., holding cornucopiae and laurel branch. 42 mill. F. D. C. 1 » »

- 57070 Æ. Similar. V. F. » 12 »
 57071 Æ. Similar type. F. D. C. » 3 »
 57072 *Portrait medal of Bonaparte*. Æ. By Kempson and Kindon. Obv. Bust to r. R. "Sagesse dans les conseils, Courage dans les combats." 37 mill. F. D. C. » 3 »
 57073 *J. P. Droz's Method to prevent forgery*. Æ. By Sepulveda. Obv. Busts of the King and Queen of Spain. 38 mill. F. D. C. » 2 »

1802.

- 57074 *Constitution given at Lyons to the Cisalpine Republic*. Æ. By Mantredini. Genius handing tablet to seated female. 55 mill. F. D. C. » 6 »
 57075 — Æ. Similar in black bronze. F. D. C. » 7 »
 57076 — Æ. By Mercier of Lyons. Obv. LEGES MUNERA PACIS. Bare bust of Bonaparte to l. R. AUSPICE BONAPARTE &c. 48 mill. *Scarce*. F. D. C. 1 10 »
 57077 *Peace of Amiens*. Æ. By Buckle. Obv. ITALICVS. Bust of Bonaparte to l. R. HOHENLINDEN MARENGO. Victory flying to l. 40 mill. *Scarce*. F. D. C. 1 1 »

1803.

- 57078 *The Town of Lille to the first Consul*. Æ. By Auguste. Obv. Bust of Bonaparte to l. R. "Amour, Fidélité, Reconnaissance." 49 mill. *Scarce*. F. D. C. » 10 »
 57079 *Negotiations with England*. Æ. Obv. Helmeted head to r. R. Ibis. 13 mill. F. D. C. » 1 »
 57080 *Rupture of the treaty of Amiens and occupation of Hanover*. Æ. By Jeuffroy. Obv. English leopard tearing scroll. R. Victory on horseback to r. 40 mill. F. D. C. 1 10 »
 57081 — Æ. Similar type. F. D. C. » 5 »
 57082 — Æ. Another. *A later strike*. F. D. C. » 3 »
 57083 *Preserving Fortune*. Æ. By Brenet. Obv. Bare bust to l. R. Fortune seated to l. 32 mill. F. D. C. » 10 »
 57084 — Æ. Similar type. F. D. C. » 2 »
 57085 *Public Instruction reorganized*. Æ. By Andrieu. Obv. Bare head to r. R. Student seated to l. 40 mill. E. F. » 4 »
 57086 *David Leroy*. Æ. By Duvivier. Obv. Bust to r. R. Doric column, galley and compass. 40 mill. E. F. » 3 »

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- 57087 *Corps législatif*. Æ. Octagonal ticket. By Gatteaux. Obv. REPUBLIQUE FRANÇAISE. Minerva holding spear and wreath, standing beside fasces; ex.: AN VIII. R. Liberté, Egalité; CORPS LEGISLATIF. 47 × 38 mill. E. F. 2 15 »
 57088 *Conseil d'Etat*. Æ. Oval ticket. By Duvivier. Obv. Helmeted head of the Republic to l. R. CONSEIL D'ETAT. 46 × 38 mill. F. D. C. » 4 »
 57089 *Imperial Institute of France*. Æ. By Dumarest. Obv. Head of Minerva to r. R. Laurel wreath. 48 mill. F. D. C. » 2 6
 57090 *Encouragement and recompense to Industry*. Æ. By Duvivier. Obv. Mercury and the Republic standing. R. Wreath. 55 mill. F. D. C. » 3 6

(To be continued.)

ORIENTAL COINS

An interesting collection of Annamese Coins and Amulets.

- 57090 *Gia Long (1801-1820)*. Æ. "Lwong", oblong ingot equivalent to a tael. 43 × 13 mill. V. F. » 10 »
 57091 Æ. Half tael. Similar type. V. F. » 8 »
 57092 Another specimen, partly pierced. V. F. » 7 »
 57093 Æ. Quarter tael, of similar shape. 34 × 11 mill. V. F. » 7 »
 57094 Æ. Piece of 7 phuocs. Circular with square hole in centre. Four Annamese characters on obv., and two on rev. 23 mill. F. » 2 »
 57095 Æ. Pattern Coin of similar shape. Obv. Four characters. "Giu Long Thong Bevou". R. Four engraved characters. 26 mill. V. F. » 4 »
 57096 *Minh-Mang (1821-1841)*. Æ. "Lwong". Oblong ingot equivalent to half tael. Four characters on each side. 43 × 13 mill. E. F. » 8 »
 57097 Æ. Presentation piastre. Obv. Four characters around sun. R. Sun between two dragons and two characters. 40 mill. V. F. » 10 »
 57098 Æ. Piastre. Obv. Four characters around sun. R. Dragon. Year 10. E. F. » 12 »
 57099 Æ. Piastre. Similar type. Year 13. E. F. » 12 »
 57100 Æ. Piastre. Similar. Date on obv. E. F. » 12 »
 57101 Æ. Piastre. Similar type. Year 15. F. D. C. » 15 »
 57102 Æ. Piastre. Type as No 57097; ornamented borders. Struck on thick flan. E. F. » 12 »
 57103 Æ. Half piastre. Similar type. E. F. » 6 »
 57104 Æ. Similar. Struck on larger flan. E. F. » 6 »
 57105 Æ. Half piastre. Sun and dragon. Year 15. E. F. » 6 »

- 57106 **R.** Half piastre with four engraved characters around sun on either side. E. F. » 5 »
- 57107 **Thieu Tri** (1841-1847). **R.** Piastre. Obv. Four characters around sun. **R.** Dragon. V. F. » 10 »
- 57108 **R.** Half piastre. Similar type. V. F. » 5 »
- 57109 **R.** Circular shaped amulet with square hole in centre. Obv. Two dragons in clouds; between them, name of king. **R.** Six characters in the field. 52 mill. *Scarce*. E. F. » 12 6
- 57110 **R.** Similar amulet. Obv. Dragon. **R.** Eight characters in the field. 43 mill. E. F. » 7 6
- 57111 **R.** Amulet. Obv. Two dragons, polypus and shell. **R.** Four characters in the field. 42 mill. E. F. » 7 6
- 57112 **R.** Amulet of one half piastre. Type as No 57109. 38 mill. E. F. » 6 6
- 57113 **R.** Another, similar. V. F. » 5 6
- 57114 **R.** Amulet of one half piastre. Four characters on either side. 38 mill. E. F. » 6 »
- 57115 **R.** Amulet without hole. Obv. Four characters around polypus. **R.** Dragon, and four characters. 37 mill. E. F. » 6 6
- 57116 **R.** Amulet with square hole in centre. Obv. Four characters in the field. **R.** Plum-tree, pine-tree and bamboo; two characters. 36 mill. E. F. » 5 »
- 57117 Another of ruder fabric. V. F. » 4 »
- 57118 **R.** Similar, pierced with two holes at the sides. V. F. » 3 6
- 57119 **R.** Amulet. Obv. Eight characters. **R.** Dragon. 34 mill. *Pierced*. V. F. » 3 6
- 57120 **R.** Amulet. Obv. Four characters. **R.** Sun, moon, clouds and two characters. 30 mill. *Pierced*. V. F. » 2 6
- 57121 **R.** Amulet. Obv. Four characters. **R.** Five uncertain symbols. 25 mill. V. F. » 2 »
- 57122 **R.** Amulet without hole. Obv. Name of king in two characters. **R.** Ornamented leaf. 23 mill. *Scarce*. E. F. » 3 6
- 57123 **Tu Duc** (1847-1883). **R.** "Lwong" oblong ingot of one tael. 1859. Name of king and inscription meaning: "One Tael official silver" 58 × 25 mill. Small hole at each end. V. F. » 15 »
- 57124 **R.** "Lwong", ingot of one half tael. 41 × 13 mill. E. F. » 8 »
- 57125 **R.** "Lwong", ingot of one quarter tael. 30 × 9 mill. V. F. » 5 »
- 57126 **R.** Piastre (so-called "Long van"). Obv. Four characters around sun. **R.** Dragon. V. F. » 10 »
- 57127 **R.** Half piastre (5 phuocs). Similar type. V. F. » 5 »
- 57128 **R.** Another, pierced with one hole. V. F. » 3 6
- 57129 **R.** Similar, pierced with two holes. V. F. » 3 6
- 57130 **R.** Piastre of 10 phuocs. Obv. Four characters around sun of eight rays. **R.** Sun of nine rays around which four characters, two cornucopie, bat and dragon; ornamented border. 45 mill. E. F. » 12 6
- 57131 **R.** Half piastre (5 phuocs). Similar type. E. F. » 6 6
- 57132 **R.** 4 phuocs. Similar type. E. F. » 4 6
- 57133 **R.** 3 phuocs. Similar type. E. F. » 3 6
- 57134 **R.** 2 phuocs. Similar type. E. F. » 2 6
- 57135 **R.** 1 phuoc. Similar type. E. F. » 2 »
- 57136 **R.** Piastre. Obv. Four characters around sun of nine rays. **R.** Dragon, sun of sixteen rays and two characters. E. F. » 12 6
- 57137 **R.** Half piastre. Similar type. E. F. » 6 6
- 57138 **R.** 3 phuocs. Similar type. E. F. » 3 6
- 57138* **R.** Phuoc. Obv. Four characters around sun. **R.** Ornamented bottle. F. » 1 6
- 57139 **R.** Circular amulet with square hole in centre. Obv. Four characters in field. **R.** Two dragons, polypus and flames. 54 mill. *Scarce*. E. F. » 12 6
- 57140 **R.** Amulet, similar type. 42 mill. V. F. » 6 6
- 57141 **R.** Amulet. Similar type. 34 mill. V. F. » 3 6
- 57142 **R.** Amulet. Obv. As before. **R.** Two dragons and two characters. 28 mill. V. F. » 2 »
- 57143 **R.** Amulet of one half piastre. Four characters around square hole on either side. 48 mill. V. F. » 7 6
- 57144 **R.** Amulet, similar. 40 mill. *Pierced with two small holes at the sides*. V. F. » 4 6
- 57145 **R.** Amulet, similar. 32 mill. V. F. » 2 6
- 57146 **R.** Amulet, similar type. *Struck on thick flan*. 31 mill. V. F. » 3 6
- 57147 **R.** Another. 27 mill. V. F. » 2 6
- 57148 **R.** Another, 24 mill. V. F. » 2 »
- 57149 **R.** Another with characters on one side only. V. F. » 1 »
- 57150 **R.** Amulet. Obv. Four characters around square hole. **R.** Five bats, clouds and two characters signifying "all five states of happiness". 44 mill. V. F. » 7 6
- 57151 **R.** Amulet without hole. Obv. Four characters around polypus. **R.** Dragon and four characters signifying: "The cloud dragons assemble". 46 mill. *Scarce*. E. F. » 10 »
- 57152 **R.** Amulet with square hole in centre. Obv. Sun, moon, stars and clouds above hole; below, plants in water; inscription in 8 characters. "Coin of the reign of Tu-Duc, ten thousand centuries of Eternal Help. **R.** Inscription: "Even when precious personal ornaments change their form, and we shall have received large quantities of pure gold in the course of centuries, and the most remarkable actions have been proclaimed as valour, the most precious of all goods remains wisdom". 47 mill. *Scarce and interesting*. V. F. » 15 »
- 57153 **R.** Amulet. Obv. Dragon in the clouds. **R.** Inscription around square hole: "Coin of the reign of Tu-Duc; the whole people trusts him. 44 mill. V. F. » 8 6

- 57154 **R.** Amulet. Similar type. 36 mill. V. F. » 4 6
- 57155 **R.** Amulet. Obv. Four characters around square hole. **R.** Sun, moon, clouds and two characters. 30 mill. V. F. » 3 »
- 57155* **R.** Amulet. Obv. As last. **R.** Eight symbols. 27 mill. V. F. » 2 6
- 57156 **R.** Amulet. Obv. As last. **R.** Two flowers and two "swastikas". 27 mill. *Pierced*. V. F. » 2 »
- 57157 **R.** Amulet. Five symbols. V. F. » 2 6
- 57158 **R.** Similar with two holes at the sides. F. » 1 6
- 57159 **R.** Another with four symbols. *Pierced*. V. F. » 2 »
- 57160 **R.** Another, with three symbols and two characters. 28 mill. E. F. » 2 6
- 57161 **R.** Another, with two symbols and two characters. E. F. » 2 6
- 57162 **R.** Medalet granted to mandarin for good government of his province. Obv. Eight characters around square hole. **R.** Eight symbols. 34 mill. *Scarce*. V. F. » 7 6
- 57163 **Dong Khanh**. **R.** Amulet without hole. Obv. Four characters around polypus. **R.** Dragon and four characters. 36 mill. *Scarce*. E. F. » 5 »

ENGLISH GOLD COINS

(Continued from col. 10820.)

James I

First Issue (1603-1604).

SOVEREIGNS

- 57164 Mm. Thistle. 'IACOBVS D' G' ANG' SCO' FRAN' ET HIB' REX. Half-length figure of the King to r. in armour, crowned, holding sceptre and orb. **R.** 'EXVRGAT DEVS DISSIPENTVR INIMICI. Square shield garnished and crowned and between the letters **I R.** *Rud.*, pl. xi, 1. *RR.* F. D. C. 13 » »
- 57165 — Another, same mint-mark and legends, but struck from a different die; armour more richly decorated. *Ken.* 97. *Cheap*. V. F. 5 » »
- 57166 Mm. Lis. Same type. *Unpublished and unique.* *RR.* F. D. C. 14 » »

Second Issue (1604-1619)

UNITES

- 57167 Mm. Mullet. 'IACOBVS D' G' MAG' BRIT' FRA' ET HIB' REX. Half-length figure of the King as before. **R.** 'FACIAM EOS IN GENTEM VNAM. Type as before. S. V. F. 1 15 »

DOUBLE-CROWNS

- 57168 Mm. Grapes. 'IACOBVS D' G' MAG' BRIT' FRA' ET HIB' REX. Crowned bust of the King to r. in decorated armour and lace collar. **R.** Errors in legend. HENRIC VI ROSAS REGNA IACBVS. Square shield crowned and between the letters **I** and **R.** S. F. 1 » »
- 57169 Mm. Tower. Different bust. Reverse legend correct, HENRICVS and IACOBVS. S. V. F. 1 7 6
- 57170 Mm. Tower. Bust more resembling that on the piece with mm. grapes. S. V. F. 1 5 »
- 57171 — — — — — V. F. 1 » »
- 57172 Mm. Cross. Bust as on no 57168. MA' BRI' FRA' ET HI' S. V. F. 1 5 »

BRITAIN CROWNS

- 57173 Mm. Key. Same type as the double-crowns. 'IACOBVS D' G' MAG' BRIT' FRA' ET HI' REX. The letters **I** and **R** above shield on reverse. S. E. F. 1 5 »
- 57174 Mm. Tower. MAG' BRI' FRA' ET HI' S. F. » 12 6
- 57175 Mm. Cross. MA' BRI' FRA' ET HI' S. F. » 15 »

THISTLE CROWN

- 57176 Mm. Tower. 'IA D' G' MAG' BR' F ET HI' R. Rose on stalk, crowned, between the letters **I** and **R.** **R.** TVEATVR VNITA DEVS. Crowned thistle between **I** and **R.** S. V. F. 1 1 »

HALF-CROWNS

- 57177 Mm. Bell. 'I D' G' ROSA SINE SPINA. Similar type to the Britain crown. S. F. » 6 6
- 57178 Mm. Tower. — — — S. V. F. » 10 »
- 57179 Mm. Cinquefoil. — — — S. V. F. » 6 6
- 57180 Mm. Tun. — — — *Well struck.* S. E. F. » 15 »
- 57181 — — — — — F. » 8 6
- 57182 — — — — — F. » 6 6
- 57183 Mm. Crescent. — — — S. F. » 9 »

Third Issue (1605-1619).

ROSE RYALS

- 57184 Mm. Grapes over escallop. IACOBVS D' G' MAG' BRIT' FRA' ET HIBER' REX. The King enthroned, holding

sceptre and orb, a portcullis at his feet; all within arched tressure. *R.* A.DNO.FACTVM·EST·ISTVD·ET·EST·MIRAB·IN·OCVLIS·NRIS. Shield on large double rose. *R.*

57185	Mm. Mullet.	—	—	R.	V. F.	5 10	»
57186	Mm. Coronet.	—	—	R. <i>Cheap.</i>	E. F.	7	»
					F.	2 15	»

ANGELS

57187	Mm. Grapes. IACOBVS·D·G·MAG·BRIT·FRA·ET·HI·REX. St. Michael slaying the dragon. <i>R.</i> A.DNO·FACTVM·EST·ISTVD. Ship with shield of arms, 1 and a rose at sides of mast. <i>R.</i>	—	—	R.	E. F.	4	»
57188	Mm. Book.	—	—	R.	V. F.	3 10	»
57189	Mm. Cross.	—	—	R.	V. F.	3 10	»

HALF-ANGELS

57190	Mm. Cinquefoil. Same type as the angel. <i>Extremely rare.</i>	V. F.	8 10	»
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Fourth issue (1619-1625).

SPUR RYAL

57191	Mm. Trefoil slipped. IACOBVS D : G : MAG : BRI : FR : ET HI : REX. Lion facing, crowned, holding sceptre and supporting shield, at sides mark of value XV. <i>R.</i> A DNO : FACTVM EST ISTVD ET EST MIRABILE. Within arched tressure a spur rowel with rose in centre, and four lis and four lions, all crowned, alternately at points of rays. <i>RR.</i>	—	—	—	F. D. C.	17 10	»
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LAURELS

57192	Mm. Spur rowel. IACOBVS D : G : MAG : BRI : FRAN : ET HIB : REX. Bust of the King in profile to l., laureate, armour and mantle; behind XX. <i>R.</i> FACIAM EOS : IN GENTEM VNAM. Crowned square shield on cross fleury. <i>S.</i>	V. F.	1 15	»
57193	Mm. Thistle. — — S.	E. F.	2	»

HALF-LAURELS

57194	Mm. Thistle. IACOBVS D : G : MAG : BRI : FRA : ET HIB : REX. Laureate bust as on the laurel; mark of value X. <i>R.</i> HENRICVS ROSAS REGNA IACOBVS. Type as the laurel. <i>S.</i>	V. F.	1 5	»
57195	Mm. Trefoil. MA·BRI·FRAN·ET·HI. <i>R.</i> HENRIC·ROSAS REGNA IACOB·.	F.	» 17 6	

QUARTER-LAURELS

57196	Mm. Spur rowel. Same type. IACOBVS·D : G : MAG : BRI : FRA : ET HIB : REX. <i>R.</i> HENRICVS ROSAS REGNA IACOBVS. <i>S.</i>	V. F.	» 15	»
57197	Mm. Rose. — — S.	V. F.	» 15	»
57198	Mm. Lis. No inner circle on reverse. Legend ends in IACOB. <i>S.</i>	F.	» 10	»
57199	Mm. Trefoil. Wire line inner circles obverse and reverse. MA· BRIT·FRA·ET·HI. Reverse legend ends IACO'. <i>S.</i>	V. F.	» 15	»
57200	— Beaded inner circle on obverse, wire line reverse. MAG : BR : FR : ET HI : Reverse legend ends IACOB'. <i>S.</i>	F.	» 10	»
57201	— Beaded inner circles on both obverse and reverse. <i>R.</i> MAG : BRI : FR : ET·HI : Reverse legend ends IACO'. <i>S.</i>	V. F.	» 15	»

(To be continued.)

ENGLISH SILVER COINS

CROWNS

(Continued from col. 10820.)

George II.

57202	1732. Young head. Roses and plumes. <i>S.</i>	E. F.	1 10	»
57203	1734. Roses and plumes. <i>S.</i>	V. F.	» 15	»
57204	1735. Roses and plumes. <i>S.</i>	F. D. C.	1 10	»
57205	—	V. F.	» 12 6	
57206	1736. Roses and plumes. <i>S. Brilliant.</i>	F. D. C.	1 15	»
57207	—	V. F.	1	»
57208	1739. Roses. <i>S.</i>	V. F.	1	»
57209	1741. Roses. — <i>S. Brilliant.</i>	F. D. C.	1 15	»
57210	—	E. F.	1	»
57211	1743. Old head. Roses. <i>S.</i>	E. F.	1	»
57212	—	V. F.	» 15	»
57213	—	V. F.	» 10 6	
57214	1746. LIMA. Plain. — <i>S.</i>	F. D. C.	1 5	»
57215	—	V. F.	» 12 6	
57216	1750. Plain. — <i>S.</i>	F. D. C.	1 10	»
57217	—	E. F.	1 1	»
57218	—	V. F.	» 15	»

57219	—	—	V. F.	» 10	»
57220	1751. Plain.	—	<i>S. Brilliant.</i>	F. D. C.	» 5
57221	—	—	V. F.	» 1	»
57222	—	—	F.	» 1	»

(To be continued.)

HALF-CROWNS

(Continued from col. 10820.)

George II.

57223	1731. Young head. Roses and plumes. <i>S.</i>	E. F.	» 10	»
57224	— — — <i>S.</i>	V. F.	» 5	»
57225	— — —	F.	» 10	»
57226	1732. Roses and plumes. <i>S.</i>	E. F.	» 10	»
57227	— — —	F.	» 10	»
57228	1734. Roses and plumes. <i>S.</i>	V. F.	» 10	»
57229	1735. Roses and plumes. <i>S.</i>	V. F.	» 10	»
57230	— — —	F.	» 10	»
57231	1736. Roses and plumes. <i>S.</i>	V. F.	» 10	»
57232	1739. Roses. — <i>S. A perfect specimen.</i>	F. D. C.	1	»
57233	— — —	E. F.	» 10	»
57234	— — —	V. F.	» 10	»
57235	1741. Roses. — <i>S. Brilliant.</i>	F. D. C.	1	»
57236	— — —	E. F.	» 10	»
57237	— — —	V. F.	» 10	»
57238	— — —	F.	» 10	»
57239	1743. Old head. Roses. <i>S. Brilliant.</i>	F. D. C.	» 10	»
57240	— — —	V. F.	» 10	»
57241	1745. Roses. — <i>S.</i>	V. F.	» 10	»
57242	— — —	F.	» 10	»
57243	1745. LIMA. — <i>S.</i>	V. F.	» 10	»
57244	1746. LIMA. <i>Brilliant.</i> <i>S.</i>	F. D. C.	» 10	»
57245	— — —	E. F.	» 10	»
57246	— — —	V. F.	» 10	»
57247	1750. Plain. — <i>S.</i>	F. D. C.	» 10	»
57248	— — — <i>Almost as fine.</i>		» 10	»
57249	— — — <i>S.</i>	V. F.	» 10	»
57250	1751. Plain. — <i>S.</i>	F. D. C.	» 12	»
57251	— — —	E. F.	» 10	»

(To be continued.)

SHILLINGS

(Continued from col. 10821.)

George II.

57252	1727. Young head. Roses and plumes. —	<i>S.</i>	F. D. C.	» 15
57253	—	<i>Almost as fine.</i>	E. F.	» 10
57254	—		V. F.	» 5
57255	1728. Plain. —	<i>R.</i>	V. F.	» 12
57256	—	—	V. F.	» 8
57257	1729. Roses and plumes. —	<i>R.</i>	E. F.	» 15
57258	1731. Roses and plums. —	<i>S.</i>	V. F.	» 4
57259	—	—	V. F.	» 3
57260	1732. Roses and plumes. —	<i>S.</i>	V. F.	» 5
57261	—	—	V. F.	» 4
57262	1734. Roses and plumes. —	<i>S.</i>	E. F.	» 3
57263	1735. Roses and plumes. —	<i>S.</i>	E. F.	» 3
57264	—	—	E. F.	» 4
57265	1736. Roses and plumes. —	<i>S.</i>	F. D. C.	» 7
57266	—	—	E. F.	» 4
57267	—	—	V. F.	» 3
57268	1737. Roses and plumes. —	<i>S.</i>	F. D. C.	» 7
57269	—	<i>Almost as fine.</i>	»	» 5
57270	—	—	E. F.	» 4
57271	1739. Roses. —	<i>S.</i>	F. D. C.	» 3
57272	—	—	E. F.	» 2
57273	1741. Roses. —	<i>S.</i>	F. D. C.	» 5
57274	—	—	E. F.	» 4
57275	—	—	V. F.	» 2
57276	1743. Roses. —	<i>S.</i>	F. D. C.	» 5
57277	—	—	E. F.	» 3
57278	—	—	V. F.	» 2
57279	1745. Roses. —	<i>S.</i>	F.	» 1
57280	1745. LIMA. Plain. —	<i>S.</i>	E. F.	» 2
57281	—	—	V. F.	» 1
57282	1747. Roses. —	<i>S.</i>	V. F.	» 2
57283	1750. Plain. —	<i>S.</i>	F. D. C.	» 2
57284	—	<i>Almost as fine.</i>	»	» 2
57285	1758. Plain. —	<i>S.</i>	F. D. C.	» 2

(To be continued.)

SIXPENCES

(Continued from col. 10821.)

George II.

57286	1728.	Young head. Roses and plumes.	S.	E. F.	» 4 »
57287	—	—	—	E. F.	» 3 »
57288	—	—	—	V. F.	» 2 »
57289	—	Plumes.	R.	V. F.	» 4 »
57290	1731.	Roses and plumes.	S.	V. F.	» 4 »
57291	—	—	—	F.	» 1 6 »
57292	1732.	Roses and plumes.	S.	V. F.	» 4 »
57293	—	—	—	F.	» 2 »
57294	1734.	Roses and plumes.	R.	F.	» 3 6 »
57295	1739.	Roses.	S.	E. F.	» 3 »
57296	—	—	—	V. F.	» 2 »
57297	1741.	Roses.	S.	F. D. C.	» 3 »
57298	—	—	—	Almost as fine.	» 2 »
57299	1745.	Old head. Roses.	S.	F.	» 1 6 »
57300	1746.	LIMA.	S.	F. D. C.	» 2 6 »
57301	—	—	—	V. F.	» 1 6 »
57302	1750.	Plain.	S.	V. F.	» 2 »
57303	1751.	Plain.	S.	V. F.	» 3 »
57304	1757.	Plain.	—	F. D. C.	» 1 »
57305	—	—	—	E. F.	» 9 »
57306	1758.	Plain.	—	F. D. C.	» 1 »
57307	—	—	—	E. F.	» 9 »

(To be continued.)

HALF-GROATS

(Continued from col. 10822.)

James I.

First issue.

57308	Mm. Thistle.	·P·D·G·ROSA·SINE·SPINA. Crowned bust to right; value II behind the head. R. Square shield; thistle above. No legend. S.	V. F.	» 4 »
57309	—	—	V. F.	» 3 »
57310	Mm. Lis. Same type. S.	—	V. F.	» 3 »
57311	—	—	F.	» 1 6 »

Second issue.

57312	Mm. Escallop.	·P·D·G·ROSA·SINE·SPINA. Crowned rose. R. TVEATVR·VNITA·DEVS. Crowned thistle. S.	V. F.	» 4 »
57313	Mm. Key.	—	F.	» 2 »
57314	Mm. Tower	—	V. F.	» 5 »
57315	Mm. Trefoil slipped.	—	V. F.	» 3 »
57316	—	—	V. F.	» 2 »
57317	Mm. Tun.	—	V. F.	» 4 »
57318	Mm. Rose.	—	V. F.	» 4 »
57319	—	—	V. F.	» 3 »
57320	Mm. Thistle.	—	E. F.	» 4 »
57321	—	—	V. F.	» 3 »
57322	Mm. Lis.	—	V. F.	» 3 »

(To be continued.)

MISCELLANEOUS ENGLISH COINS



(Continued from col. 10825.)

Recent Purchases.

GOLD

57323	Henry VI. Noble.	Annulet coinage. hERRIO' & DI GRA REX ANGL & FRAN DRS HYB. (Trefoil stops). Flag at at stern of ship, annulet at the King's sword arm. R. & I hQ AVT' TRANSIENS. P&R. M&DIVM. ILLORV. IBAIT. Floriated cross &c.; annulet in one spandril, trefoil in others; cinquefoil after I hQ. S.	F.	» 1 5 »
57324	Elizabeth. Angel.	Mm. Cross. ELIZABETH·D·G·ANG·FR·ET·HI·REGINA. St. Michael slaying the dragon. R. A·DNO·FACTVM &c. Ship, E and rose at sides of mast. S.	V. F.	» 1 »
57325	—	Another, mm. Hand. S.	F.	» 15 »
57326	James I. Unite.	Mm. Tower. IACOBVS·D·G·MAG·		

BRIT·FRA·ET·HI·REX. Half-length figure of the King to right, holding sceptre and orb. R. FACIAM·EOS·IN·GENTEM VNAM. Square shield, garnished and crowned, between the letters I R. S.

57327	—	Laurel. Mm. Thistle. IACOBVS D·G·MAG·BRI·FRA·ET·HIB·REX. Laureate bust to left; value mark XX behind the head. R. FACIAM &c. Square shield, crowned, on cross fleury. S.	V. F.	1	7	6
57328	—	Another, mm. Lis. (Reverse F. D. C.) S.	E. F.	1	10	»
57329	Charles I. Unite.	Mm. Cross on steps. <i>Ken.</i> , type 1a. CAROLVS D·G·MAG·BR·FR·ET·HIB·REX. Crowned bust to left, ruff, robes and collar of the Garter. R. FLORENT CONCORDIA REGNA. Crowned shield. S.	F.	1	5	»
57330	—	Mm. Negro's head. <i>Ken.</i> , type 1a. <i>Rare with this mint mark.</i>	F.	1	7	6
57331	—	Mm. Castle. Same type. — S.	F.	1	4	6
57332	—	Mm. Anchor.  — S.	F.	1	5	»
57333	—	<i>Ken.</i> , type 2. R. Crowned oval shield between the crowned letters C and R. Mm. Plume. S.	M.	1	3	6
57334	—	—	F.	1	7	6
57335	—	<i>Ken.</i> , type 3. Lace collar instead of ruff. Mm. Anchor.  S.	F.	1	5	»
57336	Crown.	Mm. Lis. <i>Ken.</i> , type 1. R.	V. F.	»	12	6
57337	Charles II. Guinea. 1683.	Usual type. S.	V. F.	1	10	»
57338	William III. Guinea. 1700.	— S.	V. F.	1	10	»
57339	Anne. Guinea. 1714.	— S.	F.	1	10	»
57340	—	—	M.	1	5	»
57341	George I. Guinea. 1714.	— R.	V. F.	1	15	»
57342	—	1721. — R.	F.	1	5	»
57343	—	1722. — R.	F.	1	7	6
57344	—	1725. — R.	E. F.	1	15	»
57345	—	1726. — R.	M.	1	3	6
57346	George II. Five Guineas. 1746.	LIMA. — E. F.	»	5	15	»
57347	—	1753. Usual type. S.	F.	5	7	6
57348	George III. Spade Half-Guinea. 1796.	— R.	F. D. C.	1	1	»
57349	George IV. Pattern Five-Pound Piece. 1826.	— R.	E. F.	6	15	»
57350	—	Proof Half-Sovereign. 1826.	F. D. C.	»	15	»
57351	Victoria. Proof Five-Pound Piece. 1887.	S.	F. D. C.	5	12	6
57352	—	Proof Sovereign. 1887. R.	F. D. C.	1	2	6
57353	—	Proof Half-Sovereign. 1887. R.	F. D. C.	»	12	6

SILVER

57354	Henry VIII. Testoon. Mm. O. hERRIO' D·G·ANGL·FRAN·Z·hIB·REX (Trefoil stops). Crowned bust facing. R. POSVI &c. Crowned rose between the letters h and R, crowned. Good portrait. R.	E. F.	3	»	»
57355	Edward VI. Crown. 1551. Mm. Y. EDVVRD·VI·D·G·ANGL·FRAN·Z·hIB·REX. Usual type, the King on horseback to right, date below. R.	F.	1	»	»
57356	— Threepence. Mm. Tun. Crowned bust facing, rose to left, mark of value III to right. R.	E. F.	2	»	»
57357	— Rose Penny. E : D : G : ROSA : SINE : SPINA. Double rose. R. CIVITAS LONDON. Shield on cross fourchée. R.	E. F.	1	7	6
57358	Elizabeth. Crown. 1. ELIZABETH : D·G·ANG·FRA·ET·HIB·REGINA. Usual type, crowned bust to left, sceptre and orb. R.	Cheap. F.	1	»	»
57359	— Shilling. Mm. Cross crosslet.	V. F.	»	4	»
57360	James I. Crown. Second issue. Mm. Lis. IACOBVS D : G : MAG : BRI : FRAN : ET HIB : REX. The King on horseback to right; grass and ground line. R. QVÆ DEVS &c. Shield of arms. R. Cheap.	F.	1	»	»
57361	Charles I. Ten-Shilling Piece. Shrewsbury Mint. 1642. Mm. (Obv.). Plume. CAROLVS : D : G : MAG : BRIT : FRAN : ET : HI : REX. The King on horseback to left; ground strewn with arms. R. : EXVRGAT : DEVS : DISSIPENTVR : INIMICI. Declaration RELIG. PROT. LEG ANG. LIBER. PAR. Three plumes and mark of value above, date below. R. Cheap.	F.	1	5	»
57362	— Crown. Exeter Mint. 1645. Hks., fig. 480. Mm. Castle. S.	V. F.	1	»	»
57363	— Shilling. Tower Mint. Hks., type 4. Mm. Triangle within circle. S.	V. F.	»	3	»
57364	— Shilling. 1645. Newark. Crown between C and R, value XII below. R. OBS NEWARKE 1645. R.	F.	»	10	»
57365	— Sixpence. Tower Mint. Hks., type 2a. Mm. Plume. R.	E. F.	»	10	»
57366	Ormonde Money. Crown. C R surmounted by a crown, within double circle. R. S within a double circle. R.	F.	»	18	»
57367	— Another, the tail of the R more curled; smaller S on reverse. R.	F.	1	»	»

57368	—	Halfcrown. Mark of value II VI on reverse.	V. F.	1 10	»
57369	—	Shilling. Value mark XII. R.	E. F.	» 10	»
57370	—	Sixpence. VI. R.	E. F.	» 5	»
57371	—	Groat. III. R.	V. F.	» 5	»
57372	—	Threepence. III. R.	V. F.	» 5	»
57374	—	Commonwealth. Crown. 1653. Usual type. THE COMMONWEALTH OF ENGLAND. R. GOD. WITH. VS. 1653. R. Cheap.	F.	1 5	»
57375	—	Sixpence. 1652. Same type. R	E. F.	» 15	»
57376	—	Cromwell. Crown. 1658. Laureate bust of the Protector to left. OLIVAR. D. G. R. P. ANG. SCO. HIB. &c. PRO. R. PAX. QVÆRITVR. BELLO. 1658. Crowned shield. R.	F.	2 2	»
57377	—	Shilling. 1658. Same type. R.	E. F.	1 »	»
57378	—	Charles II. Crown. 1664. Usual type. R.	E. F.	1 10	»
57379	—	1666. Elephant under bust. RR.	V. F.	1 15	»
57380	—	1672. Usual type. R.	F. D. C.	1 15	»
57381	—	Shilling. 1666. Elephant under bust. RR.	E. F.	1 10	»
57382	—	1668. Usual type. S.	F.	» 3 6	»
57383	—	James II. Crown. 1687. TERTIO.	F. D. C.	1 5	»
57384	—	1688. QVARTO. R.	V. F.	» 17 6	»
57385	—	Halfcrown. 1686. SECVNDO. R.	E. F.	» 15	»
57386	—	Shilling. 1687. Extremely fine, almost perfect, and toned. R.	F.	1 5	»
57387	—	Sixpence. 1686. R.	F. D. C.	» 10	»
57388	—	William and Mary. Crown. 1691. TERTIO. R.	V. F.	1 15	»
57389	—	Crown. 1692. QVARTO. R.	V. F.	1 5	»
57390	—	Shilling. 1693. R.	F.	» 4 6	»
57391	—	William III. Crown. 1696. OCTAVO. Curved cuirass. S.	E. F.	» 15	»
57392	—	Bristol Halfcrown. 1697. B below bust.	E. F.	» 15	»
57393	—	Exeter Halfcrown. 1697. E below bust.	E. F.	» 12 6	»
57394	—	Chester Halfcrown. 1697. C below bust.	F.	» 5	»
57395	—	Shilling. 1700. Usual type. S.	V. F.	» 4	»
57396	—	Another, Bristol. 1697. R.	V. F.	» 5	»
57397	—	Chester. 1696. R.	F.	» 3	»
57398	—	Bristol Sixpence. 1696. R.	E. F.	» 4 6	»
57399	—	1697. R.	E. F.	» 4 6	»
57400	—	Chester Sixpence. 1697. R.	F. D. C.	» 5	»
57401	—	Queen Anne. Crown. 1707. Before the Union. Roses and plumes. S.	V. F.	1 5	»
57402	—	1713. Roses and plumes. S.	F. D. C.	1 10	»
57403	—	Halfcrown. 1708. Plain angles.	E. F.	» 5	»
57404	—	George I. Crown. 1720. SEXTO. R.	F.	» 15	»
57405	—	Shilling. 1725. Roses and plumes.	F.	» 3	»
57406	—	George II. Crown. 1741. Young head. Roses. S.	E. F.	1 »	»
57407	—	Another, toned.	F. D. C.	1 15	»
57408	—	1743. Old head. Roses. S.	E. F.	1 »	»
57409	—	Another, toned.	F. D. C.	1 10	»
57410	—	Halfcrown. 1734. Young head. Roses and plumes. S.	V. F.	» 5	»
57411	—	Shilling. 1736. Young head. Roses and plumes. S.	V. F.	» 3	»
57412	—	1739. Young head. Roses. S.	E. F.	» 3	»
57413	—	George IV. Halfcrown. 1823. R. Square shield, crowned, and encircled by the Garter with motto and collar.	F. D. C.	» 10	»
57414	—	"Lion" Shilling. 1825. S.	E. F.	» 3 6	»
57415	—	1826. Same type. S.	E. F.	» 3 6	»
57416	—	"Lion" Sixpence. 1826. S.	V. F.	» 3 6	»
57417	—	George III. Shilling. 1816. S.	F. D. C.	» 2 6	»
57418	—	William IV. Shilling. 1836. S.	F. D. C.	» 2 6	»
57419	—	Sixpence. 1831. S.	F. D. C.	» 1 6	»
57420	—	Victoria. Crown. 1844. S.	E. F.	» 10 6	»
57421	—	1845. S.	V. F.	» 7 6	»
57422	—	"Gothic" Crown. 1847. Plain edge. S.	E. F.	1 »	»
57423	—	Inscribed edge. S.	F. D. C.	» 15	»
57424	—	—	E. F.	» 12 6	»
57425	—	—	V. F.	» 10	»
57426	—	—	F.	» 7 6	»
57427	—	Proof Jubilee Crown. 1887. S.	F. D. C.	» 7 6	»
57428	—	Halfcrown. 1878. S.	F. D. C.	» 3 3	»
57429	—	Florin. 1852. S.	F. D. C.	» 3	»
57430	—	Shilling. 1857. S.	F. D. C.	» 2	»
57431	—	1874. S.	F. D. C.	» 2	»
57432	—	Edward VII. Proof Crown. 1902.	F. D. C.	» 7 6	»
57433	—	Proof Halfcrown. 1902.	F. D. C.	» 3 3	»
57434	—	Proof Florin. 1902.	F. D. C.	» 3	»
57435	—	Proof Shilling. 1902.	F. D. C.	» 1 6	»
57436	—	Proof Sixpence. 1902.	F. D. C.	» 9	»

57437 — **Proof Maundy Money. Set. 1', 2', 3', 4'.**
F. D. C. » 2 »
(To be continued.)

ENGLISH COMMEMORATIVE MEDALS

(Continued from col. 10832.)

GEORGE III

57438	—	R. Accession. 1760. T. Pingo. GEORGIUS TERTIVS REX. Bust to left. R. TELLVS JACTABIT ALVMNO. Turreted female figure enthroned between two lions couchant, &c. Same design as on no 56494. Size 2.15. R.	E. F.	1 10	»
57439	—	R. J. Colibert. Laureate bust to right. R. DIFFUSO LUMINE NITET. Sun in splendour. Size 2.9. R.	E. F.	1 5	»
57441	—	R. Obversesimilar to no 57438. R. FELICITAS BRITANNIAE. Britannia with her spear surmounted by the Cap of Liberty; cornucopia, shield, trident, anchor, &c. Size 1.6. S.	E. F.	» 10	»
57442	—	R. J. Kirk. Bust to left. R. ENTIRELY BRITISH. A heart within wreath of oak and laurel. Size 1.35. S.	E. F.	» 3	»
57443	—	R. Marriage. 1761. J. Kirk. Busts of George III and Queen Charlotte conjoined, to right. R. THE FELICITY OF BRITAIN. Figure of Hymen. Ex.: MARRIED SEPT THE VIII MDCCLXI. R.	E. F.	» 10	»
57445	—	N. Coronation. 1761. L. Natter. Laureate bust to right. R. PATRIAE OVANTI. Britannia crowning the King. Ex.: CORON XXII SEPT. MDCCLXI. Size 1.35. R.	E. F.	» 15	»
57446	—	R. L. Natter. Bust of Queen Charlotte to right. R. QVÆSITVM MERITIS. An angel crowning the Queen. Size 1.35. R.	E. F.	5 15	»
57447	—	R. L. Natter. Bust of Queen Charlotte to right. R. QVÆSITVM MERITIS. An angel crowning the Queen. Size 1.35. R.	E. F.	» 5	»
57448	—	N. Another, composed of the obverses of the two preceding medals. Thick flan. Size 1.35. R.	E. F.	5 5	»
57449	—	R. Capture of Pondicherry. 1761. T. Pingo. Laureate bust of George III to right. R. TOTAL EXPVLSION OF THE FRENCH FROM INDIA. Victory inscribing on a shield the names of COOTE and STEEVENS. Ex.: PONDICHERY TAKEN. MDCCLXI. Size 1.55. R.	E. F.	6 10	»
57450	—	R. Prince Henry Stuart. 1766. Filippo Cropanese. HENRICVS. M. D. EP. TVSC. CARD. DVX EBOR. S. R. E. V. CANC. Bust to right in cardinal's cap and robes. R. NON DESIDERIIS HOMINVM SED VOLVNTATE DEI. Religion with cross and Bible, a lion at her feet; a cardinal's hat and a ducal coronet on the ground. Size 2.05. R.	E. F.	1 5	»
57451	—	R. William V of Orange. 1766. J. G. Holtzhev. WILH. V. D. G. PR. AR. ET NASS. TOT. BELG. LIB. GVB. HÆR. Bust to right. R. Circle of eleven shields surrounding crowned shield of arms within the Garter. Van Loon. Pl. xxxv, 392. Size 1.5. R.	E. F.	2 2	»
57453	—	R. Lord Camden. 1766. T. Pingo. CHARLES LORD CAMDEN CHANCELLOR OF BRITAIN. Bust to right. R. Figures of LIBERTY and EQVITY. Ex.: MDCCLXVI. Size 1.55. S.	E. F.	1 10	»
57454	—	R. Christian VII of Denmark. 1768. J. Kirk. CHRIST. VII. DAN. NORV. V. G. REX. Bust to right. R. VISITED ENGLAND UNDER THE TITLE OF PRINCE OF TRAVENDAHL. MDCCLXVIII. Size 1.35. R.	E. F.	» 7 6	»
57455	—	R. Marquis of Granby. 1770. L. Pingo. Bust to left. R. MILITVM DVX ET AMICVS. A Roman warrior; military trophies. Size 1.55. S.	E. F.	» 3	»
57456	—	R. Death of the Duke of Athol. 1774. J. Kirk. IOANNES MURRAY ATHOL DUX. Bust to right. R. QUIS TEMPERET A LACHRYMIS. A mourning female. Size 1.45. R.	F. D. C.	» 7 6	»
57457	—	R. Earl Bathurst. 1776. J. Kirk. HEN. COMES BATHURST ANGLIÆ CANCELL. Bust to left. R. AEDES SEX CLER. CUR CANCELL. Facade. Ex.: EXTRUCTÆ. MDCCLXXVI. Size 1.45. S.	E. F.	1 10	»
57458	—	R. David Latouche. 1785. Mossop. DAVID LATOUCHE ESQ. BELVIEW. Bust to left. R. QUI BENE PARTA MELIUS DISPENSAVIT. Figures of Justice, Equity, and Prosperity. Size 1.7. S.	E. F.	» 3	»
57459	—	R. Lord Howard of Effingham. 1791. J. Milton. THO. HOWARD COM DE EFFINGHAM REI MONET PRÆF. 1784. Bust to left. R. PRO PATRIÆ. Britannia with spear, shield, and cornucopia overflowing with money, seated on the globe. Size 1.35. S.	E. F.	» 5	»
57460	—	R. Tooke, Hardy, Thelwall; Trial for High Treason. 1794. Busts of the three patriots conjoined to right. R. Busts of their counsel, Gibbs and Erskine, conjoined to left; encircled by the names of the thirty-six jurymen. Size 1.45. R.	F. D. C.	» 10	»
57462	—	Pewter. England in 1795. H. Bitley. THE LAND WE LIVE IN AND MAY THOSE WHO DONT LIKE IT LEAVE	E. F.	1 »	»

- IT. GOD SAVE THE KING. Happy family.
 R. LICENTIOUS LIBERTY IS DESTRUCTION. Headless man and the devil, within circle of heads. Size 1.9. R. E. F. » 5 »
- 7463 **R. Stonehenge 1798.** T. Wyon. View of Stonehenge; above, head of a Druid, and motto TANTUM RELIGIO POTUIT. R. Representation of the Orrery of the Druids. Size 1.95. R. E. F. 1 10 »
- 7464 **Æ. British Victories. 1798.** C. H. Kuchler. Bust of George III to right. R. MARI VICTRIX TERRAQVE INVICTA. Britannia seated amidst naval and military trophies and holding a figure of Victory. Ex.: AVITUM TRANSCENDIT HONOREM. MDCCXCVIII. S. F. D. C. » 10 »
- 7465 **Æ. —** — — — — — E. F. » 7 6
- 7466 **Æ. Matthew Boulton. MATT. BOULTON ESQ^E F.R.S.L. & ED. F.R.I. & A.S.** Bust to right, in high relief. R. M. BOULTON ERIGEA A SOHO ANGL 1788 UNE MACH. A VAPEUR &c., &c. Size 1.6. S. F. D. C. » 10 »
- 7467 **Æ. Attempted Assassination of George III. 1800.** C. H. Kuchler. GEORGIUS III D.G.M. BRIT. FR. ET. HIB. REX. Bust to left. R. PERSPICIT ET PROTEGIT. Radiated eye of Providence; an altar. Ex.: A SICARIO SERVATUS. MAI. XV. MDCCC. Size 1.85. E. F. » 5 »
- 7468 **Æ. C. H. Kuchler. GEORGIUS III. D.G.M. BR. FR. ET HIB. REX.** Larger bust. Reverse as before. Size 1.85. E. F. » 5 »
- 7469 **Æ. Union of England and Ireland. 1801.** C. H. Kuchler. Same bust as on the preceding medal. GEORGIUS III D.G. BRITANNIARUM REX FID. DEF. &c. R. JUNGUNTUR OPES FIRMATUR IMPERIUM. Britannia and Hibernia clasping hands. Ex.: I. JAN. MDCCCI. Size 1.85. E. F. » 5 »
- 7470 **R. Battle of Alexandria. 1801.** G. F. Pidgeon. Bust of General Abercromby to right. ABERCROMBIUS DUX IN EGYPTO CECIDIT VICTOR. 28 MAR. 1801. R. A Highlander capturing a French flag. NA FIR A CHOISIN BUAIDH SAN EPHAIT. 21 MAR. 1801. Size 1.9. R. E. F. 1 10 »
- 7471 **Æ. Hancock.** Bust of Sir Ralph Abercromby in cocked hat and military uniform. R. Britannia mourning by a tomb inscribed WOUNDED MAR. 21. DIED MAR. 28 1801. Ex.: FRENCH DEFEATED MAR. 21. 1801. Size 1.55. S. E. F. » 5 »
- 7472 **Æ. Treaty of Amiens. 1802.** Hancock. MARQUIS CORNWALLIS BRITISH PLENIPOTENTIARY AT AMIENS. Bust to left. R. POST NUBILA PHÆBUS. Britannia with a medallion of George III, &c. Ex.: DEFINITIVE TREATY CONCLUDED. 1802. Size 1.5. E. F. » 5 »
- 7473 **Æ. Duke of Kent, Governor of Gibraltar. 1802.** Bust to left. R. View of Gibraltar. TAKEN BY SIR GEORGE ROOKE. 1764. Size 1.5. V. F. » 3 6
- 7474 **Æ. The Prince of Wales and the Duke of Clarence. 1802.** Hancock. GEO. A. F. P. WALL. G. M. GULI. A. D. CLARENT. G. P. Busts conjoined to right. R. Masonic devices. Size 1.65. E. F. » 10 »
- 7475 **Æ. —** — — — — — V. F. » 7 6
- 7476 **Æ. Washington. Webb.** GENERAL WASHINGTON. Bust to right. INSCRIBED TO HIS MEMORY BY D. ECCLESTON. LANCASTER MDCCCV. R. HE LAID THE FOUNDATION OF AMERICAN LIBERTY IN THE XVIII CENTURY &c. A redskin. THE LAND WAS OURS. Size 3. S. E. F. » 12 6
- 7477 **Æ. Mathew Boulton. G. F. Pidgeon.** Bust to right, in high relief. R. Laurel wreath and inscription INVENTAS AVT QVI VITAM EXCOLVERE PER ARTIS. Size 2.5. S. F. D. C. » 12 6
- 7478 **Æ. British Victories. Nile to Talavera. W. S. Mossop.** Bust of George III to right. R. MATVROS LARGIMVR HONORES. Victory inscribing on a column the names of British victories from 1798 to 1809. Size 1.65. S. E. F. » 10 »
- 7479 **Æ. George III and Queen Charlotte. Jubilee. 1809.** GEORGIUS III ET CHARLOTTE REX ET REGINA. Busts conjoined to left. R. Inscription GRAND NATIONAL JUBILEE CELEBRATED OCT 25 A.D. 1809 &c. Size 1.5. S. E. F. » 5 »
- 7480 **Æ. 1810.** GEO. III BORN 4th JUNE 1738. ASCEND^o THE THRONE OCT 25th 1760. Bust to left. Ex.: COMPLETED 50th YEAR OF HIS REIGN OCT 25th 1810. R. THE FIFTIETH YEAR. Britannia and three infant genii. Size 1.9. E. F. » 5 »
- 7481 **Æ. George. Prince Regent. 1811.** T. Wyon. HIS ROYAL HIGHNESS GEORGE PRINCE OF WALES. Bust to left; below rose, shamrock, and thistle. R. REGENT OF THE UNITED KINGDOM. The Prince enthroned; Britannia and Equity in attendance. Size 1.9. E. F. » 5 »
- 7482 **Pewter. Sadler the aeronaut. 1811.** P. Wyon. JAMES SADLER, FIRST ENGLISH AERONAUT. Bust to left. R. Balloon ascent. Size 2. S. E. F. » 5 »
- 7483 **Æ. The Peace of 1814.** J. Barber and W. Wyon. GEORGIUS PRINCEPS WALLIE PATRIAM PRO PATRE REGENS MDCCXIII. Laureate bust of the Prince Regent to right, in high relief. R. SEIPSAM CONSTANTIA EUROPAM EXEMPLO. Victory with a laurel wreath for Britannia, who is supporting the drooping figure of Europa. Size 2.7. S. E. F. » 10 »
- 7484 **R. Waterloo. 1815.** W. Wyon. GEORG PRINZ REGENT. 1815. Laureate bust to right. R. HANNOVERSCHER TAPFERKEIT. WATERLOO JUN XVIII. Military trophy; branches of laurel. Size 1.35. Pierced. S. F. D. C. 1 » »
- 7485 **Æ. Death of the Princess Charlotte. 1817.** Webb and Mills. H. R. H. PRINCESS CHARLOTTE AUGUSTA. Bust three quarters to left. R. Britannia mourning. Ex.: WEEP BRITAIN, THOU HAST LOST THE EXPECTANCY AND ROSE OF THE FAIR STATE. Size 1.9. E. F. » 5 »
- 7486 **—** **Æ. CAROLETTA AUGUSTA.** Bust to right. R. Tomb. Size 2.1. S. E. F. » 5 »
- 7487 **Æ. Giesecke. 1817.** Mossop. C. L. GIESECKE EQV. AVRAT. MIN. PROF. S. HON. S. D. A. HIB. R. S. &c. Bust to right. R. HYEMES VII SUB ARCTO TOLERAVIT INGENIT NATURE PERCULSUS AMORET. MDCCXCVII. Scene in the Polar regions. Size 1.7. S. E. F. » 10 »
- 7488 **Æ. Mahratta War. 1818.** W. Wyon. MARQUIS OF HASTINGS K.G. GOV^r GEN^l OF INDIA. Bust to left. R. PINDAREE & MAHRATTA CONFEDERACY DEFEATED. 1818. Victory in a chariot drawn by lions. Size 1.55. E. F. » 5 »
- 7489 **Æ. Evesham. 1819.** Suffield. The ancient arch of the Abbey of Evesham and the Abbot's tower; the town of Evesham and the Avon in the distance. R. THIS MEDAL IS PRESENTED BY SIR CHARLES COCKERELL, BARONET, TO THE BURGESSES OF EVESHAM &c. Size 2.1. E. F. » 5 »
- 7490 **Æ. Death of George III. 1820.** C. H. Kuchler. Same obverse as no 7468. R. PATER PATRIÆ. Wreath and inscription. Size 1.9. F. D. C. » 5 »
- 7491 **—** **Æ. T. Wyon.** Bust to right. R. ENTER THOU INTO THE JOY OF THE LORD. Ascent into heaven. Gilt, glazed, and with loop and ring for suspension. Size 1.65. E. F. » 5 »
- 7492 **Æ. The House of Hanover. 1714-1820.** J. Parkes. SEculo FESTAS REFERENTIA LUCES. Busts of George I, George II, and George III conjoined to left. R. GEORGE I BORN 16 MAY 1660. ASCENDED THE THRONE 1 AUG 1714 &c. Size 2.15. S. E. F. » 10 »
- GEORGE IV
- 7493 **Æ. Accession. 1720.** GEORGIUS IV DEI GRATIA BRITANNIARVM REX. Laureate bust to left. R. Branches of oak entwined with the rose, shamrock, and thistle; below, the horse of Hanover. ACCESSIT XXIX IAN. MDCCCXX. Size 2.75. E. F. » 10 »
- 7494 **Æ. Webb.** Laureate bust to left. R. STAT REGE LEX STAT LEGE REX. Regalia. Size 2.15. E. F. » 5 »
- 7495 **Æ. The Thomason Metallic Vase.** BEGUN IN THE 54th YEAR OF KING GEORGE THE III AND COMPLETED IN THE FIRST YEAR OF KING GEORGE THE IV. The vase. R. THE THOMASON METALLIC VASE. 21 FEET IN CIRCUMFERENCE & 5 FEET 10 IN HEIGHT. The vase. Size 2.1. E. F. » 5 »
- 7496 **Æ. George IV. Coronation. 1821.** B. Pistrucci. Laureate bust of the King to left. R. PROPRIO JAM JURE ANIMO PATERNO. Coronation scene Size 1.35. The official medal. Brilliant. S. F. D. C. » 5 10 »
- 7497 **Æ. —** — — — — — S. E. F. » 7 6
- 7498 **Æ. —** — — — — — S. F. D. C. » 5 »
- 7499 **Æ. Gilt.** Laureate bust to left. R. GOD SAVE THE KING. Crown; branches of laurel and palm; rose, shamrock, and thistle; the horse of Hanover. CROWNED JULY XIX. MDCCCXXI. Size 2.7. E. F. » 7 6
- 7500 **Æ. Mills.** Bust to right. R. PRO REGE DIMICO. The King's champion. Size 2.15. S. E. F. » 5 »
- 7501 **Æ. Desbœufs.** Laureate bust to left. R. Female figure crowning the King. Size 2. S. E. F. » 5 »
- 7502 **Æ. T. and B. Wyon.** Laureate bust to right. R. MAGNUS SÆCLORUM NASCITUR ORDO. Britannia. Size 2. S. E. F. » 5 »
- 7503 **Æ. Bust to left, laureate.** R. GOD SAVE THE KING. MDCCCXXI. Crown within branches of laurel and palm. Size 2. E. F. » 3 »
- 7504 **Æ. T. J. Wells.** Laureate bust to right. R. GEORGE III CROWNED JULY 19. 1821. The King enthroned. Size 1.8. S. E. F. » 5 »
- 7505 **Æ. C. Voigt.** Laureate bust to right. R. FELICEM AUGUSTI ADVENTVM. The King on horseback preceded by female figure with cornucopia. Ex.: REGNUM HANNOVERAN CELEBRAT MDCCCXXI. Size 1.55. S. F. D. C. » 5 »
- 7506 **Æ. —** — — — — — S. E. F. » 10 »
- 7507 **Æ. Laureate bust to left.** R. Archbishops crowning the King. Size 1.9. E. F. » 10 »
- 7508 **Æ. —** — — — — — Gilt, glazed, and with loop and ring for suspension. E. F. » 5 »
- 7509 **Pewter. Death of Queen Caroline. 1821.** Bust to left. R. THOUGH DESTROY'D BY THE STORM, MAY HER SOUL REST IN PEACE. Falling figure of the Queen; lightning from clouds above. Size 1.6. E. F. » 2 »
- 7510 **R. George IV. Visit to Scotland. 1822.** Bain. Laureate bust to left. R. Scotia kneeling and tendering the crown to the King. Size 1.75. Pierced. S. V. F. » 10 »
- 7511 **Æ. —** — — — — — V. F. » 7 6

- 57512 *Æ.* — — — V. F. » 4 »
 57513 *Æ.* **George IV. 1823.** Laureate bust to right. *Æ.* REGI OPTIMO POTENTISSIMO. Victory amidst naval and military trophies, &c. Ex. : MDCCCXXIII. Size 2.25. S. E. F. » 10 »
 57514 *Æ.* **England's Antient Polity. 1823.** Inscription : I. THOSE PRINCIPLES OF TRUTH AND MORALITY ON WHICH POLITICAL LIBERTY AND SOCIAL ORDER DEPEND. II. A MILITIA OF ALL MEN CAPABLE OF ARMS BEARING. III. A WITTENAGEMOTE ANNUALLY ELECTED BY THE PEOPLE FOR ENACTING LAWS. *Æ.* IV. GRAND AND PETIT JURIES OF THE PEOPLE FAIRLY DRAWN FOR APPLYING THE LAWS. V. A MAGISTRACY ELECTED BY THE PEOPLE FOR DULY PERFORMING ALL EXECUTIVE DUTIES. MDCCCXXIII. Size 1.5. E. F. » 5 »
 57515 *Æ.* **George IV. 1824.** B. Pistrucci. Bust to left. Greek legend. *Æ.* Trident and dolphins. *ΑΝΚΑ.* Size 2.35. S. F. D. C. » 10 »
 57516 *Æ.* **Izaak Walton. Avern.** Half-length figure of the famous angler. MDCCCXXIV. *Æ.* PISCATORIBUS SACRUM. An angler standing by Walton's tomb. Size 1.35. E. F. » 5 »
 57517 *Æ.* Same obverse. *Æ.* Half-length figure of CHARLES COTTON, the poet. Size 1.35. E. F. » 5 »
 57518 *Æ.* **Earl of Eldon. 1827.** C. Voigt. JOHN EARL OF ELDON LORD HIGH CHANCELLOR OF GREAT BRITAIN. 1827. Bust to left. *Æ.* Inscription BORN 4 JUNE 1751 CALLED TO THE BAR 1776, &c. Size 1.85. E. F. » 5 »
 57519 *Æ.* **Duke of York. 1827.** B. Pistrucci. Bust to right. *Æ.* Inscription ADMIRABLE AND EXEMPLARY AS A SON, BROTHER, & SUBJECT, &c., &c. Size 2.4. E. F. » 3 »
 57520 *Æ.* Bust to right. *Æ.* IN MEMORY OF HIS OBSEQUIES AT WINDSOR JANUARY 20 1827. A soldier standing by the tomb. Size 1.8. E. F. » 3 »
 57521 *Æ.* **Repeal of the Test Act. 1828.** S. Clint. SACRAMENTAL TEST ABOLISHED. Figures of Liberty, Religion, and Britannia. *Æ.* Oak wreath. TRUTH. FREEDOM. PEACE. CHARITY. Size 2.4. S. V. F. » 5 »
 57522 *Æ.* **Richard Duppa. 1828.** W. Wyon. RICHARDVS DVPPA. L.L.B. Bust to left. *Æ.* Papal mitre, crozier, &c. Size 1.35. R. E. F. » 1 5 »
 57523 *Æ.* — — — S. E. F. » 7 »
 57524 *Æ.* **Canadian Frontier Dispute. 1829.** Bust of the arbitrator, William I, King of the Netherlands. *Æ.* Inscription within wreath — AB ANGLIS ET AMERICANIS SEPTENTRIONAL DE TERMINO MOTO ARBITER VOCATVS. 1829. Size 1.65. S. E. F. » 15 »
 57525 *Æ.* **Death of George IV. 1830.** E. Avern. Full-face bust. KING GEO IV. *Æ.* Death throwing down the regalia. Size 2. R. E. F. » 1 »
 57526 *Æ.* Bust to left. HIS MOST GRACIOUS MAJESTY GEORGE IV. *Æ.* View of Windsor Castle. Size 2. S. E. F. » 15 »

WILLIAM IV

- 57527 *Æ.* **Accession. 1830.** W. Wyon. GUILIELMO III D : G : BRITANNIAR : REGI F : D : Bust to right. *Æ.* Crown, trident, oak wreath. ADELAIDE REGINA CUDI JUSSIT. MDCCCXXX. Size 2.7. R. F. D. C. » 1 10 »
 57528 *Æ.* — — — V. F. » 1 1 »
 57529 *Æ.* Bust to left. *Æ.* THE THAMES & THE GANGES. Ex : PROCLAIMED JUNE 28 1830. Neptune. Size 1.7. E. F. » 3 »
 57530 *Pewter.* **Liverpool and Manchester Railway. 1830.** TO COMMEMORATE THE OPENING OF THE LIVERPOOL AND MANCHESTER RAILROAD. SEPT 15. 1830. View of the VIADUCT OVER THE SANKEY CANAL & VALLEY. *Æ.* View of the ENTRANCE TO THE LIVERPOOL STATION & TUNNELS. Size 1.9. E. F. » 5 »
 57531 *Æ.* **Royal Geographical Society. W. Wyon.** GVLIELMVS III D : G : BRITANNIARVM REX MDCCCXXX. FVNDATOR. Bust to right. *Æ.* OB TERRAS RECLUSAS. Minerva with chart and laurel-wreath; a globe behind. Size 2.15. S. F. D. C. » 7 6 »
 57532 *Æ.* **Coronation. 1831.** W. Wyon. WILLIAM THE FOURTH CROWNED SEP : 8 1831. Bust to right. *Æ.* ADELAIDE QUEEN CONSORT CROWNED SEP : 8 1831. Bust of Queen Adelaide to right. Size 1.3. E. F. » 5 »
 57533 *Æ.* **Death of William Roscoe. 1831.** S. Clint. Bust to left. *Æ.* Inscription — SELF TAUGHT AND SELF DIRECTED HE OBTAINED AS A POET & AN HISTORIAN, A CRITIC & A PHILANTHROPIST, AN IMPERISHABLE NAME. Size 1.8. S. E. F. » 15 »
 57534 *Æ.* — — — E. F. » 3 »
 57535 *Æ.* **The Reform Bill. 1832.** IN THE CHOICE OF REPRESENTATIVES ENGLAND EXPECTS EVERY ELECTOR WILL DO HIS DUTY. Britannia with scroll, crown, &c. *Æ.* BISHOPGATE WARD REFORM DINNER CELEBRATED SEPT^r 27. 1832. REFORM IN THE REPRESENTATION OF THE PEOPLE IN THE COMMONS HOUSE OF PARLIAMENT. 1832. Size 1.7. E. F. » 5 »
 57536 *Æ.* **Robert Owen. 1832.** W. Bain. Bust to right, surmounting a view of a cotton mill; radiate beams of TRUTH. *Æ.* THE KNOWLEDGE THAT THE CHARACTER OF MAN IS FORMED FOR AND NOT BY HIM, CAN ALONE

- PRODUCE UNIVERSAL CHARITY AND LOVE. Size 1.3. E. F. » 1 »
 57537 *Æ.* **Native Education Society. Bombay. 1833.** W. Wyon. MOUNTSTUART ELPHINSTONE FOUNDER. Bust to right. *Æ.* NATIVE EDUCATION SOCIETY. BOMBAY. Britannia and two Indian youths, a Hindoo and a Parsee. Size 1.5. E. F. » 5 »
 57538 *Æ.* **Royal Naval School. Camberwell. 1833.** W. Wyon. PALMAM QUI MERUIT FERAT. A classical male figure pouring the oil of instruction into an antique lamp held by a youth. *Æ.* Inscription within oak-wreath — ALUMN : OPT : MERIT : E : SCHOL : REG : NAV : HOCC : PRAEM : QUOTAN INSTITUT : IPSA DAT DABITQUE. Size 1.9. F. D. C. » 10 »
 57539 *Æ.* — — — F. D. C. » 3 »
 57540 *Æ.* **Duke of Wellington. 1834.** Bust to right. *Æ.* Inscription — HIS GRACE THE DUKE OF WELLINGTON CHANCELLOR OF THE UNIVERSITY OF OXFORD INSTALLED JUNE 10th 1834. Size 1.5. E. F. » 10 »
 57541 *Æ.* **Princess Victoria. 1837.** W. Wyon. Bust to left, floral wreath around the head; below, 1837. *Æ.* Wreath of lilies and roses enclosing inscription : HER ROYAL HIGHNESS THE PRINCESS VICTORIA. BORN XXIV MAY MDCCCXIX. Size 1.4. R. E. F. » 7 »
 57542 *Æ.* Obverse only. *Glazed and in case.* R. F. D. C. » 1 »

(To be continued.)

TRADE TOKENS IN THE SEVENTEENTH CENTURY

(Continued from col. 10836.)

OXFORDSHIRE

- 57543 **Adderbury.** (1). Tho Austin. 1669. $\frac{1}{4}$ d. V. F. » 2 »
 57544 — (2). Henry Hunt. 1656. $\frac{1}{4}$ d. V. F. » 2 »
 57545 **Banbury.** (12). William Mander. 1656. — F. » 1 »
 57546 — (15). Thomas Pym. 1664. — V. F. » 2 »
 57547 — (16). George Robins. 1669. $\frac{1}{2}$ d. F. » 2 »
 57548 — (21). Mathew Smith. 1669. — V. F. » 3 »
 57549 — — — F. » 1 »
 57550 — (23). Thomas Sutton. 1666. — V. F. » 2 »
 57551 — (25). Nathaniel Vivers. 1652. — V. F. » 3 »
 57552 — (32). Nathaniell Wheatly. 1664. $\frac{1}{4}$ d. V. F. » 2 »
 57553 **Bicester.** (39). Gabriell Burrowes. — V. F. » 2 »
 57554 **Burford.** (46). Town Token. 1669. — F. » 1 »
 57555 — (47). E.C. 1653. — V. F. » 2 »
 57556 — (54). Charles Yate. 1664. — E. F. » 4 »
 57557 **Chinnor.** (56). William Goldfinch. 1662. — F. » 1 »
 57558 **Chipping Norton.** (58). Joh Cornish. — F. » 1 »
 57559 — (59). Michael Cornish. — F. » 1 »
 57560 — (60). Joseph Davis. — V. F. » 2 »
 57561 — (61). William Diston. 1666. $\frac{1}{4}$ d. F. » 1 »
 57562 — (62). — — $\frac{1}{4}$ d. V. F. » 4 »
 57563 — (63). David Dix. 1664. $\frac{1}{4}$ d. E. F. » 5 »
 57564 — (64). Samvel Farmer. — $\frac{1}{4}$ d. F. » 1 »
 57565 — (65). Henry Tawler. 1669. $\frac{1}{2}$ d. V. F. » 3 »
 57566 — — — M. » 1 »
 57567 — (66). — — $\frac{1}{4}$ d. V. F. » 4 »
 57568 — (68). Richard Groves. 1659. — V. F. » 2 »
 57569 — (69). — 1663. — M. » 1 »
 57570 — (70). E.D.R. 1668 (*Heart-shaped*). $\frac{1}{2}$ d. F. » 7 »
 57571 — — — M. » 3 »
 57572 — (71). Edmond Rowbright. $\frac{1}{4}$ d. V. F. » 2 »
 57573 — — — E. F. » 4 »
 57574 — (72). Phillipp Wisdome. 1670. $\frac{1}{2}$ d. V. F. » 4 »
 57575 **Cornwell.** (72^a). John Brodway. 1669 (*Unpublished*). $\frac{1}{4}$ d. V. F. » 5 »
 57576 **Dulham.** (77). John Wells. — V. F. » 2 »
 57577 **Deddington.** (78). Samuel Belcher. 1668. $\frac{1}{2}$ d. V. F. » 2 »
 57578 — (79). John Elkington. 1667. — V. F. » 2 »
 57579 — — — M. » 1 »
 57580 — (80). Michael Elkington. 1668. — V. F. » 3 »
 57581 — (81). Ann Makepace. $\frac{1}{4}$ d. F. » 2 »
 57582 — (82). Thomas Nutt. 1653. — F. » 2 »
 57583 **Dorchester.** (84). William Brock. — E. F. » 3 »
 57584 — — — M. » 1 »
 57585 **Dunstew.** (85). Thomas Barrett. 1669. $\frac{1}{2}$ d. V. F. » 4 »
 57586 **Finstock** (88). Edward Gardner. 1666. $\frac{1}{4}$ d. V. F. » 3 »
 57587 **Henley o T.** (91). Town Token. $\frac{1}{4}$ d. V. F. » 3 »
 57588 — (92). — (pierced). $\frac{1}{4}$ d. V. F. » 2 »

589	—	(93). Will Atkins.	—	F.	»	2	6	57667	Stokenchurch.	(189). George Cubbidge.	1669.	d. V. F.	»	3	6
590	—	(94). George Damsell. '68.	—	E. F.	»	4	6	57668	Shipton.	(190). John Wells.	—	d. V. F.	»	3	6
591	—	(95). Richard Fowler.	—	E. F.	»	7	6	57669	Thame.	(192). William Adkens. 1669.	—	d. F.	»	2	6
592	—	(96). Ambros Freeman.	—	V. F.	»	2	»	57670	—	(193). Ruth Aeres.	—	d. F.	»	1	6
593	—	(99). Robert Rainsford.	—	F.	»	2	6	57671	—	(194). Dorothy Burgis. 1669.	—	d. V. F.	»	3	6
594	—	(100). William Robinson.	—	F.	»	2	6	57672	—	(195). John Burgis. 1669.	—	d. V. F.	»	2	»
595	—	1668.	—	d. V. F.	»	4	»	57673	—	(196). Will Cope.	—	V. F.	»	3	»
596	—	(101). Seth Smith.	—	d. V. F.	»	2	6	57674	—	(197). Robert Crewes. 1668.	—	F.	»	2	»
597	—	(103). Robert Sury.	—	V. F.	»	2	6	57675	—	(198). John Daniell. 1669.	—	V. F.	»	2	6
598	Hook Norton.	(104). Thomas Wickins.	—	V. F.	»	3	6	57676	—	(199). John Gurdon. 1657.	—	V. F.	»	2	»
599	—	(105). James Beale.	—	V. F.	»	2	6	57677	—	(200). John Harris.	—	F.	»	1	6
600	—	(106). James Beale. 1668.	—	$\frac{1}{2}$ d. V. F.	»	3	6	57678	—	(201). Richard Hearne. 1669.	—	V. F.	»	2	6
601	Nettlebed.	(107). Richard Parcks. 1666.	—	V. F.	»	3	6	57679	—	(202). Hugh Hester. 1657.	—	V. F.	»	2	»
602	—	(108). Davide Gasquon.	—	V. F.	»	3	6	57680	—	(204). Edward Leaver.	—	V. F.	»	4	»
603	North Leigh.	(109). Timothy Holding.	—	V. F.	»	4	6	57681	—	(205). Richard Rastell.	—	V. F.	»	2	6
604	—	1669.	—	V. F.	»	4	6	57682	—	(206). William Tripp.	—	V. F.	»	2	6
605	Oxford.	(110). William and Ann	—	E. F.	»	5	6	57683	—	(207). Mathew Waters.	—	V. F.	»	2	6
606	—	Mason.	—	E. F.	»	5	6	57684	—	(208). Isaac Weekes. 1667.	—	$\frac{1}{2}$ d. M.	»	1	»
607	—	— Similar but W. A in	—	E. F.	»	5	6	57685	Wardington.	(209). Richard Short.	—	V. F.	»	3	6
608	—	heart and M	—	E. F.	»	5	6	57686	—	(210). R. Short.	—	$\frac{1}{4}$ d. V. F.	»	2	6
609	—	above (<i>Unpub.</i>).	—	E. F.	»	5	6	57687	Watlington.	(211). John Cockee. 1664.	—	F.	»	2	»
610	—	(111). City Token. 1652.	—	$\frac{1}{4}$ d. V. F.	»	1	»	57688	—	(213). John Cocky. 1663.	—	F.	»	2	»
611	—	(112).	—	V. F.	»	1	6	57689	—	(214). Mary Greendown.	—	V. F.	»	2	6
612	—	(113). Edward Applebee.	—	E. F.	»	4	6	57690	—	1664.	—	V. F.	»	2	6
613	—	—	—	V. F.	»	2	6	57691	—	(215). Tho Greendown.	—	d. M.	»	1	»
614	—	(114). Tho Applebee.	—	V. F.	»	2	6	57692	—	1664.	—	d. E. F.	»	4	6
615	—	(115). William Applebee. 1666.	—	V. F.	»	2	»	57693	—	(217). Richard Haines.	—	V. F.	»	2	6
616	—	—	—	V. F.	»	2	»	57694	—	(218). Richard Harris.	—	V. F.	»	2	6
617	—	(117). John Barrett. 1666.	—	V. F.	»	2	6	57695	—	—	—	F.	»	1	»
618	—	(119). Michael Bird. 1668.	—	$\frac{1}{4}$ d. V. F.	»	3	6	57696	—	(219). Nicholas Langford.	—	d. F.	»	4	6
619	—	(120). George Bishop. 1668.	—	$\frac{1}{4}$ d. V. F.	»	3	6	57697	—	1670 (<i>Unpub.</i>).	—	d. V. F.	»	3	»
620	—	(121). George Bishop. 1657.	—	V. F.	»	3	»	57698	—	(220). Nicholas Lankford.	—	d. V. F.	»	3	»
621	—	(122). John Bishop. 1663.	—	F.	»	2	6	57699	Witney.	(221). Mary Nash. 1669.	—	d. V. F.	»	2	6
622	—	(124). Humphry Bodicott.	—	V. F.	»	1	»	57700	—	(222). Richard Seeley.	—	d. V. F.	»	2	»
623	—	—	—	E. F.	»	2	6	57701	—	(224). Richard Ashfield.	—	V. F.	»	3	»
624	—	(125). John Bowell. 1657.	—	V. F.	»	3	6	57702	—	(225). Thomas Brice.	—	$\frac{1}{4}$ d. V. F.	»	3	»
625	—	(126). Thomas Burnham.	—	V. F.	»	2	»	57703	—	(226). William Chamberlin.	—	F.	»	2	6
626	—	(128). Richard Carter.	—	E. F.	»	4	6	57704	—	1666.	—	F.	»	2	6
627	—	—	—	V. F.	»	2	»	57705	—	(227). Tho Collier.	—	$\frac{1}{4}$ d. F.	»	2	6
628	—	(129). Thomas Combes.	—	V. F.	»	1	6	57706	—	(229). Thomas Dutton.	—	V. F.	»	3	»
629	—	(130). Richard Cony. 1666.	—	$\frac{1}{2}$ d. V. F.	»	4	6	57707	—	(230). William Fitchett. 1671.	—	$\frac{1}{4}$ d. F.	»	2	6
630	—	(131). William Cornish.	—	$\frac{1}{4}$ d. V. F.	»	2	6	57708	—	1666.	—	d. V. F.	»	2	6
631	—	1658.	—	V. F.	»	2	6	57709	—	(231). John Gardiner. 1669.	—	d. V. F.	»	2	6
632	—	(133). Thomas Dennis. 1652.	—	V. F.	»	2	6	57710	—	(232). Leonard Goode.	—	$\frac{1}{4}$ d. V. F.	»	3	»
633	—	—	—	V. F.	»	2	»	57711	—	1657.	—	F.	»	2	»
634	—	(134). Richard Ely.	—	V. F.	»	2	»	57712	—	(233). Tho Gregory. 1664.	—	V. F.	»	2	»
635	—	(135). John Fox.	—	V. F.	»	2	»	57713	—	(234). William Hearn.	—	V. F.	»	2	»
636	—	(136). Rich Goode. 1670.	—	F.	»	2	»	57714	—	(236). Andrew Hollaway.	—	V. F.	»	1	6
637	—	(137). Anthony Hall.	—	V. F.	»	2	6	57715	—	1659.	—	V. F.	»	1	6
638	—	(139). Thomas Harrison.	—	F.	»	2	»	57716	—	(238). Jo Jorden.	—	F.	»	2	»
639	—	(140).	—	V. F.	»	4	6	57717	—	(240). John Palmer. 1656.	—	V. F.	»	2	6
640	—	(142). Olliffe Hind. 1657.	—	V. F.	»	2	6	57718	Woodstock.	(241). William and Mary	—	d. V. F.	»	2	»
641	—	(144). Lewis Hine. 1666.	—	V. F.	»	2	6	57719	—	Sanders.	—	d. V. F.	»	2	»
642	—	(145). Thomas Hunsdon.	—	E. F.	»	4	6	57720	—	(242). Paul Smith. 1656.	—	d. V. F.	»	2	»
643	—	1666.	—	V. F.	»	3	6	57721	Wootton.	(243). Thomas Ward. 1668.	—	d. V. F.	»	2	6
644	—	(146). Edward Hunt.	—	V. F.	»	3	6	57722	Oakham.	(244). Ralph Werge. 1653.	—	d. F.	»	1	6
645	—	(148). Seth Ireland.	—	V. F.	»	2	»	57723	Bridgenorth.	(245). Andrew White. 1667.	—	d. F.	»	2	6
646	—	(150). Lawrance King.	—	V. F.	»	2	6	57724	Madeley Mkt.	(247). John Young. 1655.	—	d. V. F.	»	2	6
647	—	(151). Joseph Knibb.	—	E. F.	»	3	6	57725	Shrewsbury.	(248). Alexander Johnsons.	—	V. F.	»	2	6
648	—	(152). Hugh Lambe. 1668.	—	$\frac{1}{4}$ d. V. F.	»	2	6	57726	—	1652.	—	V. F.	»	2	6
649	—	(155). Arther Madel. 1667.	—	V. F.	»	2	6	57727	Bath.	(249). T.P. 1653.	—	V. F.	»	2	6
650	—	(156). Will Morrell.	—	V. F.	»	2	6	57728	—	(251). Thomas Woodard.	—	F.	»	2	»
651	—	(158). Nich Arum. 1659.	—	V. F.	»	1	6	57729	—	(253). Edward Wallington.	—	V. F.	»	2	6
652	—	(159). Ann Peirson. 1669.	—	V. F.	»	2	6	57730	Bridgwater.	1669.	—	V. F.	»	4	9
653	—	(160). Richard Pont. 1668.	—	E. F.	»	4	6	57731	—	1663.	—	M.	»	1	»
654	—	(161). William Potter.	—	V. F.	»	2	»	57732	—	(86). Oven Roberts. 1666.	—	V. F.	»	4	6
655	—	(164). Samson Raulins.	—	V. F.	»	2	6	57733	—	—	—	V. F.	»	4	6
656	—	(165). Will Robinson. 1668.	—	E. F.	»	4	6	57734	—	—	—	V. F.	»	4	6
657	—	—	—	F.	»	2	»	57735	—	—	—	V. F.	»	4	6
658	—	(166). John Ryland. 1659.	—	V. F.	»	3	6	57736	—	—	—	V. F.	»	4	6
659	—	(167). Lawrence Short	—	V. F.	»	2	»	57737	—	—	—	V. F.	»	4	6
660	—	(168). John Souch. 1687.	—	V. F.	»	2	6	57738	—	—	—	V. F.	»	4	6
661	—	(168). John Shouch. 1687.	—	V. F.	»	2	»	57739	—	—	—	V. F.	»	4	6
662	—	(169). Richard Souch.	—	V. F.	»	2	»	57740	—	—	—	V. F.	»	4	6
663	—	(170). Edward Spencer.	—	V. F.	»	2	»	57741	—	—	—	V. F.	»	4	6
664	—	(171). Thomas Stevenson.	—	V. F.	»	3	»	57742	—	—	—	V. F.	»	4	6
665	—	1664.	—	V. F.	»	3	»	57743	—	—	—	V. F.	»	4	6
666	—	(172). John Fey.	—	V. F.	»	2	6	57744	—	—	—	V. F.	»	4	6
667	—	(173). John Tolvervey. 1660.	—	V. F.	»	2	6	57745	—	—	—	V. F.	»	4	6
668	—	(174). William Tonge. 1657.	—	V. F.	»	2	6	57746	—	—	—	V. F.	»	4	6
669	—	(175). William Tonge. 1661.	—	V. F.	»	2	6	57747	—	—	—	V. F.	»	4	6
670	—	(177). Will. Turner.	—	V. F.	»	2	6	57748	—	—	—	V. F.	»	4	6
671	—	(178). Ann Turton. 1657.	—	V. F.	»	2	6	57749	—	—	—	V. F.	»	4	6
672	—	(179). Rich Turton. 1668.	—	V. F.	»	2	6	57750	—	—	—	V. F.	»	4	6
673	—	(180). William Walker.	—	V. F.	»	2	»	57751	—	—	—	V. F.	»	4	6
674	—	(181). — 1668.	—	E. F.	»	7	6	57752	—	—	—	V. F.	»	4	6
675	—	(<i>Unpub.</i>).	—	E. F.	»	7	6	57753	—	—	—	V. F.	»	4	6
676	—	(183). Robert White. 1657.	—	V. F.	»	2	»	57754	—	—	—	V. F.	»	4	6
677	—	(188). Edmund Wriggysworth.	—	V. F.	»	2	»	57755	—	—	—	V. F.	»	4	6
678	—	1652.	—	V. F.	»	2	6	57756	—	—	—	V. F.	»	4	6

RUTLANDSHIRE

(8). Rich Mathew and John	—	d. V. F.	»	4	6
Potterill.	—	d. V. F.	»	4	6

SHROPSHIRE

(7). Town Token. 1665.	—	$\frac{1}{2}$ d. V. F.	»	4	6
(43). Lawrence Wellington.	—	V. F.	»	4	9

(84). Constantine Overton.	—	M.	»	1	»
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(86). Oven Roberts. 1666.	—	V. F.	»	4	6
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SOMERSETSHIRE

(6). City Token. 1670.	$\frac{1}{4}$ d.	V. F.	»	2	6
(15). Walter Chapman.	—	V. F.	»	2	»
(26). John Pearce. 1652.	$\frac{1}{4}$ d.	M.	»	2	»
(49). Town Token.	—	V. F.	»	3	6
—	—	F.	»	2	»
(50). —	—	V. F.	»	7	6
(55). William Crapp. 1670.	—	F.	»	2	»

57734	—	(58). William Goodridge. 1669.	—	F.	»	2	6
57735	—	(59). Robert Haviland.	—	F.	»	3	»
57736	—	(72). William Sealy. 1652.	—	V. F.	»	3	6
57737	Bruton.	(75). Town Token.	—	M.	»	2	»
57738	Freshford.	(125). John Curle. 1666.	—	V. F.	»	3	6
57739	Frome.	(127). Town Token. 1670.	—	V. F.	»	4	6
57740	—	—	—	M.	»	1	6
57741	—	(135). Robert Whitchurch. 1651.	—	V. F.	»	3	»
57742	Glastonbury.	(141). George Cary. '68.	—	F.	»	2	»
57743	Langport.	(175). Town Token. 1667.	—	F.	»	2	»
57744	Minehead.	(187). Town Token. 1668.	—	F.	»	3	»
57745	Shepton Mallet.	(211). Tho Parfit. 1652.	—	V. F.	»	3	»
57746	Taunton.	(227). Town Token. 1667.	—	F.	»	1	6
57747	—	(229). —	—	F.	»	1	6
57748	—	(230). —	—	V. F.	»	2	6
57749	—	(246). Abraham Crocker. 1666.	—	V. F.	»	4	6
57750	—	(251). Matthew Gaylard. 1666.	—	V. F.	»	2	6
57751	—	(256). Andrew Gregory. 1655.	—	F.	»	2	»
57752	—	(258). Martin Hosham. 1655.	—	F.	»	2	»
57753	Wells.	(300). City Token. 1657.	—	M.	»	1	6
57754	—	(301). — '69.	—	V. F.	»	2	»
57755	Yeovil.	(326). Town Token. 1668. $\frac{1}{3}$ d.	—	F.	»	1	6
57756	—	(327). — 1669.	—	F.	»	2	»
57757	—	(328). Christ Allembridge. 1656.	$\frac{1}{4}$ d.	V. F.	»	4	6

(To be continued.)

VARIA

* Par décret en date du 18 mai 1908, rendu sur le rapport du ministre de l'Instruction publique et des Beaux-Arts, M. Ernest Babelon, conservateur du département des médailles à la Bibliothèque Nationale, chargé d'un cours de numismatique et glyptique au Collège de France, est nommé professeur de la chaire de numismatique de l'antiquité et du moyen âge audit établissement.

* M. Babelon, conservateur du Cabinet des médailles, vient d'exposer, en deux vitrines de ce département de la Bibliothèque Nationale, une collection unique de monnaies des colonies françaises que vient d'offrir à l'État, après avoir passé une quarantaine d'années à la former, M. Zay, membre de la Société française de numismatique. Cette collection ne comprend pas moins de 500 pièces, rarissimes pour la plupart, de Louis XIV à nos jours.

D'autre part, le Cabinet des médailles vient d'entrer en possession d'une collection, précieuse entre toutes, de monnaies antiques et de médailles de la Renaissance italienne : la collection Armand-Valton. Riche de 15.000 monnaies grecques et romaines et de 2.000 chefs-d'œuvre, originaux ou moulages, des médailleurs italiens, cette collection fut commencée par Alfred Armand et continuée par Prosper Valton, son ami et collaborateur auquel il l'avait léguée et qui de son vivant avait manifesté l'intention de l'offrir à la Bibliothèque Nationale. Sa veuve, M^{me} Valton, réalise aujourd'hui ce généreux désir. Dans son ensemble, cette double collection contient des pièces extrêmement précieuses dont quelques-unes manquaient jusqu'ici à notre cabinet national. Cette collection sera exposée sous peu dans une des salles réservées de l'ancien « Cabinet du Roi ».

M^{me} Valton a donné, en outre, à la Bibliothèque de l'École des Beaux-Arts la collection de dessins de maîtres de toutes les écoles formée par son mari.

*
* *

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*
* *

Biographical Dictionary of Medallists, by L. Forrer; volume II, pages 157, 158, 159.

Note complémentaire pour l'article sur : J.-B. Frener de Lucerne. Pendant son séjour à Lucerne, 1850-1854, l'artiste exécuta en outre et publia un grand et beau médaillon du Conseiller fédéral *Henri Druey*, qui est signé, sous le portrait en profil de l'homme d'État vaudois : J.-B. Frener.

Les articles consacrés à J.-B. Frener dans la « Revue suisse de numismatique », par Mr. F. Haas, de Lucerne, II^e année, p. 326 et suivantes, III^e année, pages 23 à 28, ne font pas non plus mention du médaillon de Druey.

A. R.

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GREEK COINS.

(Continued from col. 10780.)

WEIGHT STANDARDS.

THE GOLD STANDARDS

Before the Macedonian gold standard was introduced in the reign of Alexander the Great, three gold standards influenced the coinage of Magna Graecia: the Persian, derived from the light Assyrio-Babylonian gold Mina, with staters of 130 grs., the Phocaean, derived from the heavy Assyrio-Babylonian gold Mina with staters of 260 grs., and the Aeginetic, derived from the heavy Assyrio-Babylonian standard through the Phoenician standard.

The Euboic or Persian standard.

The Persian daric seems to have been introduced into Greece about the time of Xerxes. Herodotus (IV, 166) speaks of Darius as issuing refined gold coins, and (VII, 28) he represents Pythius as confessing to Xerxes that he had "of gold four millions of Daric staters, all but seven thousand".

Thucydides (VIII, 28) says "while they delivered to Tissaphernes the town and all the captives both bond and free, for each one of whom they stipulated to receive from him a Daric stater".

Xenophon in "the Anabasis" often mentions these gold coins, and they are also mentioned by Demosthenes (XXIV, 129).

Aristophanes, in the play Ecclesiazusæ, 602, makes Blepyrus say "how then if any of us do not possess land, but silver and Darics?" Diodorus (XVII, 66,) says Alexander found at Susa nine thousand talents of gold in Darics. From such passages we see how well known these coins were in Greece and in Asia, but we do not gather from ancient literature that the Daric was ever used as a coin in Magna Graecia.

The weight of the Daric is 130 grains, and it formed the sixtieth part of the light Babylonian Mina of 7800 grains, i. e. 60 darics. We gather from Xenophon (Anab. 1.7.18) that 3000 darics were regarded as equal to ten talents, and from the number of silver coins then passing for a daric we learn that the ratio of silver to gold was as 13.3 : 1. Among the Greeks generally, before the time of Alexander, 130 grs. seems to have been the common weight of gold coins. Mr. Ridgeway questions whether this weight was really taken from the Daric and suggests that it was the old Greek Talent of Homeric days. The fact that it was the same as that of the Daric made the introduction of the higher units of the Mina and late Eastern Talent easy.

The ratio between silver and gold in the fifth and sixth centuries B.C. is said to have been generally as 15 : 1, but when gold became more plentiful, as in 440 B.C., it was as 14 : 1, and in Alexander's time it fell lower. The fact that at Syracuse in 405 B.C. we find the ratio was 15 : 1 is accounted for by the action of the tyrant Dionysius, and this ratio was only in force in his dominion. In Magna Graecia gold was not used for coinage until silver coins had been in circulation for more than a hundred years, and we note that the gold staters of Tarentum were not of the weight of the Daric, 130 grs., but of the weight of the old Mycenaean rings 135 grs.

In Magna Graecia the only cities which issued a gold coinage were Tarentum and Heraclea, of which one gold coin is preserved.

The weights of the silver coinage of Magna Graecia were adopted from the merchants of Corinth, the mother-city of the commerce of South Italy.

The Corinthians had adopted 130 grs. as the unit of weight in measuring the precious metals, and it was through their merchants that the Persian standard was introduced to S. Italy. The commerce between Corinth and Tarentum was considerable, but some merchants traded between Miletus and Sybaris, and between Samos and other Italian ports, sailing direct round the south of Greece, and not using the isthmus of Corinth.

Dr B. V. Head says: "The extension of the Corinthian standard and system of division by three and six to the Achaean quasi-federal currency of S. Italy can be most satisfactorily proved not only by the weights themselves of the coins of Croton, Sybaris, Metapontum, &c., but by their flat fabric, incuse reverse type, and by the fact that they are frequently restruck on Corinthian coins of the most archaic type." It is interesting to note that the people who

brought the darics to Corinth, the Euboeans, were also the earliest colonists from Greece to settle in S. Italy.

The Chalcidians from Euboea settled at Cumæ, Rhegium, and Zancle some considerable time before the Achaeans crossed to Italy. The weight-standard introduced by the Euboeans was however not the Euboic but the Aeginetic; that standard did not last long, and was succeeded by the Euboic-Attic.

The Euboeans traded with Samos, and probably received from that island the gold standard we call the Persian, with its daric of 130 grs. Corinth and Euboea were closely connected by trade, and through Corinth the Euboic standard came to Tarentum, but not the Corinthian manner of subdividing the coins.

The Tarentines preferred the Athenian divisions into drachms and didrachms, the Achaean cities followed Corinth and divided into drachms and tridrachms.

Two suggestions have been made in regard to the origin of the Euboic system. The older idea was that it is an adaptation of the light Assyrio-Babylonian gold standard, with its shekel or stater of about 130 grs., made by the Euboeans of Chalcis by transferring the eastern gold system to their silver coinage and raising it slightly to 135 grs. But Mr. G. F. Hill in his "Handbook of Greek and Roman Coins", p. 36, says "Lehmann's suggestion (Hermes 1892, p. 549) is again more plausible. He supposes that Chalcis the copper city, where this standard probably originated, commanded the market in copper, and was able to put an unusually high price on that metal.... If we suppose the people of Chalcis raised the price of copper one fifth, the relation of silver to copper would now be 96 : 1. In the Euboic-Attic system the chalchus was $\frac{1}{96}$ of the stater — one stater of silver was worth ninety-six of copper." It is interesting to note that this system outlasted all the others, for it was that chosen by Alexander the Great for his currency.

The Tarentine and the Cumaean standards were Euboic-Attic, but the Achaean was Euboic-Corinthian. The didrachms of Tarentum, weighing 132 grs., were of this standard; those of Cumæ are very rare, they may be seen at Paris and Naples, weighing nearly 130 grs. These gave place to the Phocaean staters through the influence of the Velian merchants. At Rhegium, instead of didrachms, we find tetradrachms of this standard weighing from 261 to 267 grs., and drachms of 65 grains.

Table of Weights of the Sicilian Euboic-Attic Standard.

Hemiobolon	.364 grammes	=	5.55 grains
Obol	.73	=	11.26
Trihemiobolon	1.09	=	16.82
Diobolon	1.45	=	22.38
Triobolon	2.075	=	31.99
Drachm	4.366	=	67.28
Octobolon	5.33	=	82.56
Didrachm	8.7	=	124.88
Tetradrachm	17.4	=	249.6

TABLE OF COINS BELONGING TO THE DARIC STANDARD.

The Euboic-Corinthian or Achaean at the rate of 15 : 1.

160 Obols or Twelfths weighing	12.1	} 1950 g. \mathcal{R} . = 130 g. \mathcal{A} .
90 Diobols or Sixths	21.7	
46 Drachms or Thirds	42	
15 $\frac{1}{2}$ Tridrachms or Staters	126	

The Euboic-Attic at the rate of 15 : 1.

30 Drachms weighing	65 grs.	} 1950 g. \mathcal{R} . = 130 g. \mathcal{A} .
15 Didrachms	130	
7 $\frac{1}{2}$ Tetradrachms	264	
or 7 Tetradrachms	278	

The Reduced Attic at the rate of 15 : 1.

31 Drachms weighing	63 grs.	} 1950 g. \mathcal{R} . = 130 g. \mathcal{A} .
15 $\frac{1}{2}$ Didrachms weighing	126	

Note the difference between the manner of subdividing the amount of silver equivalent to the gold unit, the Euboeans making 15 didrachms and the Aeginetans ten didrachms.

The Euboic-Corinthian or Achaean at the rate of 13.3 : 1.

150 Obols, or Twelfths weighing 11 grains	} = 1729 grs. \mathcal{R} . = 130 g. \mathcal{A} .
32 Diobols, or Sixths — 21	
41 Drachms, or Thirds — 42	
13 $\frac{2}{3}$ Tridrachms, or Staters — 126	

The Euboic-Attic at the same rate.

26 Drachms weighing 65 grains and a fraction	} 1729 grs. \mathcal{R} . = 130 g. \mathcal{A} .
13 Didrachms — 132 — and a fraction	
6 $\frac{1}{2}$ Tetradrachms — 264 — and a fraction	

The Reduced-Attic at the same rate.

27 $\frac{1}{2}$ Drachms weighing 63 grains	} 1729 grs. \mathcal{R} . = 130 gr. \mathcal{A} .
13 $\frac{1}{2}$ Didrachms weighing 126 —	

It is difficult to see any regular progression in the subdivision of the weights of the obols and diobols, and it looks as if the Achaean system had become so popular that the weights of the Sixths or Diobols were accepted for the other two systems. The weights of the obols are very often 12 grains.

List of the cities which used the Euboic-Corinthian or Achaean system consisting of Tridrachms and Drachms :

Metapontum.
Siris and Pyxus.
Sybaris.
Laüs.
Poseidonia.
Croton.
Caulonia.
Pandusia.
Terina.

REDUCED ATTIC STANDARD.

Connected with the Persian Daric Standard we have a series of coins which have been classed by English numismatists as belonging to the Reduced Attic Standard.

This was adopted by the Athenian colonies at Thurium and Heraclea, and by the Velians, whose friendly intercourse with Athens has been noted in the chapter on their city.

The reduction was nine grains, that is, the Athenian didrachm of 135 grs. was reduced to 126 grs., perhaps to facilitate intercourse with the Achaean cities, whose didrachms were of that weight. But the Heracleans did not depart from the Athenian manner of dividing the didrachm into two drachms and their coinage is thus shewn to belong to the Attic and not the Achaean standard, although their stater weighed the same as the Achaean.

II. THE PHOCAEAN STANDARD.

Phocaea, on the north-west of Lydia, about 60 miles north of Ephesus, at a very early period based its coinage on the sixtieth part of the Heavy Assyrian Mina ($15,600 \div 60 = 260$ grains \mathcal{A}). The ratio between silver and gold there was also as 13.3 : 1.

In the chapter on the coins of Velia we see how the colonists from Phocaea brought with them to S. Italy the standard with which they were familiar in their old Asiatic home. From Velia this Eastern standard spread to Cumæ, Naples, and Poseidonia.

In 545 B.C. the drachms of Phocaea weighed 58.5 grs., and we find drachms of Velia of about that weight, and some of 60 grs.

The didrachms vary from 115 to 123 grs. Those weighing 115 would correspond in proportion to the weight of the old Phocæan tetradrachms of 230 grs., fifteen of which would weigh 3458 grs. at the ratio 13.3 : 1, $260 \mathcal{A} \times 13.3 = 3458 \mathcal{R}$.

It appears from the coins that the Phocæan colonists did not long continue to use the weights they brought from Asia Minor, for they increased the weight of the drachms from 58.5 to 59 grs., thus making their didrachms of 118 grs.

If the ratio of silver to gold was 13.3 : 1.

60 Drachms weighing 58 grs.	} = 3458 g. \mathcal{R} . = 260 g. \mathcal{A} .
30 Didrachms — 115	
15 Tetradrachms — 230	

At this rate the didrachms of 118 grs. would give 58 $\frac{1}{2}$ drachms weighing 59 grs.

29 $\frac{1}{4}$ Didrachms weighing 118 grs., but this is not a likely arrangement.

If the ratio was as 14 : 1 we should get :

59 Drachms weighing 58.6 grs.

29 Didrachms — 117.7 grs.

It looks as if the increase of weight was owing to the change of ratio from 13.3 : 1 to 14 : 1.

At Neapolis the ratio was evidently 13.3 : 1 as the didrachms there weighed 115 grs.

AEGINETAN STANDARD.

It is very difficult for those who have not studied this subject as experts to judge between the various suggestions which have been made concerning the origin of this standard.

Dr B. V. Head looks upon it as a lowering of the Phoenician standard, Mr. Flinders Petrie as of Egyptian origin, Dr Hultsch as an independent standard, Brandis as a Babylonian silver standard raised from 172.5 to 196 grs.

It seems difficult to believe in the Egyptian influence, because the merchants who connected Egypt with Aegina were Phoenicians.

The difficulty in the way of our at once accepting the theory of Dr Hultsch is the fact that silver was to gold in Asia as 13.3 : 1 and in Greece as 15 : 1, for gold was more scarce in Greece than in Asia. Herodotus I, 62, shews how they had to send to Asia for gold when much was wanted.

The old Homeric talent of 130-135 grs. was most probably still in the year 700 B.C. the Greek unit for weighing gold ; if so, with silver at the ratio of 15 : 1 we should find that the weight of a silver coin, issued as one-tenth of the talent, would be just about the weight of many existing Aeginetic didrachms.

$$135 \times 15 = 2025 \text{ grs. } \mathcal{R}.$$

$$2025 \div 10 = 202.5 \text{ grs. } \mathcal{R}.$$

But many more of the coins in good condition weigh only 195 or 194 grs., and this weight can be similarly explained,

$$130 \times 15 = 1950 \text{ grs. } \mathcal{R}.$$

$$1950 \div 10 = 195 \text{ grs. } \mathcal{R}.$$

From this Mr. Ridgeway concludes that the mint-masters of Aegina did not borrow their standard of weight for their new silver coinage from the Phoenicians, but made a silver standard in harmony with the Homeric talent.

If we make tables of the Aeginetan standard on the basis of 230 grs. \mathcal{A} we cannot get 15 didrachms.

$$230 \text{ grs. } \mathcal{A} \times 15 = 3450 \text{ grs. } \mathcal{R}.$$

$$\begin{array}{rcl} 35 \text{ Drachms weighing } 97 \text{ grs.} & & \\ 17 \text{ Didrachms } & \text{---} & 195 \text{ grs.} \end{array} \quad \left. \vphantom{\begin{array}{rcl} 35 \text{ Drachms weighing } 97 \text{ grs.} \\ 17 \text{ Didrachms } & \text{---} & 195 \text{ grs.} \end{array}} \right\} = 3450 \text{ grs.}$$

$$\text{or } 220 \mathcal{A} \times 14 = 3320 \text{ grs. } \mathcal{R}.$$

$$\begin{array}{rcl} 35 \text{ Drachms weighing } 93 & & \\ 17 \text{ Didrachms } & \text{---} & 187 \end{array} \quad \left. \vphantom{\begin{array}{rcl} 35 \text{ Drachms weighing } 93 \\ 17 \text{ Didrachms } & \text{---} & 187 \end{array}} \right\} = 3220 \text{ grs. } \mathcal{R}.$$

This ratio 14 : 1 was prevalent in 438 B.C. when the famous statue of Athena was made at Athens (M. Foucart, *Bullet. de Corresp. Hellen.*, 1889, p. 171).

$$\text{or } 230 \times 13.3 = 3059 \text{ grs. } \mathcal{R}.$$

$$\begin{array}{rcl} 34 \text{ Drachms weighing } 90 & & \\ 17 \text{ Didrachms } & \text{---} & 130 \end{array} \quad \left. \vphantom{\begin{array}{rcl} 34 \text{ Drachms weighing } 90 \\ 17 \text{ Didrachms } & \text{---} & 130 \end{array}} \right\} = 3059 \text{ grs. } \mathcal{R}.$$

The Phoenician standard is sometimes given as having a stater of 230 grs., as in Dr B. V. Head's *Hist. Num.*

Talent of 690.000 grs. = 3000 staters.

Mina of 11.500 grs. = 50 staters of 230 grs. each.

Dr Head says on p. xxxvii :

"Nevertheless, as is continually the case where there is no state authority to regulate the standard, the weights, which the Phoenicians had introduced into the Peloponnesus, suffered in the course of time a gradual reduction, if this inference may be drawn from the weight of the staters of Aegina, which are the earliest of all European coins."

The *Parian Chronicle* says of Pheidon $\Phi\epsilon\iota\delta\omega\nu \delta' \text{ Ἀργεῖος ἐδίδμευσε τὰ μέτρα... καὶ ἀνεσκεύασε, καὶ νόμισμα ἀργυρεὺν ἐν Ἀίγιᾳ ἐποίησεν.}$

Pheidon of Argos published the standard and lowered or remade it and made silver money in Aegina.

The didrachm of Aegina in the Bib. Nat. at Paris weighing 207 grs. is not silver but electrum, and so cannot be brought into comparison with those weighing 202 grs. more or less.

That the Greeks had already long before 700 B.C. a gold unit of 135 grs. we know from the rings of Mycenae; it may be that some Egyptian influence can be traced in the Mycenaean remains, but that is not the same as an Egyptian influence on the mint of Pheidon.

If the Homeric talent was of Egyptian origin it does not follow that the Greeks adopted a scientific system related to the later Eastern systems. The weighing of gold in that early period was probably by seeds.

Although the earliest Greek Colonists in Italy were Chalcidians from Euboea they brought with them men from other cities, and this influence was strong enough to cause the Aeginetic system of weights to be preferred by the colonists. It is probable that the money issued by the Chalcidian colonists was adapted to an easy interchange of coins belonging to either the Euboic or the Aeginetic standards. Some of the coins of Naxos, Zancle, Himera, and Rhegium, usually called Aeginetic, are regarded by Dr Imhoof-Blumer as thirds and eightieths of the Euboic-Attic tetradrachm, and Mr. G. F. Hill says on p. 36 of his *Handbook of Greek and Roman Coins* "this seems on the whole most probable", and "it is still noteworthy that these curious denominations must have been chosen because they fitted in with the Aeginetic standard".

Mr A. J. Evans notes (*Num. Chron.*, 1898, p. 321) that the coins weighing 0.90 gramme (i. e. 14 grs.) struck at those cities have no obvious relation to any but the Aeginetic system, of which they are obols; on the other hand what appear to be Euboic-Attic obols were commonly struck at Zancle and Naxos. In any case, therefore the system was a dual one".

MOHURS.

A comparison of the gold Mohurs of India with the Darics of Persia is interesting. The Mohur is a gold rupee = 15 silver rupees thus representing the same ratio we find in ancient Greece.

But the Mohur is not a legal tender, its value is not fixed. In India as in ancient Greece gold is used much for ornaments. Any one can take gold to the mint and have it made into coins on payment of a small charge, and this is done because it is convenient to have its weight and fineness certified in this manner, thus saving each one the trouble of weighing and assaying for himself. The Mohur passes from one man to another as a commodity and is bought and sold on the basis of the current market price of gold.

A DOUBLE STANDARD.

In France and the United States of America a debtor has the right to discharge his debt in either gold or silver, at a ratio fixed by the state.

But as neither of these countries will give silver coin weight for weight in exchange for silver bullion while they do give gold coin for standard gold bullion, gold is the real standard by which all values are measured. The mere possession of a double standard is not the same thing as Bimetallism. That only exists where the mint is open to coin either the gold or silver brought to it.

MACEDONIAN GOLD STANDARD.

Dr B. V. Head on p. 196 of the *Historia Numorum* says:

"It would appear that the principle of bimetallism lay at the root of Philip's monetary reforms, for, while issuing his gold money on the Daric standard, he adopted for his silver the Phoenician weight (or 15 stater-standard), 15 staters or 30 drachms corresponding in value, at the then market price of gold (1 : 12½), to one gold stater. This standard was probably selected with the object of keeping up the price of gold as compared with that of silver, the round numbers thus obtained facilitating such a result. But the immense influx of gold from the newly opened mines soon proved the futility of the plan. Gold began to fall in value, and Alexander on his accession found himself compelled to return to a monometallic currency, issuing both his gold and his silver according to one and the same standard, gold being again simply regarded as bullion, and no attempt being made to fix definitely the number of silver drachms for which a gold stater should be legally exchangeable (Droysen, *Geschichte des Hellenismus*, I, 155)."

Thus the citizens coining money were at liberty to choose what rate of exchange for silver and gold appeared to them desirable, instead of having, as under Philip, that ratio fixed.

The tetradrachms of Alexander weighed about 266 grs. but were gradually reduced to 260 grs., the drachms weighed about 66.5 grs.

At the rate of 12 : 1 six tetradrachms weighing 266 grs. would = the aureus. Twenty-four drachms weighing about 66 grs. would have thus passed for the aureus.

In Dr Head's *Hist. Num.*, we find the expression "staters of Italic weight" used, on p. 87, of the coins of Locri Epiz., issued circ. B.C. 332-326, and in p. LIII of the introduction we find "all the other Locrian coins follow the Italic standard".

The series of coins referred to in these passages are didrachms weighing 120 grs. and drachms of 60 grains. At that date it seems probable that the Macedonian gold standard was that adopted in the mints, and we get the following table by taking the rate of exchange at 10 : 1.

22 Drachms of 60 grs. = 1330 grs. \mathcal{R} . = 133 \mathcal{A} .
 11 Didrachms of 120 grs. = 1330 grs. \mathcal{R} . = 133 \mathcal{A} .
 at the rate of 12 : 1.
 26 $\frac{1}{2}$ Drachms of 60 grs. = 1596 grs. \mathcal{R} . = 133 grs. \mathcal{A} .
 13 $\frac{1}{4}$ Didrachms 120 grs. = 1596 grs. \mathcal{R} . = 133 grs. \mathcal{A} .

There does not seem to have been a standard of silver currency which we can call Italic.

345 to 317 B.C. Macedonian Gold Standard 133 grs.

Number of coins	weight grs.	weight	weight
	at rate 12 : 1	at rate of 10 : 1	at rate of 9 : 1
150	10.5	9	8
100	16	13.3	12
70	22.8	19	17.1
60	26.5	22.2	20
50	32	26.6	24
40	40	33	30
30	53	44	40
24	66	55	50
20	80	66	60
16	100	83	75
15	106.4	89	80
14	114	95	85.5
13 $\frac{1}{2}$	118	99	89
13	122	102	92
12	133	111	99
11	145	121	109
10	159.6	133	119.7
8	199	166	149
6	266	221	199
one gold coin =	1596 grs. \mathcal{R} .	1330 grs. \mathcal{R} .	1197 g. \mathcal{R} .

THE SICILIAN GOLD STANDARD.

Dr B. V. Head in the *Hist. Num.*, p. 153, says that gold was first coined in Sicily between 418 and 405 B.C., but Th. Reinach dates the introduction of a gold coinage between 440 and 420 B.C.

The gold coins of Tarentum were introduced to S. Italy later, about 400 B.C.

The first gold coins of Syracuse and Gela appear to have been issued at a ratio of 15 : 1.

This early Sicilian gold coinage did not affect the mints of S. Italy, and it was not until the time of Agathocles, 317 to 289 B.C. that Italy was affected by Sicilian gold. His gold staters weighed 90 grains.

The ratio of 12 : 1 appears to have prevailed after 411 B.C. but in the third century B.C. it had fallen to 10 : 1. So eight didrachms of 113 grs. would be equal to Agathocles' gold piece and the drachms would be 56.5 grains in weight.

Sicilian Gold Standard 90 grs. to Aureus.

Number of coins	rate 12 : 1	rate 10 : 1
100	10.5 grs.	9 grs.
90	12	10
80	13	11
50	21	18
44	24	20
40	27	22
30	36	30
20	54	45
18	60	50
16	67	56
14	76.5	64
9	120	100
8	135	112
7½	144	120
7	155	128
Aureus =	1080 grs. \mathcal{R} .	900 grs. \mathcal{R} .

THE ROMAN GOLD STANDARD.

Gold was kept in the Public Treasury at Rome in the form of lingots of gold, and was first coined into money during the first Punic war, when the pressing needs of the state caused the Romans to fall back upon their reserve of gold treasure.

The relative value of silver to gold was then as 11 : 1.

The gold pieces of 217 B.C. belong to the Romano-Campanian series, and were issued according to the Lex Flaminia by the generals opposing Hannibal in Campania.

Pliny (*N. H.* XXXIII, ciii) says: "Aureus nummus post annum LXII quam argenteus, ita at scrupulum valeret sestertiis vicenis, quod efficit in libras ratione sestertiorum, qui tunc grant, sestertios DCCCC."

The nummus of gold was coined sixty-two years after that of silver, so as to make a scrupule equal to twenty sestertii.

These gold coins were issued in Capua.

Some bear the head of Janus on Obv., and the sacrifice of a pig on the \mathcal{R} . Others which bear marks of value, show a head of Mars on the Obv., and an eagle on a fulmen on the \mathcal{R} . Those bearing VX weigh 3.40 gram. = 52?

Those bearing XXXX weigh 1.26 gram. = 35.

Those bearing XX weigh 1.13 gr. = 17.44 grs.

The eagle type used in the mint of Capua was probably copied from a Tarentine type.

The influence of the gold coinage of Rome upon the Greek cities of S. Italy could not have commenced until about the year 205 B.C.

The Aureus of 106 grains at the ratio 11 : 1 = 1166 grs. \mathcal{R} .

The weights of the Didrachms vary from 112 to 106.

Eleven Didrachms weighing 106 grs. = an Aureus.

Ten Didrachms weighing 112 and a drachm = an Aureus.

Roman gold weight 106 grs. used from 268 B.C.

Weight	Weight	Weight grs.
rate 11 : 1	rate 10 : 1	to 9¼ : 1
100 pieces 11.17	10.6	9.80
90 12.9	11.7	10.6
80 14.5	13.25	11.92
60 19.4	17.6	15.9
50 23.2	21.2	19.08
30 39	35.3	31.8
20 58.5	53	47.7
11 97	88.3	79.5
12 106	96.36	86.72
10 117	106	95.4
9 134	121.70	106
1170 grs.	1060 grs. \mathcal{R} .	950 grs.

This standard influenced Velia, Croton, Neapolis.

For further information we may read the article on the weights of coins in "Klio, Beiträge zur alten Geschichte (Sechster Band. Leipzig, 1906), by K. Regling. It consists of 34 pages entitled

Zum älteren Römischen und Italischen Münzwesen. The average and the maximum weights of the staters of each city are given. We must beware of taking an average of the weights of the coins issued under different standards at different ratios. Such a list can only be used with caution.

Another useful work containing valuable information is the *Handbook of Greek and Roman Coins*, by G. F. Hill (Macmillan & Co., 1899).

(To be continued.)

RELIGIOUS CHARACTER OF ANCIENT COINS

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The order of President Roosevelt to omit the familiar inscription, "In God we trust," from the new \$ 10 gold pieces, has awakened all manner of criticism, and the tremendous outcry of individuals and the condemnatory resolutions of churches and conferences recall a similar hostile attitude that developed in England some years ago. Many Christian and religious types had been introduced on the coins of Europe since the days of Constantine the Great, and Richard II placed the inscription: "Dei Gratia" on the English coinage, but when it was omitted from the silver florin of 1848-9, and a new type substituted, there was a storm of opposition that resounded throughout all England—and doubtless the transgressor often regretted his act of indiscretion, for the godless florin was of short duration. President Roosevelt has never been charged with irreligious motives in ordering the religious inscription to be omitted from the new coin, and yet many of his greatest admirers have regretted what they regard as a hasty and ill-advised action, and feel that for the sake of the universal religious sentiment of the people, it would have been policy, at least, not to have removed the ancient landmark. Whilst the "Dei Gratia" was restored, it is not unlikely that "In God we trust" will find a place again on the \$ 10 gold piece long before the die is worn out. As far as I am personally concerned my faith is not disturbed, for the truth expressed in that inscription is just as real to me, whether stamped upon our coins or not, but so far as the people are concerned, I hope that



Coin with Mars Victor.

they will not be denied any of the blessings that such a national religious faith expressed on our coins may bring to them and to their children, and I am sure that our foremost American, and most conscientious President, would deprive no one of such a heritage.

In view of the wide discussion and the general interest shown, it may be profitable and interesting to the readers of the NUMISMATIC CIRCULAR to give a brief survey of certain features of the religious character of the coins of the ancient Greeks and Romans, from the early history of coinage in the VIIth century B.C., through a period of one thousand years.

The science of numismatics abundantly shows that man is a religious being, for the coins of Greece and Rome prove that their religion was as inseparable from their money as from their daily life, for all their best works in art and literature were consecrated to the gods whom they revered.

*

The presence of the images of the divinities of Greece on their national coinage is an important contemporary witness to the universal and deeply religious character of the ancient Greeks. They were intensely religious as they were intellectual, and their belief in the gods as the source of all blessings was so profound and practical that their gratitude was expressed in their frequent offerings and prayers.



Head of Arethusa, goddess of ancient Syracuse.

Hence the presence of a religious inscription on a coin is no modern innovation, and without historical precedents, but from an early date, through centuries, the Greeks stamped the familiar representations of their deities upon their coinage. Nor was it strange that a religious people should have associated their religion with their money, for their purpose was to keep before the people the actual gods whom they held to be the founders, saviours, preservers, and patrons of their cities and the inspirers of their best works, as shown by the coins of Thasos.



Tetradrachm of Thasos,
with the inscription : **ΗΡΑΚΛΕΟΥΣ ΣΩΤΗΡΟΣ ΘΑΣΙΩΝ**
(Heracles Saviour or Preserver of the Thasians).

It is generally believed that the earliest coins were struck within the sacred precincts of the temple, and this view is in harmony with the early representative character of money, and also the fact that in early and insecure times the temples were the safe and inviolate places for the rich treasures stored therein. When the transition came to convert the bars and wedges of electrum, gold and silver into coins it was natural that the mint should have been established in the same place, under the direction of the priests and representatives of the state and the supervision of the gods, whose images the coins bore, as a guarantee for their genuine character. In fact, the very word money is derived from the temple of Juno Moneta, in Rome,



Tetradrachm of Lysimachus, king of Thrace.
(Coin with portrait of Alexander the Great.)

for within its precincts the public mint was established, and it is but natural to suppose that the Romans adopted this idea also from the Greeks.

Just as the history of the Greeks and Romans is inseparably connected with their religion, in like manner was their money iden-

tified with their religion, bearing the images and superscriptions of their gods and goddesses. The effigies or symbols of these were stamped upon the gold, silver, and bronze coins, so that their vast pantheon is represented in a variety of religious types on the money that circulated for domestic and national use, containing the familiar images of Zeus, Saturn, Neptune, Mars, Mercury, Apollo, Hercules, Vulcan, Juno, Venus, Diana, Cybele, Athene, Arethusa, Astarte, Persephone, Apis, Anubis, &c.

These images of their deities served as guardians of the genuine character of this all-important medium of exchange, and appeared as a guarantee that the money was of the required weight and purity, for Bryan's monetary heresy of recent times had not led their people to believe, even during a political campaign, that 50 cents worth of silver was equal to 100 of gold.



Tetradrachm of Athens.

The coins were generally stamped with the image of the local guardian deity, or else with the recognized symbol of that deity, just as the coins of Athens bore the effigy of Pallas and the owl, the symbol of that goddess. Thus, on a coin of Claudius and Agrippina, we have preserved one of the very best extant copies of the famous and much venerated image of "Diana of the Ephesians," whose zealous followers opposed the work of the Apostle Paul in their city. As that same image appears on a coin of Philip, the Arab, we may conclude that the worship of the many-breasted Asiatic nature goddess prevailed in Ephesus at least two centuries later.



Diana of the Ephesians.

So scrupulously guarded was the religious character of the coinage of the Greeks in placing the images of their deities upon their money that it was not until after the death of Alexander the Great that the effigy of a human being received this distinction. Nor did Alexander himself, with all his overreaching worldwide ambition, presume to usurp the place reserved for the gods by placing his own image there, for though he was a supplanter of kings and the rulers of earth, he did not attempt to supplant deities. He did dare to discard from the face of his coins the well-known effigies of the hereditary gods Ares and Apollo, and substituted those of Pallas, Herakles, and the Zeus of Olympia, but he refrained from introducing his own. It was not until after he had completed his brilliant earthly career and passed from the eyes of men that his apotheosis took place, and when dazzled by his seeming superhuman achievements the people assigned him a place among the gods, it was only a logical sequence that Lysimachus and Ptolemy gave him the supreme and divine distinction by placing his somewhat idealized portrait upon their coins, although Pallas was retained on the reverse of the former and Zeus was enthroned on the reverse of the latter, so that the gods still retained their ancient seats upon the money.

Whilst the apotheosis, or elevation of Alexander the Great to a place, hitherto reserved for deities, was an innovation in history, yet the process was a gradual one achieved through years of brilliant

conquests that seemed to justify his bold claim to be the son of Zeus Ammon, and this made his ascendancy to a place among the gods quite natural; hence the people found no fault when they saw his portrait on the tetradrachm substituted for the long familiar Libyan god.

From this period begins a long and interesting portrait gallery of many of the rulers of the Greek world, whose images occupy the obverse of the coins, whilst the reverse is generally reserved for the effigies or symbols of the deities.



Queen Philistis, wife of Hiero II., of ancient Syracuse.
First Portrait of a Woman to appear on a coin, *cir.* 250 B.C.

The same custom was followed by the Romans, who stamped their coins with the portraits of rulers and distinguished women of the court, but on the reverse they often gave place to the effigies and names of their gods and goddesses. So general was this custom of



Tribute Money.
(Denarius of Emperor Tiberius).

stamping the Greek and Roman money with religious types that the half-shekel became a necessity for the maintenance of the temple at Jerusalem, and no wonder that the priests refused the current money for the sacred tribute of the sanctuary, and obliged the people to have it exchanged for the half-shekel, which was free from all pagan devices. In commercial value it was identical with the two drachma, or the two denarii that were current in Palestine, but to have put money containing the images and symbols of pagan gods into the treasury of their holy temple, erected to the worship of one God, would have been sacrilege to the faithful Jews.

It was a grievous calamity that befell the Jews when their city and temple were destroyed in the year 70, but a gross insult was added to that injury when the Emperor Vespasian and his successors for many years imposed upon them a special tribute for rebuilding and maintaining the temple of Jupiter Capitolinus in Rome. The Emperor ordered the Jews, in whatever country they might be, to pay for this purpose the sum of two drachma, or two denarii, the equivalent of the half-shekel that they had hitherto paid to the support of their holy temple in Jerusalem. To the pious Jew this was enforced idolatry, and many were the efforts at times to escape it.

We can easily understand what a shocking outrage this must have been to the religious sensibilities of the grievously oppressed Jews, who, suffering from the loss of their temple and worship, were now forced to do what seemed like the very climax of sacrilege, to contribute to the support of a temple and its worship, the very name of which was an abhorrence to the Hebrews. That temple of Jupiter, on the Capitoline Hill, seems to rise again from the wrecks of the distant centuries, and gives us vivid and realistic impressions of the political and religious state of the Jew in his relation to the Gentile world, as we study one of the coins of Vespasian, Titus, or Domitian, that bears an excellent representation of this most venerated building in Rome for the Romans, but the most profane to the faithful Hebrew. But how different this coin appeared to the religious

consciousness of the oppressed Jew as he looked upon it; for it was inseparable from the saddest associations and many suffered shameful humiliations from the severe and revolting measures enforced by Domitian. On the accession of the humane Nerva, however, the most disgraceful usages and malicious perversions of justice in gaining the necessary information for imposing the tax were abolished. The Roman Senate struck a special coin on which they commemorated this noble act, thus making it a most interesting historical monument. Nothing makes those distant times so real and brings them so near as when I study attentively these contemporaneous coins, for they are also contemporaneous and unrevised monuments.

I have another most interesting coin that shows the humiliating and oppressed condition of the Jews after their disastrous efforts to throw off the Roman yoke under the leadership of Bar Cochab. That unsuccessful endeavour, from 132-135 A.D., involved his own race in the greatest misfortunes. The Jewish power was crushed. They were forbidden to enter the city of Jerusalem on pain of death, and in shameful contempt for them a figure of a swine was placed over the Bethlehem gate. We can easily realize this fact when we examine a coin struck by the Tenth Legion Fratensis at Jerusalem, where Titus originally stationed them to guard the place after the destruction of the city, for on that coin we have a confirmation, in the figure of the swine and the letters, "L. X. F." stamped upon it. Imagine the feelings of a Jew paid in such money! even if it were the legionary symbol. There were other types no less offensive to him, but often there was no alternative, for money was a necessity.

The early Christians were embarrassed with the same religious character of the money, for they were obliged to use for the most sacred purposes of their holy religion the gold, silver, and bronze coins of imperial Rome and Greece that bore the images and types of a pagan mythology which they repudiated. They cherished a different faith, as the Apostle Paul wrote to the Christians in the Church at Corinth: "There is no God but one. For though there be that are called gods, whether in heaven or on earth; as there are gods many, and lords many, yet to us there is one God, the Father, of whom are all things, and one unto Him, and one Lord, Jesus Christ, through whom are all things, one through Him." It must have been a great joy to the Christian Church, when, after the accession of Constantine the Great, they saw the labarum and symbols of Christ appear on the imperial coinage, but their hearts must have sunk again, when later, his nephew, Julian the Philosopher, in his zeal to restore paganism, supplanted the Christian symbols with pagan devices, and placed on the money the figure of Apis, banishing every suggestion of the cross and of that religion so dear to the struggling church. And how suddenly that sorrow was turned into joy, for with the death of Julian, Jovianus ascended the throne and the image of Apis disappeared, and the symbols of Christ appeared again on the coinage of Rome. I do not mean to convey the impression that in the instances named the cross appeared on all, but rather on a few, types, and yet that was an acknowledgment of Christ on the coins of the empire, and the change was natural, for among the ancient Romans the universal religious sentiment found expression in their national life, as well as entered into the daily affairs of their domestic and social relations, for no household was without its tutelary divinities, but it worshipped as its guardian spirits the Lares and the Penates. The state observed the forms of religion most scrupulously, and under the empire the Emperor became the Pontifex Maximus or head of the pontificate, and the insignia of four priestly colleges appear on certain coins of Antoninus Pius.

In referring to the cross on these coins as a symbol of Christianity, I am reminded that some have thought to discredit this religious character by informing us that the symbol of the cross had been borrowed from paganism, and "had been used long before Jesus was born", and that the Christian traditions associated with it in the modern mind are pagan in origin. But there is nothing in such reasoning to detract from the Christian significance of the cross even though some ancient coins may have borne a geometrical form of it, or that thousands of human beings had been crucified long before the advent of Christianity, or that there is nothing new in its form — all true enough, for the Southern Cross is as old as Creation. And when I looked upon that studded starlit cross in the

celestial dome, our own cross did not lose its special significance. As well say that the Christian cross is only the modern development of the earlier conception of the multitudinous forms of the cross seen in the masts and rigging of the ship; in the stem and branches of trees and plants; and in man himself as he stands with outstretched arms in adoration of Deity. Christ invested the cross with a new meaning, and such as the ancients never conceived of, and to the World to-day it is the symbol of God's matchless love and man's redemption.

To deny the original Christian conception of this meaning and use of the cross as a symbol of Christianity, merely because the form antedates the advent of Christ, is as unreasonable as it would be for an Oriental to declare that the presence of the eagle on our American coinage is unmistakable proof of the Greek origin of our Country and the pagan character of our national religion, inasmuch as that bird was the symbol of Zeus.

Suppose an Oriental coming to my city of Syracuse should display a didrachm of Acragas, issued in the 1st quarter of the 5th Century, B.C. stamped with this same familiar eagle, and still another coin of a somewhat later date, that issued from the Mint of our own name-sake city of ancient Syracuse, bearing the same bird, and similar to the well-known eagle that adorns our coinage, would he be justified in pointing to that ancient symbol of Zeus, and then declare that it was a monumental proof that our religion was the same as that old cult for the same symbol was used that appeared on the ancient Greek coins? We would reply that it was a very different eagle, for we see in the eagle that loves freedom the symbol of our American Independence. In other words, we have invested it with an entirely new and different meaning, and the same is true of the cross, when appropriated by Christianity. It is an altogether different cross, and so the Christians understood it as they saw it with joy upon their national coinage, hence it is the richest and most precious of all symbols, because it is the symbol of God's love, and man's hope.

The most ambitious rulers did not contest the undisputed sway of the gods in maintaining their symbols and effigies upon the coinage of Ancient Greece. Even Agathocles, the famous tyrant of Syracuse, and contemporary of Alexander the Great, who dared to do many extravagant things, did not have the temerity to place his image upon the coins he issued, and for a time he even refrained from putting his own name, but stamped them with the name of the great City, and it was not until after his signal victory over the Carthaginians, in Africa, in 310 B.C. that he substituted his own name for that of Syracuse.

There is an exceedingly interesting coin, especially to the student of the New Testament. It is the coin of the proconsul Proclus, struck on the island of Cyprus, during the reign of Claudius. On this coin we have a remarkable and important confirmation of the accuracy of the writer of the Acts of the Apostles. For more than a century many of the leading critics of France and Germany denied the historical character of St. Luke's statement in Acts xiii : 12, wherein he calls Sergius Paulus, the ruler at Paphos, a deputy or proconsul. The ground of the objection was that a proconsul was appointed by the Senate, and only to provinces where no military force was required, and as they contended that a military camp existed on the island at that time, the ruler could not have been proconsul, but a proprætor, or procurator appointed by the Emperor. The long and bitter controversy that impeached the accuracy of the sacred narrative was suddenly brought to a close by the discovery of 3 coins struck in the island, during the reign of Claudius, bearing his portrait on the obverse, and on the reverse the name of the local deputy, Cominus Proclus, with the title of proconsul *ἀντιπρόξενος*, — the identical Greek word employed by St. Luke, and as St. Paul visited Cyprus during the reign of Claudius, it was settled by the coin that Sergius Paulus was a proconsul, and Cyprus was at that time a senatorial and not an imperial province.

The coinage of the subsequent Christian centuries bears many examples of sacred symbols and effigies, and the history of early Christian numismatics shows considerable variation of religious sentiment as expressed on the current coins. At times there is merely a symbolic representation of the cross, or initial letters, and then again an image of the Saviour. Justinian II, who was guilty of many crimes, has, perhaps, his strongest, but not enviable claim of being a

Christian, in a contemporary numismatic monument, for on a gold solidus he put the bust of the Saviour, and on the reverse, a full-length portrait of himself, grasping the cross as the symbol of his faith.

Then succeeded the iconoclastic dynasty, when the effigies of Christ were excluded from the coins. In time the sacred effigies appeared again, and Leo the Philosopher and son of Basil the Macedonian was the author of a marked innovation, for he placed the bust of the Virgin Mary with the legend, Mary — ΜΡΘΥ = Mary, Mother of God, showing a new movement in theological thought, which reached its climax in this legend placed upon the coins of Romanus Diogenes, 1065 : "O, glorious Virgin, he that trusteth in thee prospers in all things". This petition appears on the besants of Alexius : "Help us, O Lord!"

To trace this subject further would be to exceed the limits fixed for this paper, and I shall close as I began. Whether the inscription : "In God we trust" be retained is immaterial, for I am confident that the religious faith and character of the people will be in no wise affected, for the belief expressed in that legend was ineffaceably inscribed upon the human heart long before the Asiatic invention of coins by the Libyans. Though all religious inscriptions should be omitted from the coinage of the world, the people would still continue religious, for man is essentially a religious being, and the science of religions shows that no race of men has ever been discovered without religion.

I recall an interview with the great French archæologist, Maspero, and a statement that he made to the writer in the Cairo Museum, when he spoke of the almost universal religious character of the monuments and inscriptions discovered in the valley and boundaries of the Nile, for he declared that the number and proportion were so great that one might almost conclude that ancient Egypt had been mainly peopled by the gods, and had only animals and men enough for sacrifices, and to attend to worship.

To ask, why is man a religious being, we might as well ask why does man think, why does he love? Man is a thinker and there is something for him to think about. Man loves for there is much to love, and the God who made him is love. In like manner the universal nature of mankind responds to the Infinite Spirit and Absolute Being, the Creator of man, and in whom we live and move and have our being, and man cannot help but to be religious.

The importance of retaining the inscription "In God we trust" on the \$ 10 gold piece, or not, will depend largely upon the point of view of the individual, although in accord with the almost universal feeling of the people, I am persuaded that it was a mistake to remove it. Had our great and noble President been conversant with the history of the religious character and Coinage through the many centuries, he would have been more conservative in his action respecting the removal of this cherished public declaration of our national and abiding faith in Almighty God.

It seems that the designer for artistic reasons favoured its removal, as its presence would crowd the figures, but instead of sacrificing this inspiring motto, it would have been far better to have made space by limiting the *feathers* of the too-much-feathered Indian, or by clipping the feathers of the *bantam* legs of the eagle, for it is rather a caricature, as no such eagle is grown in North America.

It is to be hoped that the next design will be not only artistic but true to nature as well — by giving us a typical and nobler head of the Indian and also of our bird of liberty, — in other words — more head and less feathers, for with the sublime inscription restored and such caricatures remaining, the sublime and ridiculous would be brought too near together to inspire a feeling of reverence.

The eminent artist might have succeeded far better in this venture in the medallic art, had he selected for his model, a strong, typical American Indian, and from this genuine native example, portrayed the marked distinctive racial features of the historic Red man, instead of presenting a fictitious type, modelled after the weak face of an imported Irish girl, for we wanted the real aboriginal and not a foreign character upon that gold piece. It is merely a coined Indian.

The President acted from conscientious motives, and though he may have erred in judgment, no one need imagine a national calamity so long as we have men like himself at the head of the nation, who love righteousness, hate iniquity and fear God. It is all important that the faith expressed in that inscription should ever

be retained in the hearts of the people, for "blessed is the nation whose God is Jehovah".



Coin with head of Zeus.

[Reprinted from Records of the Past, Vol. VII, Part. 1, 1908].

P. S. The bill of the restoration of the motto "In God we trust" passed the Senate unanimously on May 13th and was approved by the President soon afterward, and henceforth the restored inscription will appear on both the \$ 10. and \$ 20.00 gold pieces, — never again to disappear from the American Coinage.

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto Unpublished Artists.)

One hundred-and-twenty firth Article.

(Continued from col. 10869.)

PEREIRA, LUIZ GONZAGA (*Port.*). Mint-engraver's assistant at Lisbon in 1826; appointed third Engraver on 21. August 1833; second Engraver, 24. December 1853; and Chief-engraver on 7. December 1864. He was born in 1796, and died on 8. September 1868. Pupil of Simão Francisco dos Santos. In conjunction with Caetano Alberto, he was commissioned in 1822 to prepare models for a new "Moeda constitucional". By him are also Patterns for a Decimal coinage.

BIBLIOGRAPHY. — Aragão, *Moedas cunhadas em nome dos Reis, Regentes e Governadores de Portugal*, Lisboa, 1874. — Racinski, *Dictionnaire historico-artistique du Portugal*.

PERELLI, M^{lle} PAULE (*French*). Contemporary Modeller, born at St. Germain-en-Laye; pupil of Ceribelli. By him are various Portrait-medallions, one of which was exhibited at the Paris Salon in 1886.

PERELLI (*Ital.*). Contemporary Modeller and Engraver, born and now residing at Rome. He worked for some years at Paris, where he exhibited at the Salon various articles of *repoussé* work; then he was employed by Spink and Son L^d, London, for whom he modelled a number of Prize Medals for Agriculture, Music, History, Sports, &c.

PERGAMOS (*Greek*). Gem-engraver of ancient times. The inscription, ΠΕΡΓΑΜΟΥ (not very clear) occurs on a paste, red and trans-



Gem, signed Pergamos.

parent, of the Florence Museum; subject, Dancing Faun with thyrsus. Furtwängler admits the style of the gem to be antique, but otherwise condemns the piece as modern. Reinach does not agree

with this opinion. Babelon thinks the paste is a copy of a gem now lost. A replica in the Berlin Museum is certainly modern.

The same inscription, but incomplete, is found on a Scarab showing beardless head wearing a Phrygian bonnet, and on a nicolo in the Paris Cabinet des Médailles, with helmeted head.

The signature of Pergamos has been added in the sixteenth and seventeenth centuries to contemporary gems, in order to pass them as antique.

BIBLIOGRAPHY. — Furtwängler, *Antike Gemmen*, 1903. — Babelon, *Pierres gravées*. — King, *op. cit.* — Reinach, *op. cit.*

PERGER, BERNHARD (*Germ.*). Medallist, and Mint-engraver at Naples, from *circ.* 1769 to 1798. The engraver, Antonio de Gennaro, was his predecessor at the Mint. His initials **B. P.** or **P.** and sometimes the full name **PERGER** occur on the currency issued by him. The coinage of Ferdinand IV. of that period is very



Rare Doppia of Charles III, 1723, for Sicily.

extensive, and comprises many interesting coins, either in gold, silver, or copper. Among these the Zecchino on the King's



Marriage of Princess Livia ab Auria Carapha.

Marriage, 1768, with the Queen's bust; Piastre on the Birth of Princess Maria Theresia, MDCCLXXII; R. FECUNDITAS; Piastres of 1791, with jugate busts of the King and Queen, and Reverses,

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Abundance, and the Zodiac, &c. Beside these the regular series of gold, silver, and copper currency. Among the latter are many varieties of the Tornesi, Cavalli, and Grani denominations. A copper 25 Grani piece, 1796, signed P, of extreme rarity, fetched 445 Marks at the Gnechi Sale (1903, lot 3722).

Among this artist's medals I have noticed : Marriage of Ferdinand IV., 1768; — D. J. Benedetto Mittarelli, 1765; — Medal of the Academy of Painting of Rome; — Ferdinand IV. and Maria Clementina, 1797 (signed : D. PERGER G.); — Reestablishment of Ferdinand on the Throne, 1799; — Marriage of Princess Livia ab Auria Carapha (*illustrated*); — Frederick, obv. MVNIFICENTIA FRIDERICI D. NEAPOLI P. RESVT. ARCHIPAS. Bust; R. Allegorical representation.

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Österreich*, Wien.

PERGER, HANS (*Germ.*). Goldsmith, and Mint-engraver at Braunau, 1455.

PERGSTELLER, MICHAEL (*Austr.*). Engraver at Kremnitz, 1562.

PÉRIER (*French*). A Paris Engraver of the middle years of the nineteenth century, who produced a number of poor commemorative pieces of the 1848 Revolution. One of these, which is cast, refers to the Revolutions of 1789, 1830 and 1848; others were executed in honour of Lamartine, A. Marrast, mayor of Paris, and other contemporary notabilities.

BIBLIOGRAPHY. — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*.

PERINI, MATTHIAS (*Austr.*). Chief-engraver at the Mint of Venice, *circ.* 1827-1844. He was born in 1778 at Santa Eufemia di Borgoico (province of Padua).

PÉRISSOUD, M^{me} DESIRÉE (*French*). Contemporary Sculptor, born at Paris; pupil of Ponscarne. At the Salon of 1893 she exhibited Portrait-medallions, cast in bronze, and again in 1894.

PERKINS, JACOB (*Amer.*). Engraver of Newburyport (U. S. A.), *circ.* 1800, and author of a Portrait-medal of Washington. It is described in *Amer Journ. of Numismatics*, XXIV, 21. On one side is an excellent likeness of the general, and on the reverse, memoranda of the most remarkable periods of his life.

BIBLIOGRAPHY. — Jacob Perkins, *Am. Journ. of Numismatics*, April 1896, p. 118.

PERLAN, HENRI (*French*). Sculptor, and Founder, born at Paris, 4. April 1597; died there in 1672. He worked under Jean Warin, and is presumed to have collaborated in medallion work also.

PERMOSER, BALTHASAR (*Germ.*). Ivory-carver, 1650-1732.

PERNDORFFER, HANS (*Germ.*). Mint-master at Cassel, 1539-1583. His initials H. P., or IP, and also H. B. (*Berndorffer*) occur on the coinage. P. Weinmeister says however that Perndorffer was Assayer in 1539, and Mint-master from 1564 to 1575. His successor was Hans Bauer, 1572-1610.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — P. Weinmeister, *Hessische Münzmeister am Ende des 16. Jahrhunderts*, Numismatischer Anzeiger, 1899, 34.

PERNEGGER, HANS (*Germ.*). Mint-warden at Munich, *circ.* 1620-1623.

PÉRON, ERNEST (*French*). Contemporary Sculptor, residing at Boulogne-sur-Mer. At the Salon of 1905 I noticed a Portrait-medallion by him.

PERPENTI, ANDRONICO (*Ital.*). Mint-engraver at the Papal Mint of Fermo, 1797-1799. His initials A. P. or A. PP. occur on Two Baiocchi pieces of the Republica Romana, and other copper currency of that period and mint.

BIBLIOGRAPHY. — Cinagli, *Le Monete dei Papi*, 1848.

PERRAULT EDMOND (*French*). Contemporary Sculptor, born at Paris; pupil of Maillet. At the Salon of 1885 he exhibited a Portrait-medallion of M^{me} T. de C***.

PERRE, JAN VANDEN (*Belg.*). Goldsmith of Brussels, and Mint-master general, under King Charles, 10. October 1545 to 1551. He engraved several official Seals, which are described by Pinchart, *Revue belge de numismatique*, 1857, p. 412 sqq. His name occurs in

contemporary documents, as early as 1515, as a Goldsmith and Seal-engraver.

PERREAL, JEHAN or **JEHAN DE PARIS** (*French*). Architect, Sculptor, Painter, Designer, and Engraver, born at Lyons in 1460 or 1463, and died in 1529. He enjoyed the patronage of Charles VIII. and Louis XII., whom he accompanied in their Italian expeditions, and also worked for Anne of Brittany, Margaret of Savoy, and other princely personages. The Louvre preserves a fine painting by him, representing the Betrothal of Charles VIII. and Anne of Brittany; another commemorates the Triumphal Entry of Louis XII. into Genoa. His portraits of Louis XII., Anne of Brittany, Philibert of Savoy, Margaret of Austria, Mary of England, &c. were masterpieces for this early period. He is also the author or designer of the Mausoleums of Francis II. of Brittany and Marguerite de Foix at Nantes, Philibert the Fair of Savoy at the Church of Brou, Louis XII. and Anne of Brittany at Saint-Denis. The glass Paintings, and Miniatures, depicting scenes from the Italian campaign of Louis XII., attributed to Perréal, are further proofs of this artist's versatile genius and talent.

In connection with medallion work, Perréal is known to have designed the commemorative medal of Charles VIII. and his consort's Visit to Lyons in 1494. The execution was entrusted to Jehan and Nicolas Lepère "d'après la pourtraicture de la main de Jehan Perreal".



Charles VIII. and Anne of Brittany, 1494.

On the occasion of the Marriage of Louis XII. with Anne of Brittany, the Consulate of Lyons presented the Queen with a medal, bearing her portrait and that of the King, 1499. Perréal also



Louis XII. and Anne of Brittany
(reduced size).

designed this medal, which was modelled by Nicolas Leclerc, and Jehan de Saint-Priest, sculptors, and Jehan Lepère, goldsmith. This medal is one of the finest early French Renaissance medallion works. Specimens in bronze not unfrequently turn up.

BIBLIOGRAPHY. — E. M. Bancel, *Jehan Perréal*, Paris, 1885. — Rondot, *Médailleurs lyonnais*. — Supino, *op. cit.* — *Gazette des Beaux-Arts*, 1895, II, 263.

PERREAU, CHARLES (*French*). Mint-engraver at Bordeaux, 1551-1562.

PERREAU, FRANÇOIS (*French*). Mint-warden at La Rochelle, appointed Engraver there in 1527-1528.

PERREAU, YVES (*French*). Goldsmith of La Rochelle, appointed Mint-engraver there, 18. May 1602. Barre places the date of his activity between 1594 and 1602.

PERRET, ALEXIS EUGÈNE (*French*). Contemporary Medallist and Engraver, born at Rouen in 1825. He was first apprenticed to a Chaser, then entered the Paris Mint in 1848, as Assistant-engraver to J. J. Barre, Engraver-general of the coins, and remained at the Mint until 1861. Later he was still employed as Engraver to the French Ministère des Finances. He is also the inventor of a Reducing Machine for coins and medals. In 1858 he won a bronze medal; gold and silver medals at the Universal Exhibition of Vienna, 1873; two bronze medals at the Paris Universal Exposition of 1867 and 1878; a silver medal in 1891, and a silver-gilt one in 1898.

He exhibited sixteen times at the Paris Salon, and produced many Portrait-medallions, and various works of engraving.

BIBLIOGRAPHY. — Information kindly supplied by the artist (Letter dated 24. June 1901).

PERRET-GENTIL, JEAN JACQUES (*Swiss*). Engraver of the third quarter of the eighteenth century, who in 1788 was residing at Le Locle, but who is supposed to have spent most of his life at Chaux-de-Fonds. He was probably employed as a Watch-engraver, but very little is known of him, beyond that he executed five commemorative medals: Accession of Frederick William II. of Prussia, 1786 (signed: J. J. P. G.); obv. Bust of Frederick the Great; R. Eagle; — Another; Proclamation medal of the Principality of Neuchâtel, November 1786; obv. Bust of Frederick William II.; R. SERMENTS RÉCIPROQUES, &c.; — Satirical Medal of Samuel Monvert, Chastelain of Val-de-Travers; — Necker, 1789; obv. Bust facing; R. TRIOMPHE COMPLET DU TIERS-ÉTAT, &c. (signed: J. J. P. G.; diam.: 76 mill.). M. P. C. Stroehlin, late President of the Swiss Numismatic Society, owned a mould of this curious medal; — Louis XVI., 1790; obv. Laur. bust to r.; R. Minerva seated to l. (diam.: 76 mill.).

The medals were cast in tin; some specimens bear traces of plating or gilding, while others are coated with black varnish.

BIBLIOGRAPHY. — A. Michaud, *Les Médailles de Jean-Jacques Perret-Gentil*, Musée Neuchâtelois, 1903.

PERREY, AIMÉ NAPOLÉON (*French*). Contemporary Sculptor, born at Damblin (Doubs). By him are various Portrait-medallions, some of which were exhibited at the Paris Salon: 1870. M^{me} A. B***; — 1872. M^{me} S. L***; — 1874. M^{lle} A. J***; — 1880. Feu Perrin, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

PERREY, LÉON AUGUSTE (*French*). Contemporary Sculptor, born at Paris, 24. August 1841; pupil of his father A. N. Perrey, and Jouffroy; entered the École des Beaux-Arts, 9. October 1868; won medals in 1866 and 1867. Among his medallions are: 1867. Portrait-medallion of M^{lle} E. P***; — 1870. M^{me} B. L***; — 1882. Aimé Perrey; — 1883. M. L***; — 1884. Baron T***; — 1890. Three Portrait-medallions in bronze; — 1893. M. & M^{me} Aristide Boucicaut; — 1897. G. Perrey, &c.

PERRICUOLI (*Ital.*). Gem-engraver of the seventeenth century, who resided at Sienna, and is said to have produced many fine works.

PERRIER (*French*). A jeton issued for a Musical Competition, undated, and with a head of Orpheus, is signed **PERRIER**.

PERRIER, JEAN (*French*). Mint-master at Tours, 1720-1738, in succession to Martin Petit.

PERRIN, FRANÇOIS (*French*). Mint-master at Marseilles, 1532-1538 and 1540-1541.

PERRIN, JEAN I (*French*). Mint-engraver at Montpellier, 1396-1419.

PERRIN, JEAN II (*French*). Mint-engraver at Tours, 1733.

PERRINET, PIERRE (*French*). Mint-engraver at Lyons, 1638-1640. He signed *Perrinet*. After 1640, we find him filling the post of Mint-master at Chambéry, until 1642.

BIBLIOGRAPHY. — Rondot, *Les Graveurs de Lyon*. — Perrin, *Le Monnayage en Savoie*, 1872.

PERRON, CHARLES THÉODORE (*French*). Contemporary Sculptor, born at Paris, 16. October 1862; pupil of Falguière and Roty. He has won the following distinctions at the Paris Salon: 1896, Mention honorable; 1897, Medal of the Third Class; 1899, Medal of the second Class; and since 1894 he is an Officier d'Académie.

As a Medallist, this artist has produced numerous Portrait-medallions, also Studies for medals, a Plaque representing the Duke of Reichstadt on his deathbed; — Moses rescued from the Nile; — Walkyrie, &c.

BIBLIOGRAPHY. — Information kindly supplied by the artist.

PERROT, NOEL (*French*). Mint-master at Angers, 1640.

PERROTTE, PHILIPPE EUGÈNE (*French*). Contemporary Sculptor, born at Brain-sur-l'Authion (Maine-et-Loire); pupil of Cavelier. By him are some Portrait-medallions, 1891. M. Lelouvetelle; — 1893. M^{me} B. P***; — M^{me} Perrotte, the artist's grandmother.

PERRY, SPENCER (*Brit.*). Birmingham Die-sinker and Engraver of the end of the eighteenth century. Pye attributes to him the dies of William Hallan's Halfpenny of Birmingham, 1793 (*illustrated*), and of which a variety dated 1795 is described as



Birmingham Halfpenny, 1793, by Perry.

unique by Davis. The signature **PERRY ENG.** is said to occur on another variety. The Chetwynd Collⁿ included one of 1792 of a different type.

BIBLIOGRAPHY. — Pye, *Provincial Coins and Tokens*. — W. J. Davis, *Token Coinage of Warwickshire*.

PERRYN, JOHN (*Brit.*). Goldsmith of London, 1637-1656. "He resided at East Acton, and was appointed one of the jury of Goldsmiths by the Commonwealth, in 1649, to superintend the making of standard trial pieces for the coinage. In 1657 he was imprisoned and fined with others, on the information of Thomas Violet, for melting the heaviest coins into ingots, and exporting the same to foreign countries."

BIBLIOGRAPHY. — Chaffers, *Gilda Aurifabrorum*.

PERSCHL, HANS JAKOB (*Germ.*). Mint-engraver at Munich, 1631.

PERSIL (*French*). Director of the Paris Mint, 1842 (?), who is said to have issued a Portrait-medal of himself, of unusual large size. I cannot however trace his name in the list of Paris Mint-directors.

BIBLIOGRAPHY. — *Revue de la numismatique belge*, I, p. 341.

PERTINET. *Vide* **PERRINET**. Mint-master at Chambéry, 1640.

PERUGINO, surname of the Painter **VANNUCCI** (*Ital.*). A celebrated Artist, born at Perugia, whence his name. He flourished between 1446 and 1524, and chiefly resided at Florence, where he first studied with Leonardo da Vinci. Raphael became one of his pupils. His "Christ giving the keys to Peter" is the best extant of Perugino's paintings.

This artist is described as having designed studies for medallions executed by contemporary medallists.

PERUGINO, LAUTIZIO (*Ital.*). Seal-engraver, and Medallist of the early part of the sixteenth century, mentioned by Cellini in his autobiography.

Milanesi ascribed to him two Portrait-medals, signed **L. P.**, of Giovan Lodovico Toscani; and by him may be also a medal of D. Adr. de Ladeuse, Venice, 1522, and a Plaque, representing the

Adoration of the Magi, in the Victoria and Albert Museum, South Kensington. *Vide LAUTIZIO.*

BIBLIOGRAPHY. — Armand, *op. cit.*, III, 161. — Blanchet, *Manuel*, II, 373.

PERUZZI, BENEDETTO (*Ital.*). Gem-engraver of Florence (*singolare intagliatore di pietre*), best known for his counterfeit of the seal of Carlo di Durazzo, in 1379. This is all that is known of him. "Il est le premier", says Babelon, "de cette pléiade d'artistes, qui, en Italie, durant un siècle et demi, vont mettre à la mode les produits de la glyptique et s'efforceront dans leurs œuvres d'atteindre la pureté de dessin et l'habileté technique si justement admirées dans les plus belles gemmes de l'antiquité".

BIBLIOGRAPHY. — Cicognara, *Storia della scultura*, t. II, p. 391. — King, *Antique Gems*, 1872, p. 412. — Eug. Müntz, *Histoire de l'Art pendant la Renaissance*, I, 695. — Babelon, *Pierres gravées*, 1894. — *Ibid.*, *Histoire de la Gravure sur Gemmes en France*, p. 126.

PERUZZI, VINCENZO (*Ital.*). Gem-engraver of the Venetian school, who flourished towards the end of the seventeenth century. He discovered the double facetting of diamonds which renders the play of light so wonderful in brilliants.

PERZINKA, LEON (*French*). Contemporary Sculptor, born at Paris; pupil of Valton, and Marioton. At the Salon of 1888 he exhibited a Portrait-medallion of M^{lle} L. Perzinka, and in 1889, another of M. A. E***.

PESCADOR, EDUARDO FERNANDEZ (*Span.*). Contemporary Sculptor and Medallist, born in 1836, died at Madrid in 1872. He was a pupil of the Madrid Academy of Fine Arts, and of his uncle, Sancho Pescador; also of Oudiné of Paris. In 1866 he was appointed Professor of the Madrid School of Art.

Amongst his best known medals are: Duke of Rivas; — Olozaga, 1864; — Academy of San Fernando; — Treaty of Vergara, &c. The artist was a member of the Academy of San Fernando.

PESCHKA, C. (*Bohem.*). Medallist of the eighteenth century, mentioned by Fiala, *Beschreibung der Sammlung böhmischer Münzen und Medaillen*, Prag. 1888, p. 693.

PESCI, SILVESTRO (*Ital.*). Mint-master at Parma, 1658-1660.

PESCIA, PIER MARIA SERBALDI DA (*Ital.*). Gem-, and Coin-engraver, surnamed *Il Tagliacarne*, born at Pescia in Tuscany, *circa* 1455, died about 1522. In the early years of the fifteenth century he had a shop at Florence, but his name occurs in the accounts of the Pontifical Court, in 1499 and earlier. In 1499, he was appointed Engraver at the Mint of Rome on the death of Lorenzo Corbolini and again in 1515, in conjunction with Vittore Camelio, remaining in office until 1522. Pope Leo X. honoured him with his patronage. He also was a contemporary of Raphael and Michel Angelo. For the latter, as the tradition goes, he executed the celebrated signet, called "Michael Angelo's Seal", representing the Birth of Bacchus, now one of the most interesting gems of the French Collection.

Vasari states that, by his talent, the artist brought the art of gem-engraving nearer to perfection.



Birth of Bacchus, intaglio by Pier Maria da Pescia.
(Michael Angelo's Seal.)

Babelon thus describes the celebrated gem of the Bibliothèque Nationale, "Cette cornaline, de dimensions exiguës, est la plus remarquable peut-être de toutes les intailles qu'a produites le

seizième siècle. Le sujet en est une Bacchanale, composée d'une quinzaine de satyres, de ménades et autres personnages bachiques qui célèbrent la fête des vendanges. Le tableau n'a pas plus de quinze millimètres sur onze de large. L'artiste a fait un véritable prodige d'habileté technique en groupant tout ce monde dans un cadre aussi restreint; c'est merveille de contempler à la loupe ce petit chef-d'œuvre de dessin et de gravure, où les détails microscopiques sont si délicatement traités, où tout est proportionné avec tant d'harmonie et de souplesse. A l'exergue, un pêcheur à la ligne est l'emblème parlant du nom de Pier Maria da Pescia" (*La gravure en pierres fines*, p. 254).

Among the other glyptic works known of this artist the following are generally ascribed to him: Sacrifice to Venus; — Eros fishing, seated on rock, and holding a basket (exhibited at the Burlington Fine Arts Clubs Exhibition, 1904, and described as after P. M. da Pescia).

In all probability a large number of the coins issued by Pope Leo X. at the Roman Zecca were engraved by Pier Maria da Pescia. Among the most interesting types are the 2½ Zecchini piece, with his portrait, and the Magi on *R.* (*illustrated*), and Testoni, also



Doppia of Leo X. (2½ Zecchini).

with the bust of the Pontiff and *R.* Christ blessing the Apostles. Armand ascribes the coins of Pope Alexander VI. to Lorenzo Corbolini.

Müntz records payments made to the Engraver in 1499 and 1505 for dies intended for Papal Bulls.

BIBLIOGRAPHY. — Mariette, *Traité*, &c. — Nagler, *Allgemein. Künstler-Lexikon*. — Babelon, *Pierres gravées*, &c. — *Ibid.*, *Catalogue des Camées de la Bibliothèque Nationale*. — King, *Antique Gems*, 1872. — Eug. Müntz, *L'Atelier monétaire de Rome*, 1884. — *Ibid.*, *Les Arts à la Cour des Papes*, &c. — Raspe, *Tassie Gems*. — Rollin and Feuillant, *Catalogue de pierres gravées*, 8 mai 1905, lot 128.

PESEZ (*French*). Medallist of the eighteenth century, about whom nothing is known, beyond that he produced a number of very fine Portrait-medals, usually signed: **PESEZ**; — **PESEZ.P.**; — **P.** or **P.** The following specimens are in the Berlin Museum; they all measure 67 mill. in diameter, and exhibit remarkable work: Lulli, creator of the Paris opera (1633-1687); — Marshal Catinat; — Comtesse de Grignan; — Marquise de Pompadour; — M^{me} du Barry. His signature occurs also on a uniface medallion of Homer (61 mill.), and in the Pichon Collection there was a fine specimen of the Portrait-medallion of M^{me} de Pompadour, by him.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.*

PESSAUX, M^{me} BLANCHE (*French*). Contemporary Sculptor, born at Paris; pupil of Chapu and Bouguereau. At the Salon of 1897 she exhibited a Portrait-medallion entitled "Petite Jeanne".

PESTRINI (*Ital.*). Medallist, and Gem-engraver, of the first half of the nineteenth century. He resided at Rome, and in 1823 applied for the post of Mint-engraver. His medal with portrait of Pope Pius VII. is one of the best in the Papal Medallion series, says Nagler. Other portrait-pieces of Pius VII., Leo XII., and Pius VIII. bear this artist's signature, and exhibit unusual skill and careful treatment.

BIBLIOGRAPHY. — Nagler, *op. cit.* — Bolzenthal, *op. cit.*

PESUTELLI, FRANCESCO (*Ital.*). A Florentine Medallist of the first half of the seventeenth century. He contributed with many others, amongst whom we find Antonio Alberghetti, Paolo Laurentini, Antonio Tarchiani (Pesutelli's father), and Fra Giovan Antonio Bartolino, surnamed Teatino, to the large series of Florentine Portrait-medallions of Roman Emperors and Empresses, and celebrated Personages.

PETER (*Germ.*). Goldsmith, and Mint-engraver at Neuötting-Landshut, 1458-1459.

PETER (*Germ.*). Medallist of the second half of the nineteenth century. He was employed between *cir.* 1870-1880 at the Die-sinking establishment of Gottfried Drëntwett, at Augsburg, for whom he cut many dies.

PETER (*Germ.*). Medallist of the second half of the sixteenth century, whose signature occurs on a Portrait-medal of Archduke Mathias, reproduced in Köhler, III, 377.

PETER VON METZ (*Germ.*). Mint-engraver at Landshut, 1458.

PETER ANDREAS (*Germ.*). A native of Augsburg, who was Mint-warden at Kallmünz in 1629. Perhaps the same person was Mint-engraver at Glatz in 1627.

PETER, VICTOR (*French*). Contemporary Sculptor, and Medallist, residing at Paris; pupil of Devaulx, and Sébastien Cornu. He studied art against his parents' wish, and was obliged to earn his life, when still quite young, by doing work for Falguière, Paul Dubois, and Antonin Mercié. He began to exhibit at the Paris Salon in 1868, and won his first medal in 1879. At the Universal Exhibition of 1900,



Amédée Bertault.

he was awarded a gold medal, and decorated with the Legion of Honour. He is now Professor of practical sculpture at the Paris "École Nationale des Beaux-Arts".

This artist's works in sculpture are numerous and comprise Equestrian statues of William II. of Holland, at Luxembourg; General Lee, at Richmond (U. S. A.); General Paz, at Buenos-Ayres (all executed in collaboration with Antonin Mercié), &c.

Among his medals and medallions, I may note: 1874. C. Orsolini; — 1876. M. Goguet; — M^{lle} Goguet; — 1877. Idyl, bronze medal; — E. Frémy; — 1878. Ivresse; — Idyl; — Bull Dog; — 1879. Happy Age; — 1880. P. Folias; — F. B***; — Miss E. Deakin; — M^{me} M***, des sœurs de Saint-Joseph; — Miss Blanche Deakin; — M^{lle} E. B***; — M. Escoula; — M. S.***; — Study of a Bull; — 1881. A. Allard; — P. P. David d'Angers; — René Paul Huet; — A. Bertault (*illustrated*); — M^{lle} Jeanne and her doll; — A. d'Echérac; — C. Bourgonnier; — Study for a Provincial Prize Medal; — Studies of Animals; — 1883. René Paul Huet; — André Galland; — A. Léonard; — Fauvette (a dog); — André Peter; — 1886. L'Age heureux (plaque in Dr F. P. Weber's collection); — 1887. Sintaire; — Paul Huet; — Thoquet; — M^{me} David d'Angers; — 1900. Caisse d'Épargne of Nantes; — Marchon; — Henner; — Paul David d'Angers; — Rodin; — Agathon; — Pégase; — Falguière; — Puvis de Chavannes; — Léon Lhermitte; — Jules Dalou; — Bourgonnier; — Jouenne; — Bidet; — E. Frémy; — 1901. Alphonse Daudet, after Falguière's statue; — Gaston Bonnier; — M^{me} C***; — 1902. M^{me} Victor

Peter; — M^{lle} Claire Paul Huet; — 1904. M^{me} René Huet; — Marceau; — Pigeon on a bust of Minerva; — Hare; — José Clara, statuary; — Sans Peur (a dog); — M. Amy, statuary; — Various Plaques: Hare and Tortoise; — Fox and Raven; — Dog defending its young against viper; — Rat and Oyster; — The Knife of Damocles; — Calf; — 1905. Medals: Lion and Bull; — Panther and its young (for the Société des Amis de la Médaille); — Cyparis; — E. Frémy; — Baron Alphonse de Rothschild; — Happy Age; — Goat and Kid; — Medals for the Society of Orientalists; — Plaquettes: Swallow and small birds; — Hedgehog; — The two Goats; — Crane; — The Sculptor and statue of Jupiter; — The Dog dropping his prey for the shadow; — Dove and Art; — Satyr and Kid; — Hare and Frogs; — The Bear's pavement; — Wolf and Lamb; — Death and the Woodcutter; — 1906. Louis Pasteur (1822-1895), memorial medal. Obv. Bust to right; Rev. Patera entwined by serpent, before the globe illumined by the sun, VERITATEM VMBRIS INVOLVTAM EVOLVIT. Bronze. 68. Upon obverse, V. PETER. Upon reverse, the same, incused. In the Boston Collection. — Hercules and the Hydra; — Pegasus (Prize medal for Poetry); — The Peacock complaining to Juno; — The Jay adorned with the Peacock's feathers; — Norman Bull; — "Farmwife and calf"; — Hercules; — Dog with its ears clipped, &c.; — 1907. St. Hubert; — Prize Medal for Racing; — The Swallow and the Spider; — Prize Medal for Aviculture; — Prize Medal for Horse breeding; — Pasteur Institute Medal; — Plaquettes illustrating some of Lafontaine's fables: Le renard et le bouc; — Le rat de ville et le rat des champs; — La grenouille et le bœuf; — Le renard ayant la queue coupée; — Le chêne et le roseau; — Le gland et la citrouille; — L'aigle et l'escarbot; — Le bûcheron et Mercure; — 1908. Seven Plaquettes illustrating Lafontaine's fables, and other studies of animals.

"Vous me demandez", writes the artist, "quelle est la spécialité que je préfère. Trouvant tout intéressant en art, j'admets peu qu'on se spécialise d'une façon étroite, comme le font malheureusement beaucoup d'artistes, et j'estime qu'un beau cheval a le droit à notre admiration autant qu'une figure humaine, qu'on peut mettre autant de talent dans une médaille que dans un buste ou une statue" (*Lettre du 25 juillet 1901*).

"La large technique du bas-relief est appliquée à la médaille par Victor Peter, animalier et portraitiste" (R. Marx, *Méd. franç.*, p. 29).

The following medallic works by Victor Peter are on exhibit at the Luxembourg Museum: Medals: The Happy Age; — Idyl; — Antonin Mercié, painter and sculptor; — Édouard Frémy; — Pierre-Paul David d'Angers; — Portrait of a Religieuse; — Plaquettes (studies of animals); — Horse; — Gazelle; — Spaniel; — Dog; — Cock; — Duck and Ducklings; — Duck and Snail, &c.

The Jules Dalou medal is reproduced in *Studio*, XXVI, 62.

BIBLIOGRAPHY. — Information kindly supplied by the artist. — Chavignerie et Auvray, *op. cit.* — *Catalogue du Salon*, 1874-1905. — Roger Marx, *Les Médailleurs français*. — Ibid., *Les Médailleurs contemporains*. — Dr H. J. de Dompierre de Chaupépié, *Les Médailles et Plaquettes modernes*. — *Gazette Numismatique française*, 1898-1905. — *Art et Décoration*, 1901.

PETERS, MATHIAS (*Danish*). Goldsmith, and Engraver, of the second half of the seventeenth century. Very little is known of this artist and his works. His signature, **PETERS F.** occurs on a medal of 1691, with bust of William III. of England, commemorating the surrender of Limerick, on the 13 October of that year. A specimen exists in The Hague Medal Cabinet.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — *Oranje penningen*, 476. — *Catalogus*, &c., no 1611.

PETERSDORF, STEPHAN BENIG VON (*Bohem.*). Interim Mint-master-general for Bohemia, 1629-30.

PETERSEN, ANDREAS (*Dan.*). Mint-master at Copenhagen, 1628-1643.

PETERSEN, CARL (*Germ.*). Goldsmith and Engraver, born 26 July 1815 at Brunswick, apprenticed to the silversmith Jacobi; went in 1835 to Munich, where he was employed for some time by the Court Goldsmith Opitz; settled at Trieste in 1837 as Engraver of Seals, Dies, &c.; and appointed 22 August 1842 Engraver at the Brunswick mint, and Court-engraver, 25 April 1853. He died on 5 September 1892. *Vide* Lange, *Sammlung schleswig-holsteinischer Münzen und Medaillen*, Berlin, 1908, p. 238.

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PETERSEN, PETER (*Dan.*). Medallist, born in 1810; Mint-engraver at Copenhagen, *circ.* 1850-1864. His signature **PP** occurs on coins of 1857 and also on medals. Among his best known medallic works are: War Medal presented by Denmark to Swedish and Norwegian volunteers during the Campaign of 1848-1849 (*A.* 3; *R.* 369; and *Æ.* 812); — Jubilee Medal of Anders Sandoe Orsted, jurist (1778-1860); — Hans Christian Orsted, 1851 (*Obv.* by Harald Conradsen); — War Medal with bust of Christian IX. for the War of 1863; — Medal of Merit (*A.*) with bust of Christian IX., presented to Nansen, the Arctic explorer. The medals are usually signed: **P. PETERSEN**.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Jorgensen, *Beskrivelse, &c.* — *Thomsen Catalogue*.

PETIT (*French*). Mint-engraver at Tours, 1730.

PETIT, JACQUES I (*French*). Mint-engraver at Bordeaux, 1720.

PETIT, JACQUES II (*French*). Mint-engraver at Tours, 1767-1768.

PETIT, JEAN CLAUDE (*French*). Sculptor of the nineteenth century, born at Besançon, 9 February 1819. Pupil of David d'Angers and the École des Beaux-Arts. His signature occurs on Portrait-medallions, such as those of: Marshal Moncey, duke of Conegliano; — Jouffroy; — M. Weiss; — M. Perron; — E. Viancin; — Alfred Bourgon; — Marquis de Faletans; — M^{me} de Latour; — M^{lle} André Favel, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

PETIT, JULES ÉMILE (*French*). Contemporary Sculptor and Medallist; pupil of Chaplain. By him are numerous Portrait-medallions, some of which were exhibited at the Paris Salon in the seventies of the nineteenth century.

PETIT, LOUIS MICHEL (*French*). Sculptor, and Medallist, born at Paris in August 29, 1791; pupil of Simon and Cartellier. His activity is comprised between *circ.* 1815 and 1844. He died on July 19, 1844. The numerous medals which this Engraver produced are usually signed **L.M. PETIT.F.**, or **PETIT.F.** Among them are: Completion of the Paris Bourse and Tribunal de Commerce; — Prince de Condé; — Joseph Vernet, 1818; — Copernicus, 1818; — Christopher Columbus, 1819; — Isaac Newton, 1819; — Bourdaloue; — Gérard Audran, 1822; — J. F. de Laharpe, 1822; — Marmontel, 1820; — Duc d'Enghien, 1821; — Lamoignon de Malesherbes, 1821; — P. D. Ecouchard Lebrun, 1821; — Forbin-Janson; — Inauguration of the Expiatory Chapel in honour of Louis XVI. and Marie-Antoinette; — Reestablishment of the statue of Louis XIV. at Caen; — Reestablishment of the Garde Nationale; — Visit of the Queen of France to the Paris Mint, 1832; — Inauguration of the Museum of Coins and Medals; — Foundation of the Historical Museum of Versailles; — Capture of Constantine; — Marriage Medal of Princess Marie of Orléans with the Duke of Württemberg; — Christening of the Comte de Paris, 1841; — Death of Princess Marie of Orléans; — Attempt on the Life of King Louis-Philippe by Darmès; — Death of the Duke of Orléans, 1842; — Badge of Members of the Chambre des Députés; — Wilhelm, founder of popular schools for the teaching of singing, 1842; — Barron Larrey, surgeon-in-chief of Napoleon I.'s armies; — Marriage Medals; — François Lefort, 1819 (one of the medals contributed by Petit to Durand's "Numismatic Series"); — Accession of Bonaparte to the Consulate in An VIII (struck about 1830); — Wellington, on the Lines of Torres Vedras, 1811 (Mudie's National Series, n° 17, *obv.*); — Queen Elizabeth of England, memorial medal struck in 1820; — Jacques Delille, 1821; — A. B. C. Gaultier; — J. B. Cant. Hanet-Cléry, 1821; — Jean de La Bruyère, 1819; — A. E. G. Gaultier, 1815; — Baron Dr J. D. de Larrey, Paris (after P. J. David); — Louis Napoleon, 1810, etc.

There is a series of Portrait-medallions of the Kings and Queens of France by Petit.

As a sculptor, this artist produced some fine works, amongst which his Faith and Hope, 1824, and a bronze group representing Jupiter asleep in the arms of Juno are the best known.

Michel Petit was a member of the Committee of the Mint. "He executed a number of Collegiate pieces and largely contributed to

the Durand series", says Mr. Grueber, and he also worked for Mudie's "National Series".

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.* — Chavignerie et Auvray, *op. cit.* — Bramsen, *op. cit.* — Dr F. P. Weber, *op. cit.* — Franks and Grueber, *op. cit.* — Bolzenthall, *op. cit.*

PETIT, MARTIN (*French*). Mint-engraver at Tours, 1720-1733.

PETIT, V. (*French*). Medallist of the second quarter of the seventeenth century, by whom are Portrait-medals of Philip, Prince and Count of Aremburg, Duke of Aerschot, 1633. Two varieties are described in *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkenningen*, I, 1902.

PETITJEAN, EUGÈNE AUGUSTE (*French*). Contemporary Sculptor, born at Frémont; pupil of Jouffroy. At the Salon of 1886 he exhibited two Portrait-medallions, one of which represents M^{lle} A. Baudon.

PETITOT, JEAN (*Swiss*). Enameller and Miniature-painter, born at Geneva, 12. July 1607, died at Vevey, 3 April 1691. He was first apprenticed to a goldsmith, Pierre Bordier, under whom he attained great skill in the art of enamelling, and with whom he, at a later date, visited Italy, France, and England. In London, the artist had the good fortune to form the acquaintance of Sir Theodore Turquet de Mayerne, physician to Charles I., who had discovered the purple colour, so necessary in enamel-painting, to render the delicate flesh tints. "Mayerne introduced Petitot to the King, who retained him in his service, and gave him apartments at Whitehall. He painted the portraits of that monarch and of his family, several times. He copied several pictures after Van Dyck, who assisted him with his advice. King Charles often went to see him at work, as he took great pleasure both in painting and chemical experiments" (Bryan's, *Dict. of Painters*, IV, 104). Charles I. entrusted Petitot with the execution of a George for the Order of the Garter, which is one of the only medallic productions of the artist. After 1649 the artist followed the English royal family to France, where Prince Charles (II) introduced him to Louis XIV. In Paris, he met Jacques Bordier, cousin of Pierre, and also a goldsmith and enameller, with whom he entered into a partnership, lasting 35 years. Petitot painted the face, hands and flesh, whilst Bordier did the hair, dress, jewels, and accessories. The subjects were frequently reproduced from the works of Le Brun, Mignard, Regaud, Nanteuil, Ph. de Champagne, Largillière, &c. Petitot's finest enamels date of this period, and comprise the whole court and notabilities of France: Louis XIV., Anne of Austria, Maria Theresia, Sully, La Vallière, Vendôme, Louvois, Olympia and Hortense Mancini, Richelieu, Mazarin, Bussy-Rabutin, M^{me} de Sévigné, M^{me} de Maintenon, Molière, la "Grande Mademoiselle", M^{me} de Montespan, the Duke of Orleans, Armand de Meilleraye, Turenne, Fouquet, Ninon de Lenclos, M^{me} de Longueville, &c. Stroehlin, the latest biographer of Petitot, gives a list of 302 authenticated and 15 doubtful enamels by this artist.

After the Revocation of the Edict of Nantes, in 1685, Louis XIV., unwillingly, and after having endeavoured to obtain his abjuration of the Protestant faith, allowed Petitot to return to Switzerland, where he continued to exercise his art, first at Geneva, then at Vevey, until 1691.

BIBLIOGRAPHY. — Ernest Stroehlin, *Jean Petitot et Jacques Bordier, deux artistes huguenots du XVII^e siècle*, Geneva, 1905. — Bryan ed Williamson, *op. cit.*, IV, 104. — Walpole, *Anecdotes of Painting*, II, 150. — Chavignerie et Auvray, *op. cit.*, II, 254.

PETRECINI (*Ital.*). A Florentine Medallist, who was working *circ.* 1460 at Ferrara. Hitherto only four medals and a plaque have been ascribed to him with certainty: Borso d'Este I., Duke of Ferrara (1413-1450 † 1471); *R.* Compass; signed: **OPVS.PETRECINI DE FLORENTIA MCCCC LX.** (diam.: 95 mill.; *illustrated*); — Octagonal Plaque with similar bust, uniface; legend: **BOR' EST' DVX' FERR.** (90 × 58 mill.); — Giovan Francesco II. Pico della Mirandola; same date, MCCCXLX (diam.: 53 mill.; Berlin Museum); — Antonio Salvalaglio; Bust similar to that in the preceding; *R.* A.CELO.FORTVNA.DATVR. Dragon to r.; unsigned (diam.: 49 mill.; Berlin Museum); — Lorenzo Strozzi, Ferrarese lawyer; *obv.* LAURENTIVS.STROZZA.COMES.ETC. Bust; *R.* OPVS.PETRECINI.DE.FLORENTIA.MCCCCLX. Strozzi arms.

Milanesi suggested the identification of Petrecini with **PIETRO DI NERI RAZZANTI**, a Florentine Gem-engraver, born in 1425, and who was still living in 1480.



Borso d'Este I., Duke of Ferrara, 1460.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Heiss, *Médailleurs de la Renaissance.* — Armand, *op. cit.*, I, 33; II, 286; III, 5. — I. B. Supino, *Il Medagliere Mediceo*, 1899. — Friedländer, *Schaumünzen*, &c. p. 58. — C. von Fabriczy, *Italian Medals*, pp. 38, 99.

PETREIN (*Austr.*). Moneyer at Vienna, 1399.

PÉTREMAN, ANDRÉ PIERRE (*French*). Gem-engraver, born at Paris; pupil of Vimont, and Levasseur. At the Salon of 1902, he exhibited a crystal cup, with bottom representing female figure reclining, "Paresse", and in 1903, 'La source'.

PÉTREMAN, ÉDOUARD (*French*). Contemporary Sculptor, born at Maubeuge (Nord); pupil of Gutton. Amongst his Portrait-medallions I have noticed: 1868. A. M***; — C. D***; — 1870. L. J***; — M. R***.

PETRITSCHKE, CARL (*Austr.*). Chief-engraver at the Mint of Kremnitz, 1871-1872.

PETROS. This inscription occurs on an ancient gem, with head of Caracalla. It has probably been added in mediaeval times by the owner, who thought the portrait represented the Apostle Peter.

PETROVITS, DEMETER (*Austr.*). Director-general of the Vienna Mint, since 1901, in succession to Joseph Müller. He was born in 1853 at Pancsova, and studied at the Mining Academy of Lesben. In 1890 he entered the Mint as Engineer, and from that date had the direction of the machinery for the striking of the coinage. In 1877, he became Vice Director of the Mint.

PETRY or **PETRI, H.** (*Germ.*). A portrait-medallion (diam. : 153 mill.) of Elias Apollonius Emil Umpfenbach, painter, bears the signature **H P.**, of the sculptor **H. PETRI** of Frankfort-on-Main. Electrotpe reproductions in bronze of this medallion were executed by the sculptor Gustav von Kress, about 1880.

PETTER, ANDRÁ (*Austr.*). Mint-engraver at Vienna, who resigned his office in 1630.

PETTIT, THOMAS M. (*Amer.*). Eighth Director of the Philadelphia Mint, appointed by President Pierce, April 4, 1853. He died a few weeks after his appointment, 20. May.

PETZOLDT, ANDREAS (*Germ.*). Mint-engraver (*Münzdrucker*) at Dresden, 1658.

PETZOLDT, HANS (*Germ.*). *Vide BETZOLDT* Vol. I. Goldsmith and Medallist, of Nuremberg, died in 1633, at the age of 82, having been born in 1551. Rosenberg, *Der Goldschmiede Merkzeichen* enumerates a number of this artist's work in plate.

The only medal that may be ascribed to him without doubt is the well-known one of Albrecht Dürer (*illustrated*).



Portrait Medal of Dürer

A medal, representing the Baptism of Christ, described by Dr Merzbacher, *Kunst-Medaillen Katalog*, Mai 1900, p. 81, n° 443, is described as in the manner of Petzoldt.

PETZOLD, ZACHARIAS (*Bohem.*). Moneyer at Glogau in Silesia, 1621. His monogram **P**.

PEUTINGER, JAKOB (*Germ.*). Mint-master at Augsburg, 1420-1429. His initials **I. P.** occur on the coinage issued by him.

PEUTMÜLLER, GEORG (*Germ.*). Goldsmith, and Mint-master at Nuremberg, 1622, 1626, and Mergentheim, 1624-1628.

(To be continued.)

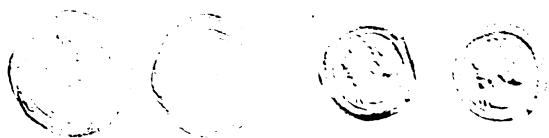
NUMISMATIQUE COLONIALE

Dans la *Num. Circ.* de juin 1906, la question a été posée et non résolue jusqu'ici sur l'origine et la signification des contremarques **IA**, **IB**, **IC**, etc., apposées sur toute espèce de monnaies de cuivre.

Dans le n° de février dernier, M. le commandant R. Mowat abordant la question, et sans expliquer ces contremarques, les applique à la Jamaïque. C'est une supposition. Rien n'est moins certain.



On relève encore une autre contremarque composée d'une seule lettre couronnée sur d'anciennes monnaies de cuivre diverses, par exemple : un penny et un demi-penny de George III, un sol et un demi-sol de Louis XV, un quatre maravedis de Charles III, des liards de Louis XIV, Louis XV et Louis XVI, poinçonnés en relief des lettres **A**, **E**, **I**, **K**, **L**, **O**, **T**, **X** couronnées. D'autres lettres doivent figurer sur d'autres pièces. Ces contremarques remontent évidemment au XVIII^e siècle. A quel usage servaient ces pièces ? La question est posée.



Rondelles de cuir marron, estampées d'un buste aux traits africains. **R**. brut. Diam. 16 et 13 mm., ép. 3 mm. 2 variétés. Peut-être une monnaie... à déterminer.



LE CHIFFRE 4 DE LA BALE MARK DE L'UNITED EAST INDIA CO.

1. Au globe ou monde terrestre représenté par un cercle sommé d'une croix, symbole religieux de l'empire et de la papauté, s'est lentement substitué un cœur, emblème de la charité, comme marque des diverses corporations de métiers, ainsi pour l'imprimerie dès les premiers livres publiés, et, par une ligne oblique tirée de l'extrémité supérieure de la croix à la droite du croisillon transversal, a été formé le chiffre 4 qui surmonte le cœur. + 4.

A la Guadeloupe jusqu'en 1815, l'administration anglaise poinçonnait les pièces de un shilling de George III, de un franc de Napoléon I^{er} et de six pence de Charles II ou George III des chiffres 2, 1 1/2 et 1 pour circuler à la valeur de 2, 1 1/2 et 1 escalin (15 sous).

La monnaie de nécessité de 1/4 real en cuivre de 1820, avec **S M**, une tour crénelée, etc. (Fonrobert 8255) assez commune, et celle en argent de 2 reales, plus rare, reproduite dans la *Num. Circ.* d'août 1905, généralement attribuées à Santa Marta (Colombie) sont originaires de l'île Santa Margarita la Perla (Venezuela) où elles ont été frappées. (Communication d'un amateur de Caracas.)

Dans son *Trankebar Mønter* (Histoire monétaire de Tranquebar), V. Bergsøe reproduit, p. 51, sous le titre de *Uoplyste Mønter fra Trankebar* (Monnaies de Tranquebar indéterminées) une pièce portant les lettres **D C** adossées, traversées par un **T**, avec au-dessus une ligne courbe rejoignant une ligne droite avec au centre trois globules et formant une sorte de couronne. Au **R** un grand **F**. Sexagone 25/28 mm. Cuivre. — C'est un jeton de la Compagnie des mines de Fresnes, arrondissement de Valenciennes, directeurs Dessandrouins, Taffet et Croy, en usage jusqu'en 1824.

Autre avec au **R** un grand **A** (Anzin). Ovale 29/25 mm.

E. Z.

1. Les signatures ouvrières au quatre de chiffre, par Ant. Sabatier. Extrait du *Bulletin de la Société archéologique historique et artistique LE VIEUX PAPIER*, Mars 1906.

CORRESPONDENCE

Gentlemen,

I send an unpublished Penny dated 1826 of rude workmanship but an undoubted production of the period.

O. Bust to left **GEORGIUS IV D: G: REX**, under the bust 1826

R. Britannia to the left with her right hand holding an olive-branch, her left resting on the shield; before her, a ship in the distance. Weight 268 grains.

Yours faithfully,
W. J. DAVIS.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE

Séance du 6 juin.

M. Bordeaux lit un mémoire de M. Manson, sur les jetons de présence du Conseil municipal du Havre. Malgré les termes de la loi sur la gratuité des fonctions municipales, ils ont été usités dans plusieurs villes depuis le Consulat jusqu'en 1830 et interdits à cette époque.

M. Blanchet présente une obole inédite du pape Jean XXII, de l'atelier de Sorgues, et étudie une curieuse monnaie juive qui semble porter le nom de Jehovah sous son ancienne forme trillière.

Le commandant Babut communique la médaille offerte au numismate Imhoof-Blumer pour son soixante-dixième anniversaire. Elle est l'œuvre du médailleur suisse Hans Frei.

**

Séance du 4 juillet.

M. Béranger fait une communication sur les ateliers provisoires ayant frappé des monnaies de cuivre sous l'ancien régime.

M. Alain présente un tiers de sou d'or de la vallée du Rhin; le docteur Bailhache, le denier inédit à l'hermine de François I^{er} et un denier beurdonois; M. Bouchir, divers jetons de présence des conseils municipaux de la Restauration.

M. Bordeaux lit un document relatif à la commission de vérification des assignats siégeant à Middelbourg.

(Chronique des Arts.)

REVIEWS

In "The reign and coinage of Carausius" (Spink and Son, Ltd., pp. vi, 260 and five plates) Mr. Percy H. Webb gives an admirable account of a personage who has hardly received his due meed of recognition in these days of inquiry into naval history and strategy. For this Briton of obscure birth was perhaps the first to realise what is now meant by the term sea-power. He was entrusted by the Romans with the defence of the coasts of these islands, and used his opportunities so successfully as to sweep the seas of his master's ships, set up and hold this separate kingdom for ten years against the power of emperors so able as Diocletian and Maximian, and even make a formidable incursion into Gaul, which was only repelled with difficulty. Yet he has, we think, been omitted from the pageants—even of Pevensey, with which he has some traditional connection. But his coins remain. Hoards of them have been found, significantly enough, at Rouen and Amiens, as well as in England, and some few in Scotland. At Blackmoor, near Woolmer, nearly 30,000 coins were discovered in two pots, and the late Lord Selborne conjectured that this might be part of the treasure of the army of Allectus, the murderer and successor of Carausius, hidden after his last battle. More than 500 of them were due to the latter, and such historical evidence as can be gleaned from these and other numismatic sources has been well put together by Mr. Webb. His

technical catalogue of the coins is thoroughly and lucidly done, and the chief types are excellently reproduced. The book should be of at least as much service to the historian as to the collector.

(Manchester Guardian.)

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Mitteilungen der Oester. Gesellschaft für Münz- u. Medaillenkunde. Juli 1908.

Victor von Renner, *Heinrich Kautsch, ein österreichischer Medailleur in Paris.* — Georg Hül, *Wie wird die moderne Medaille geschaffen?* — *Vereinsnachrichten: Hauptversammlung des Gesamtvereines der deutschen Geschichts- und Altertumsvereine in Lübeck.* — *Aufruf an unsere Mitglieder.* — *Verschiedenes: Fund römischer Münzen in Galizien. Geschenk der Firma Johann Stegmann Söhne an die Medaillensammlung. Jubiläumsprägungen von Wilhelm Mayer und Franz Wilhelm in Stuttgart.* — *Anzeigen.* — *Einläufe an die Gesellschaft.* — *Inserate.*

La Gazette numismatique. No 6. Mars 1908.

Jean Justice, *Essai d'un dictionnaire descriptif général des métaux belges.* — *Nouvelles diverses.* — *Trouvailles.* — *Ventes.* — *Revue et Publications périodiques.*

Burkhard Reber, Liste de ses publications. *Hommage de l'auteur.*

La monnaie du Caire pendant l'occupation française.

Adrien Blanchet. *Hommage de l'auteur.*

Notices extraites de la Chronique de la Revue numismatique. Adrien Blanchet. *Hommage de l'auteur.*

Zur Griechischen und Römischen Münzkunde.

Dr F. Imhoof-Blumer. Genf. 1908. *Hommage de l'auteur.*

Berichtigungen und Nachträge zu den drei ersten Bänden des Kataloges der Münzen- und Medaillen-Stempelsammlung des K.K. Hauptmünzamt in Wien. Wien, 1908.

Auction Sale of Coins: Rev. Mr. Bird., Dr. Wright, Southern Banker. Sale at New York, September 4 and 1908. Expert, Lyman H. Low.

Del Grandato di Spagna. Comm. Carlo Noble Padiglione. *Hommage de l'auteur.*

Berliner Münzblätter. September 1908.

Kasimir Chmielecki, *Drei unbekannte Münzfunde aus der Hacksilberzeit.* — Gustav Hoecke, *Der Münzenfund von Elmenhorst.* — L. v. L., *Neue Münzen und Medaillen.* — *Vereinsnachrichten.* — *Literatur.* — *Gesamtverein der deutschen Geschichts- und Altertums-Vereine. IV Abteilung.* — *Versammlung in Lübeck.*

Numismatische Correspondenz. September 1908.

1576 Nos.

Frankfurter Münzzeitung. 1. September 1908.

X. Nessel, *Die Münzen der Bischöfe zu Strassburg.* — *Hohenstaufenzeit.* — *Fortsetzung.* — Joseph Hamburger, *Über Medaillen auf Luftschiffer.* — *Neue Münzen und Medaillen.* — *Litteratur.* — *Numismatische Gesellschaften.* — *Bevorstehende Versteigerungen.*

Monatsblatt der Numismatischen Gesellschaft in Wien, September 1908.

Über die Turnose. — *Gesamtverein der deutschen Geschichts- und Altertumsvereine.* — *Verschiedenes.*

The Numismatist. August 1908.

Higley's *Coppers "Granby Coinage".* — *Conference with Heath Estate.* — *A coin thief removed.* — *Personal and Pertinent.* — *A few inquiries.* — *Death of our Coin dept. Editor.* — *The convention at Philadelphia.* — *Chicago Numismatic Society.* — *Notable lots and good prices.* — *Numismatics represented at the National convention of affiliated Philatelic organizations.* — *Convention notes.* — *Ohio State Numismatic Society.* — *American Numismatic Association.* — *Notice to Advertisers.* — *Notice Subscribers.* — *Free.* — *Trials of a Numismatic Editor.* — *Cuts and books.* — *U. S. Coins and Currency.* — *Our new coin pleases Pope,* etc.

Rassegna Numismatica. Settembre 1901.

G. Dattari, *I venti medaglioni d'Aboukir.* — *Ai lettori italiani.* — Furio Lenzi, *Rivista Numismatica portoghese.* — *Rassegna bibliografica: i periodici.* — *Necrologia.* — *Varieta.* — *Libri in vendita.*

Bolletino Italiano di Numismatica. Agosto 1908.

L. Cesano, *Bonzo Romano-Siculo del Museo Nazionale Romano (con illustrazione).* — Q. Perini, *Le monete gettate al popolo nella solenne incoronazione di Vincenzo II Duca di Mantova (1627) (continua).* — A. Cunietti-Cunietti, *Alcune varianti di monete di zecca italiana (continuazione).* — V. Salvaro, *Medagliistica Veronese: Francesco Fermi, Alba d' un regno a Verona, Albero genealogico (con illustrazioni).*

The Bulletin. July 1908.

M. P. Carey, *Specializing.* — Geo. W. Tracy, *Russian Roubles.* — C. N. S. LIV. — *Auctions.*

Münzen und Medaillen aller Länder.

Versteigerung in München 6. Oktober 1908. und folgende Tage. Expert Dr Eug. Merzbacher Nachf. 1270 Nos.

Catalogue No LI: Monnaies du moyen âge et Monnaies de la période. 1550-1649.

Catalogue No LI. Médailles diverses.

En vente aux prix marqués chez J. Schulman, Amsterdam.

Auctions-Catalog einer Universal-Sammlung. II^{er} Theil. Münzen und Medaillen.

Versteigerung in Berlin den 29. September 1908 und folgende Tage. Expert: Edmund Rappaport. 5821 Nos.

CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

Collectors will also kindly note that every care is taken when compiling the catalogues not to overrate the condition of the pieces but to faithfully represent them according to their merits.

All orders should be sent to our West-End House, 17 and 18, Piccadilly, London, W.

(For further particulars see first page of this Circular.)

ABBREVIATIONS

A. = Gold. — *Æ.* = Silver. — *Æ.* = Bronze & Potin. — *Mm.* = Mint-mark — *Mill.* = Millimeter. — *Gr.* = Grains troy. — *Obv.* = Obverse. — *R.* = Reverse. — *F. D. C.* = Fleur de coin. — *Mint state.* — *E. F.* = Extremely fine. — *V. F.* = Very fine. — *F.* = Fine. — *M.* = Mediocre. — *P.* = Poor. — *S.* = Scarce — *R.* = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum.* — *B.* = Babelon, *Monnaies consulaires.* — *C.* = Cohen, *Monnaie impériales, 2^e édition.* — *M.* = Mionnet, *Monnaies grecques et romaines.* — *Ev.* = Evans, *Ancient British coins.* — *K.* = Kenyon, *Gold coins of England.* — *Hks.* = Hawkins, *Silver Coins of England.* — *Rud.* = Ruding, *Annals of the Coinage.* Ed. 1840. — *A.* = Atkins, *British Colonial coins.* — *T.* = Tancred, *Historical Record of War Medals.* — *M. I.* = *Medallie Illustrations of English History,* Franks and Grueber. — *Mad.* = Madai, *Münzcabinet.* — *S. R.* = Schulthess-Rechberg *Thaler-cabinet.* — *Rm.* = Reimann, *Sale Catalogue.* — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS

(Continued from col. 10878.)

TROAS

ABYDUS

- 57758 (B.C. 320-280). *Æ.* Hemidrachm. Obv. Laur. head of Apollo to r. *R.* *ΑΒΥ ΑΝΑΙΛΕΩΣ.* Eagle standing to l.; in front, bunch of grapes. Wt.: 40 grs. *B. M. Cat.* Pl. i, 10. *V. F.* 1 7 6
- 57759 *Æ.* Hemidrachm. Similar type; symbol, tripod. *B. M. Cat.*, Pl. i, 12. *E. F.* 1 15 "
- 57760 (*Imperial Times*). Nero. *Æ.* Obv. *ΝΕΡΩΝ ΚΑΙ.* Head of young Nero to l. *R.* *Α Β Υ.* Lyre. *B. M. Cat.*, Pl. iii, 1. *E. F.* " 10 "

CEBREN

- 57761 (*Circ.* B.C. 500-400). *Æ.* Hemidrachm. Obv. Ram's head to r. *R.* Quadripartite incuse square. Wt.: 5 grs. *B. M. Cat.*, 6. *V. F.* " 9 "

AEOLIS

CYME

- 57762 (*Seventh Century B.C.*). *Æ.* Stater. Obv. Forepart of horse to r.; beneath, *ἵππος* (?). *R.* Incuse square containing ornamented star; beside it (as countermark) smaller incuse square containing a star of different design. Wt.: 184 grs. *B. M. Cat.*, Pl. xix, 4. *V. F.* 7 10 "
- 57763 (After B.C. 190). *Æ.* Tetradrachm. Obv. Female head to r. (the Amazon Cyme); hair rolled and bound with riband. *R.* *ΚΥΜΑΙΩΝ.* Horse standing to r., left fore leg raised; beneath horse, vase with one handle; ex., *ΣΤΡΑΩΝ*: all in laurel-wreath. Wt.: 255 grs. *Extremely fine style.* *E. F.* 9 10 "
- 57764 *Æ.* Tetradrachm. Similar type; magistrate's name: *ΜΗΤΡΟ | ΑΝΗΣ.* Wt.: 255 grs. *B. M. Cat.*, 74. *E. F.* 5 10 "

LESBOS

LESBOS

- 57765 (B.C. 550-440). Billon stater. Obv. Two calves' heads facing one another; between them, olive-tree. *R.* Rude incuse square. Wt. : 175 grs. *B. M. Cat.*, Pl. xxx, 20. V. F. 1 " "
- 57766 Billon diobol. Obv. Two boars' heads facing one another. *R.* Rude incuse square. Wt. : 21 grs. *B. M. Cat.*, Pl. xxx, 7. V. F. " 10 "
- 57767 (Circ. B.C. 480-440). Electrum hecta. Obv. Forepart of winged boar to r. *R.* Lion's head (in intaglio) behind, small incuse. Wt. : 39 grs. V. F. 2 17 6
- 57768 Electrum hecta. Obv. Raw's head to r. *R.* As last. *B. M. Cat.*, Pl. xxx, 11. *From the Carfrae Collection.* V. F. " 2 2
- 57769 Electrum hecta. Obv. Lion's head to r. *R.* Calf's head to r. (in intaglio); behind, small incuse. *B. M. Cat.*, Pl. xxxi, 21. E. F. 3 15 "
- 57770 Electrum hecta. Similar type. *Damaged by chisel-cuts on obv.* F. 1 7 6
- 57771 (Circ. B.C. 440-350). Electrum hecta. Obv. Forepart of goat to r., looking back. *R.* Owl facing, wings spread, within incuse square. *B. M. Cat.*, Pl. xxxii, 2. *From the Montagu Collection.* V. F. 5 " "
- 57772 Electrum hecta. Obv. Forepart of winged lion to l. *R.* Sphinx seated to r., within incuse square. *B. M. Cat.*, Pl. xxxii, 7. *From the Montagu Collection.* E. F. 6 " "
- 57773 Electrum hecta. Obv. Head of bearded Satyr to r. *R.* Two rams' heads facing one another within incuse square; above, floral ornament. *B. M. Cat.*, Pl. xxxii, 11. F. 2 10 "
- 57774 Electrum hecta. Obv. Head of Persephone, to r., wreathed with corn, wearing earring. *R.* Bull butting to l. within linear square. *B. M. Cat.*, Pl. xxxiii, 8. *Berlin Museum Duplicate.* V. F. 4 " "
- 57775 Electrum hecta. Obv. Head of Hermes to r., wearing petasos tied under chin and on back of head. *R.* Panther to r., within linear square. *B. M. Cat.*, Pl. xxxiii, 11. V. F. 4 5 "
- 57776 Electrum hecta. Obv. Head of young Dionisos to r., wreathed with ivy. *R.* Youthful male head, horned; hair short within linear square. *B. M. Cat.*, Pl. xxxiii, 24. E. F. 4 " "
- 57777 Electrum hecta. Obv. Head of Apollo to r., laureate. *R.* Female head to r., hair in sphendone within linear square. *B. M. Cat.*, Pl. xxxiii, 29. *Extremely fine style.* E. F. 6 6 "
- 57778 Electrum hecta. Similar type. *From the Hoskier Collection.* V. F. 3 15 "
- 57779 Electrum hecta. Obv. Head of Apollo to r., laur. *R.* Female head to r., hair tied in bunch behind, drapery on neck : within linear square. *B. M. Cat.*, Pl. xxxiv, 4. F. 1 17 6
- 57780 Electrum hecta. Obv. Head of Zeus Ammon to r., horned, beardless. *R.* Eagle standing to r., looking back, wings closed; linear square within incuse square. *B. M. Cat.*, Pl. xxxiv, 21. E. F. 2 10 "
- 57781 Electrum hecta. Obv. Laur. head of Zeus to r. *R.* Upper part of serpent to r. within linear square. *B. M. Cat.*, Pl. xxxiv, 25. V. F. 2 10 "
- 57782 Electrum hecta. Obv. Head of Demeter to r., veiled and wreathed with corn, wears circular earring. *R.* Tripod with fillets attached within linear square. *B. M. Cat.*, Pl. xxxiv, 28. E. F. 4 " "
- 57783 Electrum hecta. Similar type. V. F. 2 15 "

METHYMNA

- 57784 (Circ. B.C. 500-450). *AR.* Stater. Obv. *MAΘYMNAIΩΣ.* Boar to r., head lowered. *R.* Head of Athena to r., wearing earring, necklace, and close-fitting crested helmet with spiral decoration and projecting spike : square border of dots; all in incuse square. Wt. : 132 grs. *B. M. Cat.*, Pl. xxxvi, 6. *From the Rouseopoulos Collection.* V. F. 20 " "
- 57785 *AR.* Stater. Similar type. Wt. : 128 grs. V. F. 19 " "
- 57786 (Circ. B.C. 330-240). Hemidrachm. Obv. Head of Athena to r., wearing crested Corinthian helmet. *R.* *MA | OY.* Lyre; to l., Kantharos : all within compartment of bead-and-reel pattern. Wt. : 43 grs. *B. M. Cat.*, Pl. xxxvi, 13. R. V. F. 4 " "

MYTILENE

- 57787 (Circ. B.C. 400-350). *AR.* Trihemibol. Obv. Head of Apollo to r., laur. *R.* Head of Aphrodite to r., wearing earring, hair rolled; behind, amphora. Wt. : 20 grs. *B. M. Cat.*, Pl. xxxvii, 15 var. V. F. " 17 6
- 57788 (Circ. B.C. 350-250). *AR.* Stater. Obv. Head of Apollo to r., laur. *R.* *MY | T I.* Lyre with fillet attached; to l., thyrsos : all within linear compartment. Wt. : 171 grs. *B. M. Cat.*, Pl. xxxvii, 22. RR. E. F. 35 " "
- 57789 *AR.* Tetrol. Obv. Head of Apollo to r., laur. *R.* *MY | T I.* Lyre; to l., caduceus. Wt. : 32 grs. *B. M. Cat.*, 35. E. F. 2 7 6

(To be continued.)

ROMAN CONSULAR

(Continued from col. 10880.)

ROSCIA

- 57790 *L. Roscius Fabatus.* (B.C. 64). *AR.* Obv. *L. ROSCI.* Head of Juno wearing goat's skin. *R.* *FABATI.* Young girl standing to r. and feeding dragon erect in front of her. *B. 1* Symbols. No 3. V. F. " 2 6
- 57791 *AR.* Similar type. Symbols. No 4. V. F. " 1 9
- 57791a *AR.* Similar. F. " 1 "
- 57792 *AR.* Similar type. Symbols. No 13. V. F. " 2 "
- 57793 *AR.* Similar type. Symbols. No 16. E. F. " 4 "
- 57794 *AR.* Similar type. Symbols. No 35. E. F. " 4 "
- 57795 *AR.* Similar. V. F. " 2 "
- 57796 *AR.* Similar type. Symbols. No 37. V. F. " 2 6
- 57797 *AR.* Similar type. Symbols. No 40. V. F. " 2 6
- 57798 *AR.* Similar type. Symbols. No 46. V. F. " 2 6
- 57799 *AR.* Similar type. Symbols. No 56. V. F. " 2 "
- 57800 *AR.* Similar type. Symbols. No 75 var. V. F. " 3 "
- 57801 *AR.* Similar type. Symbols. No 78 var. E. F. " 9 "
- 57802 *AR.* Similar type. Symbols. No 80. V. F. " 3 6
- 57803 *AR.* Similar type. Symbols. No 83. E. F. " 3 "
- 57804 *AR.* Similar type. Symbols. No 100. V. F. " 2 "
- 57805 *AR.* Similar type. Symbols. No 104. E. F. " 3 6
- 57806 *AR.* Similar type. Symbols. No 121. E. F. " 3 "
- 57807 *AR.* Similar type. Symbols. No 123. V. F. " 3 "
- 57808 *AR.* Similar type. Symbols. No 144. F. " 1 6
- 57809 *AR.* Similar type. Symbols, standards and vase. V. F. " 2 6
- 57810 *AR.* Similar type. Symbols, club and kantharos. V. F. " 3 "
- 57811 *AR.* Similar type. Symbols, helmet. E. F. " 4 6
- 57812 *AR.* Similar type. Symbols, shield and flail. F. " 1 "
- 57813 *AR.* Similar type. Uncertain symbols. F. " 1 "

RUBELLIA

- 57814 *C. Rubellius Blandus* (B.C. 9-4). *Æ.* Obv. *C. RVBELLIVS* BLANDVS, around S.C. *R.* III VIR A.A.A.FF. Monetary anvil. *B. 1.* V. F. " 1 9

RUBRIA

- 57815 *L. Rubrius Dosseus* (B.C. 83). *AR.* Obv. DOS. Helmeted bust of the goddess of Rome to r. *R.* *L. RVBRI.* Quadriga to r. V. F. " 2 "
- 57816 *AR.* Quin. Obv. DOSSEN. Laur. head of Neptune to r., trident on shoulder. *R.* *L. RVBRI.* Victory to r. in front of her, round altar. *B. 4.* E. F. " 4 6

RUSTIA

- 57817 *L. Rustius* (B.C. 71). *AR.* Obv. S.C. Helmeted head of Mars to r.; in front star. *R.* *L. RVSTI.* Ram standing to r. *B. 1.* E. F. " 7 6
- 57818 *AR.* Similar type. V. F. " 3 6
- 57819 *AR.* Similar type. F. " 1 6
- 57820 *Q. Rustius* (B.C. 19). *AR.* Obv. *Q. RVSTIVS. FORTVNAE* ANTIAT. Conjoineds head of *Fortuna victrix* and *Fortuna felix*, to r., on basis terminated by ram's head. *R.* *CAESARI* AVGVSTO EX.S.C. Altar inscribed FOR.E. *B. 3.* V. F. " 15 "

RUTILIA

- 57821 *L. Rutilius* (B.C. 79). *AR.* Obv. FLAC. Helmeted head of Roma to r. *R.* *L. RVTILI.* Victory in biga to r. E. F. " 3 6
- 57822 *AR.* Similar type. V. F. " 2 6

SALVIA

- 57823 *Q. Salvidienus Salvius Rufus* (B.C. 41). *AR.* Obv. *C. CAESAR* III VIR R.P.C. Bare head of Octavius to r. *R.* *Q. SALVIVS IMP. COS. DESIG.* Winged fulmen. *B. 1.* E. F. " 12 6

SANQUINIA

- 57824 *M. Sanguinius* (B.C. 17). *AR.* Obv. *M. SANQVINIVS* III VIR. Laureated head of Julius Caesar to r.; above, comet. *R.* *AVGVSTVS DIVI F.* Bare head of Augustus to r. *B. 3.* E. F. 2 " "

SATRIENA

- 57825 *P. Satrienus* (B.C. 74). *AR.* Obv. Helmeted head of Roma to r.; behind, XXXV. *R.* *P. SATRIENVS* ROMA. Wolf advancing to l. E. F. " 12 6
- 57826 *AR.* Similar type. V. F. " 3 6

SAUFEIA

- 57827 *L. Saufeius* (B.C. 200). *Æ*. Obv. Helmeted head of Roma to r.; behind, X. *℞*. L. SAVF. ROMA. Victory in biga to r. B. 1. E. F. D. C. » 4 »
 57828 *Æ*. Similar type. V. F. » 2 »

SCRIBONIA

- 57829 *L. Scribonius Libo* (B.C. 54). *Æ*. Obv. BON. EVENT. LIBO. Diademed head of *Bonus Eventus* to r. *℞*. PVTEAL SCRIBON. The Scribonian well. B. 8. E. F. » 2 6
 57830 *Æ*. Similar type. V. F. » 2 »
 57831 *Æ*. Obv. PAVLLVS LEPIDVS CONCORD. Diademed, and veiled head of Concord to r. *℞*. PVTEAL SCRIBON LIBO. The Scribonian well. B. 9. E. F. » 2 6

SENTIA

- 57832 *L. Sentius C. f.* (B.C. 89). *Æ*. Obv. ARG. PVB. Helmeted head of Roma to r. *℞*. L. SENTI C. F. Jupiter in quadriga to r. B. 1. E. F. » 2 6
 57833 Similar type. V. F. » 1 6

SEPULLIA

- 57834 *P. Sepullius Macer* (B.C. 44). *Æ*. Obv. CAESAR DICT. PERPETVO. Veiled head of Julius Caesar to r. *℞*. P. SEPVLLIVS MACER. Venus standing to l. holding Victory and leaning on sceptre at the foot of which, a shield. B. 5. V. F. » 17 6
 57835 *Æ*. Similar type. V. F. » 10 »
 57836 *Æ*. Brockage showing on one side the reverse of preceding coin, and on the other the same type incuse. V. F. » 15 »

SERGIA

- 57837 *M. Sergius Silus* (B.C. 104). *Æ*. Obv. ROMA EX. S. C. Helmeted head of Roma to r. *℞*. M. SERGI. SILVS. Horseman prancing to l., in the field, Q. B. 1. V. F. » 2 6
 57838 *Æ*. Similar type. V. F. » 1 6

SERVILIA

- 57839 *C. Serveilus, M. f. Augur* (B.C. 124). *Æ*. Obv. ROMA. Helmeted head of Roma to r.; behind X and laurel wreath. *℞*. C. SERVEILI M. F. The Dioscuri on horseback galloping in opposite directions. B. 1. V. F. » 2 »
 57840 *M. Servilius C. f.* (B.C. 94). *℞*. Obv. Helmeted head of Roma to r.; behind, X. *℞*. M. SERVEILI. C. F. Two horsemen dismounted and engaged in combat. B. 13. F. » 1 6
 57841 *P. Serveilus, M. f. Rullus* (B.C. 39). *Æ*. Obv. RVLLI. Helmeted head of Pallas to l. *℞*. P. SERVILI. M. F. Victory in biga galloping to r. B. 14. V. F. » 2 »
 57842 *Æ*. Similar type. F. » 1 6
 57843 *C. Serveilus C. f.* (B.C. 64). *Æ*. Obv. FLORAL PRIMVS. Laur. head of Flora to r.; behind lituus. *℞*. C. SERVEIL. C. F. Two warriors standing facing each other and presenting their swords. B. 15. V. F. » 4 »
 57844 *Q. Servilius Caepio Brutus* (B.C. 43-42). *Æ*. Obv. LIBERTAS. Diademed head of Liberty to r. *℞*. BRVTVS. The consul L. Junius Brutus advancing to r., between two lictors and preceded by *accensus*. B. 18. V. F. » 10 »

SICINIA

- 57845 *Q. Sicinius* (B.C. 49). *Æ*. Obv. Q. SICINIVS III. VIR. Diademed head of Apollo to r.; behind, star. *℞*. C. COPONIVS PR. S. C. Club of Hercules covered with lion's skin, the head of which is seen in profile; to r., bow; to l., arrow. B. 1. F. D. C. » 9 »
 57846 *Æ*. Similar type. E. F. » 6 »
 57847 *Æ*. Similar type. V. F. » 3 »
 57848 *Æ*. Obv. FORT. P. R. Diademed head of Fortuna to r. *℞*. Q. SICINIVS III. VIR. Winged caduceus and palm-branch in saltire; above, laurel-wreath. B. 5. V. F. » 7 6

SULPICIA

- 57849 *Ser. Sulpicius Galba* (B.C. 64). *Æ*. Obv. SER. SVLP. Laur. head of Apollo to r. *℞*. Trophy formed of spoils of galleys; personage standing on either side. B. 8. RR. From the *Martinetii Collection* (98 lire). V. F. » 3 15 »
 57850 *C. Sulpicius Platorinus* (B.C. 18). *Æ*. Obv. CAESAR AVGVSTVS. Bare head of Augustus to r. *℞*. C. SVLPICIVS PLATORIN. Augustus and Agrippa seated side by side on subsellium placed on estrade, the pedestal of which is ornamented with three prows. B. 11. RR. From the *Imhof-Blumer collection*. V. F. » 2 10 »

(To be continued.)

ROMAN IMPERIAL

(Continued from col. 10882.)

LIVIA († A.D. 29)

- 57851 *Æ*. Obv. IVSTITIA. Diademed bust of Livia to r. *℞*. TI. CAESAR DIVI AVG. P. M. TR. POT. XXIII around large S. C. Coh. 4. V. F. » 2 5 »
 57852 *Æ*. Obv. SALVS AVGVSTA. Bust of Livia to r. *℞*. TI. CAESAR DIVI. AVG. P. M. TR. POT. XXIII around large S. C. C. 5. A charming portrait coin. V. F. » 1 5 »
 57853 *Æ*. Similar type. Pierced. V. F. » 15 »
 57854 *Æ*. Similar type. F. » 5 »

AGRIPPA († A.D. 12)

- 57855 *Æ*. Obv. M. AGRIPPA L. F. COS. III. Head to l., wearing rostral crown. *℞*. S. C. Neptune standing, nude, a mantle on his shoulders, holding dolphin and trident. C. 3. Patinated (green). E. F. » 1 5 »

AGRIPPA and AUGUSTUS

Nismes

- 57856 *Æ*. Obv. IMP. DIVI. F. Heads back to back of Augustus, laur. and Agrippa, bare. *℞*. COL. NEM. Crocodile chained to palm-tree. C. 7. Patinated. E. F. » 10 »
 57857 *Æ*. Similar type. Rough fabric. V. F. » 4 »
 57858 *Æ*. Obv. IMP. DIVI. F. Heads back to back of Augustus and Agrippa, both laureate. *℞*. As last. Patinated. V. F. » 15 »
 57859 *Æ*. Similar type. V. F. » 10 »
 57860 *Æ*. Left portion of Dupondius of above type cut in two. Patinated. V. F. » 10 »
 57861 *Æ*. Similar. F. » 3 »

TIBERIUS (A.D. 14-37)

- 57862 *Æ*. Obv. TI. CAESAR. DIVI. AVG. F. AVGVST. P. M. TR. POT. XXIII., around large S. C. *℞*. CIVITATIBVS ASIAE RESTITVTIS. Tiberius laureate, seated to l. on curule chair, holding patera and sceptre. C. 3. E. F. » 4 » »
 57863 *Æ*. Obv. TI. CAESAR. DIVI. AVGVSTI. F. AVGVSTVS. Laur. head to r. *℞*. PONT. MAXIM. COS. III. IMP. VII. TR. POT. XXII. Winged caduceus between two cornucopiae. C. 8. V. F. » 2 6
 57863^a *Æ*? Similar type. F. » 1 6
 57864 *Æ*. Obv. TI. CAESAR. DIVI. AVG. F. AVGVST. IMP. VIII. Laur. head to l. *℞*. PONTIF. MAX. TR. POT. XXXIIX. Globe on which rudder; below a small globe. C. 12 var. V. F. » 7 6
 57865 *Æ*. Obv. TI. CAESAR. DIVI. AVG. F. AVGVSTVS. Laur. head to r. *℞*. PONTIF. MAXIM. Livia seated to l., holding sceptre and flower. C. 15. E. F. » 4 10 »
 57866 *Æ*. Similar type. From the *Bizot collection*. E. F. » 3 15 »
 57867 *Æ*. Similar. With loop and ring. E. F. » 4 10 »
 57868 *Æ*. Similar type. V. F. » 2 10 »
 57869 *Æ*. Similar type. C. 16. So called. "Tribute penny". E. F. » 8 6
 57870 *Æ*. Similar. V. F. » 4 2
 57871 *Æ*. Obv. TI. CAESAR. DIVI. AVG. F. AVGVST. IMP. VIII. Bare head to l. *℞*. PONTIF. MAX. IMP. TRIBVN. POTEST. XXIII., around large S. C. C. 24. Patinated. E. F. » 15 »
 57872 *Æ*. Obv. TI. CAESAR. AVGVST. F. IMPERAT. VII. Laur. head to r.; countermark AVG on neck. *℞*. ROM. ET AVG. Altar between two columns. Struck at Lyons. C. 37. V. F. » 9 »
 57873 *Æ*. Similar type without countermark. C. 38. V. F. » 5 »
 57874 *Æ*. Obv. CAESAR PONT. MAX. Laur. head to r. *℞*. As last. V. F. » 6 6

NERO DRUSUS († A.D. 9)

- 57875 *Æ*. Obv. NERO CLAVDIVS DRVSVS GERMANICVS IMP. Laureated head to l. *℞*. DE GERMANIS. Standard in the midst of two bucklers, four spears and two trumpets. C. 5. E. F. » 7 10 »
 57876 *Æ*. Similar type. C. 6. E. F. » 3 » »

ANTONIA († A.D. 39)

- 57877 *Æ*. Obv. ANTONIA AVGVSTA. Bust to r. wreathed with corn. *℞*. SACERDOS DIVI AVGVSTI. Two lighted torches united by fillet. C. 4. From the *Hoskier Collection*. E. F. » 15 » »
 57878 *Æ*. Similar type. V. F. » 9 » »
 57879 *Æ*. Obv. ANTONIA AVGVSTA. Bust to r., hair *en queue*. *℞*. TI. CLAVDIVS CAESAR AVG. P. M. TR. P. IMP. Antonia veiled standing to l. holding simpulum; in the field, S. C. E. F. » 2 5 »

GERMANICUS († A.D. 19)

- 57880 \mathcal{A}^2 . Obv. GERMANICVS CAESAR TI. AVG. F. DIVI AVG. N. Bare head to l. \mathcal{R}^2 . C. CAESAR DIVI. AVG. PRON. AVG. P. M. TR. P. III. P. P. around large S. C. C. 4. V. F. " 5 "
- 57881 \mathcal{A}^2 . Obv. GERMANICVS CAESAR. Germanicus standing in quadriga advancing to r. \mathcal{R}^2 . SIGNIS RECEPT. DEVICTIS GERM. S. C. Germanicus in military costume standing to l. C. 7. From the Bizot Collection. E. F. " 15 "
- 57882 \mathcal{A}^2 . (Restitution by Titus). Obv. GERMANICVS. CAESAR. TI. AVG. F. DIVI. AVG. N. Bare head to l. \mathcal{R}^2 . IMP. T. CAES. DIVI. VESP. F. AVG. P. M. TR. P. P. COS VIII RESTITV in double legend around S. C. C. 13. Rare. Patinated. F. " 12 6

GERMANICUS and AUGUSTUS

- 57883 \mathcal{A} . Obv. GERMANICVS CAES. TI. AVGV. COS. II. P. M. Bare head of Germanicus to r. \mathcal{R}^2 . DIVVS AVGVSTVS. Radiated head of Augustus to l. C. 2 (100 fr.). RR. V. F. 2 10 "

GERMANICUS and CALIGULA

- 57884 \mathcal{A} . Obv. GERMANICVS CAES. P. C. CAES. AVG. GERM. Bare head to r. \mathcal{R}^2 . C. CAESAR AVG. GERM. P. M. TR. POT. Laur. head of Caligula to r. C. 2. E. F. 3 10 "

AGRIPPINA SENIOR († A.D. 33)

- 57885 \mathcal{A}^1 . Obv. AGRIPPINA M. F. MAT. C. CAESARIS AVGVSTI. Bust to r. \mathcal{R}^2 . S. P. Q. R. MEMORIAE AGRIPPINAE. Carpentum to left drawn by two mules. C. 1. V. F. 4 " "
- 57886 \mathcal{A}^1 . Obv. AGRIPPINA M. F. GERMANICI CAESARIS. Bust to r. \mathcal{R}^2 . TI. CLAVDIVS CAESAR. AVG. GERM. P. M. TR. P. IMP. P. P. around large S. C. C. 3. F. 2 " "
- 57887 \mathcal{A}^1 . Similar type. Countermark on \mathcal{R}^2 : N. CAPR. Beautiful portrait coin. Patinated. From the Greau and Imhoof-Blumer Collection. E. F. 10 10 "

AGRIPPINA SENIOR and CALIGULA

- 57888 \mathcal{A} . Obv. AGRIPPINA MAT. C. CAES. AVG. GERM. Bust to r. \mathcal{R}^2 . C. CAESAR AVG. GERM. P. M. TR. POT. Laur. head of Caligula to r. C. 2. E. F. 3 10 "
- 57889 \mathcal{A} . Similar type. Larger busts. V. F. 3 " "

CALIGULA (A.D. 37-41)

- 57890 \mathcal{A}^1 . Obv. C. CAESAR AVG. GERMANICVS PON. M. TR. POT. Laur. head to l. \mathcal{R}^2 . AGRIPPINA DRVSIILLA IVLIA S. C. Caligula's three sisters standing, under the images of Security, Concord, and Fortune. C. 4. V. F. 1 15 "
- 57891 \mathcal{A}^1 . Obv. C. CAESAR DIVI AVG. PRON. AVG. S. C. Cap of Liberty. \mathcal{R}^2 . COS. TERT. PON. M. TR. P. III. P. P. around R. C. C. C. 6. Patinated. E. F. " 3 "
- 57892 \mathcal{A}^1 . Similar type with TR. P. III. P. P. C. 7. F. D. C. " 6 "
- 57893 \mathcal{A}^1 . Similar. V. F. " 2 "
- 57894 \mathcal{A}^1 . Obv. C. CAESAR AVG. GERMANICVS. P. M. TR. POT. Pietas seated to l., holding patera; behind her, statue of a female divinity; ex., PIETAS. \mathcal{R}^2 . DIVO AVG. S. C. Temple of six columns in front of which the Emperor is sacrificing. C. 9. R. From the Bizot collection. E. F. 7 10 "
- 57895 \mathcal{A}^2 . Obv. C. CAESAR AVG. GERMANICVS PON. M. TR. POT. Bare head to l. \mathcal{R}^2 . VESTA S. C. Vesta veiled, seated to l., holding patera and sceptre. C. 27. E. F. 2 " "
- 57896 \mathcal{A}^2 . Similar type. V. F. 1 " "
- 57897 \mathcal{A}^2 . Similar type. V. F. " 7 6

CALIGULA and AUGUSTUS

- 57898 \mathcal{A} . Obv. C. CAESAR AVG. GERM. P. M. TR. POT. Laur. head of Caligula to r. \mathcal{R}^2 . DIVVS AVG. PATER PATRIAE. Radiated head of Augustus to r. C. 1. V. F. 12 " "
- 57899 \mathcal{A} . Obv. C. CAESAR AVG. GERM. P. M. TR. POT. COS. Bare head of Caligula to r. \mathcal{R}^2 . Radiated head of Augustus to r. between two stars. C. 11. V. F. 1 15 "

(To be continued.)

CONTINENTAL COINS

GERMAN SERIES

(Continued from col. 10883.)

SAXONY

Ernestine Branch.

- 57900 Frederick the Wise (1486-1525). \mathcal{A} . Medallion thaler. By Hans Krafft, 1522. Obv. \odot FRID \odot DVX— \odot SAXON \odot —S \odot RO \odot

IMP \odot — \odot ELECT. Bust to r. in high relief, wearing cap and mantle. \mathcal{R}^2 . VERBVM * DOMINI * MANET * IN * AETERNVM * * * Floreate cross in angles of which C—C—N—S within circle. In the field, M—D—XX—II. Rm. 4442. V. F. 2 5 "

- 57901 \mathcal{A} . Quarter Thaler, 1507. Obv. FRID \odot ELECT \odot IMPI \odot QZ—LO—CVM \odot TES \odot GENLI \odot . Bust to r., wearing cuirass. \mathcal{R}^2 . MAXIMILIANVS \odot RO \odot REX \odot SEMPER \odot AVGVSTVS. Eagle; above, 1507. Rm. 4439. V. F. 1 5 "
- 57902 Frederick the Wise, John and George. \mathcal{A} . Thaler. Obv. + FRID—ERI \odot 10—HAN \odot G—EORGI— (Legend divided by four shields of arms). Bust of Frederick III to r., sword on shoulder. \mathcal{R}^2 . MONE—ARGE—DVCVM—SAXO. Portraits of John and George facing each other. E. F. " 10 "
- 57903 \mathcal{A} . Thaler. Similar type. V. F. " 8 "
- 57904 \mathcal{A} . Quarter Thaler, undated. Obv. + FRIDERICVS \odot IOHANNES \odot GEORGIV. Angel holding shield of arms. \mathcal{R}^2 . + GROSSVS \odot NOVVS \odot DVCVM \odot SAXONIE. Shield of arms. E. F. " 3 6

Gotha, ancient line.

- 57905 John Casimir and John Ernest (1572-1633). \mathcal{A} . Thaler. Obv. D : G : IOHA : CASI : ET : IOH : ERNS : FRA : DVCES : SAXONIAE. Inner legend : FRID : ERNE : HR : T—VNFRID : VERZEHR. Half length figures of the two dukes facing each other. \mathcal{R}^2 . LANTG : THVRI : ET : MARCHIO : MISN : MON : IMPERI : Shield of Saxony above which 1600, surrounded by 13 small shields of arms. Rm. 4478. E. F. 1 " "
- 57906 \mathcal{A} . Thaler 1619. Obv. As last, legend reading : ... FRA : DV : SAX : IVLIA : CLI : ET : MO : \mathcal{R}^2 . + LANDG : THV : MAR : MIS : COM : MAR : ET : RAVENS : DN : IN : RAV : WA. Knight on horseback in circle surrounded by 16 shields of arms; in the field, 16—19. V. F. " 10 "
- 57907 John Casimir (above) († 1633). \mathcal{A} . Broad medallion double thaler. Obv. D : G : IOH : CASI : DVX : SAX : IVL : CLI : ET : MO. Shield of arms surmounted by six helmets, below, W : A. \mathcal{R}^2 . ELEND NICHT SCHAT : WER TVGENT HAT. The Duke in armour on horseback to r. Rm. 4486. E. F. 2 15 "
- 57908 John Ernest. († 1638). \mathcal{A} . Ducat. 1638. Obv. * D : G : IOHANN : ERNST : DVX : SAX : IVL : CLI : ET : M. Bust to r. \mathcal{R}^2 . GOTT : BESS : D : Z : V : LEVT. Helmeted shield of arms; in the field, 16—38. F. D. C. 1 10 "
- 57909 \mathcal{A} . Ducat. Similar type. F. D. C. 1 7 "

House of Altenburg.

- 57910 John Philip, Frederick, John William, and Frederick William II (1603-1625). \mathcal{A} . Ducat. Obv. MONETA : NOVA : AVREA : FRAT : DVC : SAXONIC : Half length portraits of the four brothers. \mathcal{R}^2 . IVLIA : CLIVIA : ET : MONTIVM : LINIA : ALDENBVR : WA. Shield of arms; above, 1619. V. F. 1 " "
- 57911 \mathcal{A} . Thaler. 1623. Obv. D : G : IOH : PHIL : FR ID : IOH : WILH : ET : FR : WIL : FRAT. Half length bust of Johann Philip to r., in the field, 16—23. \mathcal{R}^2 . DVC : SAXON : IVL : CLIVI : ET : MONT : LIN : ALDEN : Busts of Frederick, John William and Frederick William to r. V. F. " 15 "
- 57912 \mathcal{A} . Thaler 1623. A variety of the preceding coin. F. " 7 6
- 57913 \mathcal{A} . Half Thaler, 1630. Obv. Bust of John Philip to r.; above, 1630. \mathcal{R}^2 . Helmeted shield of arms. F. " 5 "

Middle Weimar Branch.

- 57914 John Ernest and his seven brothers. \mathcal{A} . Thaler, 1608. Obv. D : G : IO : ERNES : FRIDERICVS : WILHELMVS : ALBERTVS. Four busts facing; ex., MON : NOV : ARG : VIII. FRAT : DVC : SAX. \mathcal{R}^2 . IO : FRIDERIC : ERNESTVS : FRID : WILHELM : BERNHARD. Four busts facing; ex., LINEAE : VINA : RIENSIS : 1608. V. F. " 6 6
- 57915 \mathcal{A} . Thaler, 1611. Similar type. V. F. " 7 6
- 57916 John Ernest and his five brothers after the death of Frid. William and William. \mathcal{A} . Thaler, 1623. Obv. MONETA : FRA : TRVM : DVC : SAXON : LIN : VIN : 1623. Pallas standing to l., holding long flag; in the field, to l., laurel-wreath. \mathcal{R}^2 . NACH DEM ALTEN SCHROT : VND KORN. Helmeted shield of arms. Rm. 4535. F. D. C. " 15 "

Modern Weimar Branch.

- 57917 William († 1662). Memorial thaler. 1662. \mathcal{A} . Obv. DUX : SAXI : I : C : & M : LANDG : THUR : &c. Obelisk on which bust of the duke; scroll on either side. \mathcal{R}^2 . FRATRUM INTER SE CONCORDIA QVOVIS MURO FIRMIUS MUNIMENTUM. Four arrows tied together by two hands issuing from clouds; above, crown. Rm. 4547. F. D. C. " 15 "
- 57918 \mathcal{A} . $\frac{1}{2}$ Thaler, 1622. Similar type. V. F. " 2 6
- 57919 Charles Augustus (1775-1828). \mathcal{A} . Conventionthaler, 1813. Obv. CARL AUGUST. H. Z. S. WEIMAR U. EISENACH. Crowned shield between palm and laurel-branches. \mathcal{R}^2 . X : EINE FEINE MARK 1813. Rm. 4566. E. F. 1 " "
- 57920 Charles Frederick (1828-1853). \mathcal{A} . Double thaler, 1842. Obv. CARL FRIEDR. GROSSHERZOG ZU SACHSEN WEIM

- EIS. Bare head to l. **R.** Crowned and draped shield of arms.
 Rm. 4570. F. D. C. 1 2 »
 57921 — **R.** Thaler of 1841. E. F. » 5 6
- Modern House of Gotha.*
- 57922 *Ernest the Pious* (1640-1675). **R.** Memorial Thaler. Obv. D·G·ERNEST SAX·IUL·CLIV·ET·MONTIUM·DUX. Bust to r. **R.** LANDG·THUR·MARCH·MISN·PRINC·HEN·COM·MAR·ET·RAVDYN IN RAVENST. Within circle of 19 shields : NATUS | 1601.25·DEC·EM· | DENATUS | 1675·26·MARTII—REGIMINIS 35· | ETAT·73·MENS·3·D·I· | HUMATUS | D·4·JUNII 1675 | GOTHA. F. D. C. 2 5 »
- Meiningen-Branch.*
- 57923 *Bernhard* (1803-1866). **R.** Half Gulden, 1840. Obv. Bust to l. **R.** ½ GULDEN | 1840 within oak-wreath. V. F. » 1 6
 57924 **R.** Double Thaler, 1854. Obv. Bare head to l. **R.** Helmeted and draped shield of arms. Rm. 4630. E. F. » 15 »
 57925 **R.** Thaler, 1862. Obv. As last. **R.** Crowned and draped shield of arms. V. F. » 3 6
- Eisenberg-Branch.*
- 57926 *Christian* (1680-1707). **R.** Obv. + D·G·CHRISTIAN·E·D·SAX·I·C & M·L·TH·M·M·S & VT·LUS·PR·HEN·C·M· & R·DN·IN·RAV. In the field : HOC· | MONUMENTUM | AMORIS POSITUM. | QU·E·NATA | MARTIS B·d·1. JUN. 1659 | DESPONSATA | IBID·d·13·FEBR·1677 | DENATA POST·PARTUM | FILIOLAE·d·13·MARTY | ET HUMATA | MARTIS B·d·29·APR· | 1679. **R.** Boy sitting on skull, blowing bubbles; to r., incense vase; to l. flower vase; above : scroll inscribed : OMNIA VANITAS. Rm. 4636. V. F. 1 15 »
- Altenburg.*
- 57927 *Ernest*. **R.** Thaler, 1858. Obv. Head to r. **R.** Crowned and draped shield of arms. V. F. » 4 »
- Saalfeld Line.*
- 57928 *John Ernest* (1680-1729). **R.** Memorial Thaler, 1729. Obv. IOHANN·ERNEST·VIII·D·SAX·I·C·M·A & W. Bust in armour to r.; ex., NAT·22·AVG·1658, &c. **R.** COELO REDVX INTAMINATIS FVLGET HONORIBVS. Sarcophagus inscribed : PARENTI OPTIMO &c. 4656. V. F. 1 5 »
 57929 *Ernest* (1806-1844). **R.** Thaler, 1817. Obv. ERNST HERZOG ZU SACHSEN COBURG UND SAALFELD. 1817. Bust to l. **R.** FÜR GOTT UND VATERLAND — ZEHN EINE FEINE MARK. Shield above which a crown. Rm. 4663. E. F. » 10 »
- Henneberg-Ilmenau.*
- 57930 **R.** Thaler, 1693. Obv. MONETA NOVA DUCUM SAXONIE HENNEBERGICA 1693. Ornamented shield of arms supported by two miners. **R.** FRUCTU MULTIPLICI COELO FOECUNDOR AB ALTO. Crowned hen to r. Rm. 4677. V. F. 1 » »
 57931 **R.** Thaler, 1702. Obv. FURSTL : SACHS : GESAMBTE HENNEB·ILMEN : AUSBEUTH·THAL. Two ornamented helmets supported by two personages; ex., B·A· **R.** NACH DEM ALTEN REICH·SCHROT UND KORN. Two shields of arms surmounted by crown. *Mad.* 1559 var. F. D. C. 1 5 »
 (To be continued.)
-
- FRENCH SERIES**
 (Continued from col. 10884.)
- LOUIS XV (1715-1774)
- 57932 *A. Louis à la croix de Malte*, 1718. Obv. LVD·XV·D·G·FR·ET·NAV·REX 1718. Young bust, to r., laur.; below, D (Lyons) and cock's head. **R.** CHRISTVS REGNAT VINCIT IMPERAT. Maltese cross. *Hoffm.* 9. E. F. 3 3 »
 57933 **R.** 20 Sols of Navarre, 1719 (Paris). H. 38. E. F. » 2 6
 57934 **R.** 10 Sols of Navarre, 1719 (Lille). H. 39. V. F. » » 9
 57935 **R.** Petit Louis d'argent, 1720. Obv. Bust to r. **R.** Eight Crowned L's (Lille). H. 33. V. F. » 2 6
 57936 **R.** Sixième d'écu de France, 1720 (Montpellier). H. 43. V. F. » 1 »
 57937 **R.** Tiers d'écu de France, 1722 (Rouen). H. 42. V. F. » 1 6
 57938 **R.** Ecu aux lauriers, 1726. Obv. Young bust to l., flowing hair. **R.** SIT NOMEN &c. Crowned oval shield of France between two laurel-branches (Toulouse). H. 50. V. F. » 4 6
 57939 **R.** Another, 1727 (Rennes). M. » 2 6
 57940 **R.** Cinquième d'écu aux lauriers, 1728. Similar type (Orléans). H. 52. V. F. » 1 6
 57941 *A. Demi-louis aux lunettes*, 1730. Obv. Bust to l. **R.** Oval shields of France and Navarre surmounted by crown (Paris). H. 17. V. F. » 9 »
- 57942 **R.** Ecu aux lauriers, 1730. Type as no 57938 (Rennes). M. » 3 »
 57943 **R.** Another (Pau). M. » 3 »
 57944 **R.** Similar, 1733 (Bordeaux). M. » 2 6
 57945 **R.** Similar, 1737 (Paris). F. » 4 »
 57946 **R.** Similar (Strasbourg). F. » 4 »
 57947 **R.** Ecu au bandeau, 1740. Obv. LUD·XV·D·G·FR·ET·NAV·REX. Youthful bust to l., hair tied with bandeau; on truncation. C·R. (Roettiers); below: fox. **R.** SIT &c. Crowned oval shield of France between two laurel-branches (Paris). H. 55. *A proof.* F. D. C. 3 » »
 57948 **R.** Ecu au bandeau, 1741. Similar type (Nantes). H. 56. F. » 3 »
 57949 *A. Louis au bandeau*, 1751. Obv. As last. **R.** CHR·S·REGN·VINC·IMPER (tower) 1751. Oval shields of France and Navarre surmounted by crown (La Rochelle). H. 19. F. D. C. 2 10 »
 57950 *Ecu au bandeau*, 1752 (Pau). M. » 2 6
 57951 **R.** 12 Sols, 1753. Similar type (Lille). V. F. » 1 »
 57952 **R.** Ecu au bandeau, 1755 (Perpignan). F. » 3 6
 57953 **R.** 12 Sols, 1756 (Orléans). F. » » 6
 57954 **R.** Ecu au bandeau, 1758 (Paris). F. » 3 »
 57955 **R.** Similar, 1759. M. » 2 6
 57956 **R.** 12 Sols, 1764 (Troyes). F. D. C. » 1 »
 57957 **R.** Ecu au bandeau, 1765 countermarked on obv. with shield of Bern, and on **R.** with escutcheon bearing 40 BZ. F. » 7 6
 57958 **R.** 24 Sols, 1766 (Aix). *Peculiar beadedress.* F. » 10 »
 57959 **R.** Ecu au bandeau, 1767 (Lyons). F. » 3 6
 57960 **R.** 24 Sols, 1787 (Perpignan). F. » 1 »
 57961 **R.** Half Sol, 1767 (Aix). V. F. » » 6
 57962 **R.** Colonial Sol of 12 deniers, 1767. Countermarked R·F. on obv. V. F. » 2 6
 57963 **R.** 24 Sols, 1769 (Bayonne). F. » 1 »
 57964 **R.** Sol, 1770 (Aix). E. F. » 2 »
 57965 **R.** Half Sol, 1770 (Troyes). V. F. » » 6
 57966 **R.** 12 Sols, 1771. Old bust (Paris). H. 66. E. F. » 1 6
 57967 **R.** Ecu de 6 livres, 1772 (Bayonne). H. 62. F. » 5 »
 57968 **R.** Similar (Pau). V. F. » 7 6
 57969 **R.** Petit Ecu, 1772. Similar type (Nantes). H. 64 (30 frs.). V. F. 1 » »
 57970 *A. Louis*, 1774. Obv. Old bust to l. **R.** Shields of France and Navarre surmounted by crown (Paris). H. 23. F. D. C. 1 10 »
- LOUIS XVI (1774-1793)
- 57971 **R.** 12 sols, 1778. Obv. LUD·XVI·D·G·FR·ET·NAV·REX. Youthful bust to l. **R.** SIT NOMEN DOMINI BENEDICTUM. Crowned shield of France between two laurel-branches (Paris). H. 15. F. » » 6
 57972 **R.** 24 Sols, 1780. Similar type. V. F. » 1 »
 57973 **R.** Ecu de 6 livres, 1784. Similar type (Limoges). H. 11. F. D. C. » 12 6
 57974 **R.** Similar (Paris). E. F. » 6 6
 57975 *A. Double Louis*, 1786. Obv. LUD·XVI·D·G·FR·ET·NAV·REX. Bust to l.; on truncation. DUVIV. **R.** CHR·S·REGN·VINC·IMPER 1786. Shield of France and Navarre under crown; below, A (Paris). H. 5. F. D. C. 2 7 6
 57976 *A. Louis*, 1786. Similar type. F. D. C. 1 5 »
 57977 **R.** Ecu dit de Calonne, 1786. Obv. LUD·XVI·D·G·FR·ET·NAV·REX. Laur. bust to l.; below, J·P·DROZ F. **R.** SIT NOMEN &c. Two L's intertwined; above, a crown; between them three fleurs de lis; below, A. H. 37. *A proof.* E. F. 3 10 »
 57978 **R.** Ecu de 6 livres, 1786 (Bayonne). H. 11. V. F. » 4 6
 57979 **R.** Similar (Pau). V. F. » 4 »
 57980 Another. F. » 3 »
 57981 **R.** 24 Sols, 1786. Similar type (Orléans). H. 14. F. » 1 »
 57982 **R.** 12 Sols, 1786 (Perpignan). H. 15. F. » » 6
 57984 **R.** Ecu, 1788 (Paris). E. F. » 6 »
 57984 **R.** Petit écu, 1788. Similar type. H. 13. F. » 2 »
 57985 **R.** Sol, 1789. H. 17. E. F. » 1 »
 57986 **R.** Ecu, 1790 (Rouen). Countermarked for currency at Berne (as no 57957). V. F. » 8 »
 57987 **R.** Petit écu, 1790 (Paris). V. F. » 3 »
 57988 **R.** Ecu, 1791 (Paris). V. F. » 4 6
 57989 **R.** Petit écu, 1891 (Paris). V. F. » 3 »
 57990 **R.** Ecu constitutionnel, 1792. Obv. LOUIS XVI ROI DES FRANÇAIS. Head to l.; below, 1792. **R.** RÈGNE DE LA LOI. Genies inscribing on tablet; below, L'AN 4 DE LA LIBERTÉ (Nantes). H. 60. V. F. » 5 »
 57991 **R.** Ecu. Similar (Paris). F. » 3 »
 57992 **R.** Ecu. Similar (Rouen). F. » 4 »
 57993 **R.** Ecu. Similar (Bordeaux). F. » 3 »
 57994 **R.** 30 Sols, 1791. Similar type (Paris). V. F. » 1 6
 57994* **R.** 15 Sols, 1791. — E. F. » 1 »
 57995 **R.** 30 Sols (La Rochelle). V. F. » 1 6
 57996 **R.** 30 Sols, 1792 (Paris). E. F. » 2 »
 57997 **R.** Petit écu, 1792. Similar type (Paris). H. 62. V. F. » 3 6
 57998 **R.** Ecu, 1792 (Paris). Countermarked for currency at Berne. V. F. » 8 »
 57999 **R.** Ecu constitutionnel, 1793 (Lille). V. F. » 6 »
 58000 **R.** Ecu. Similar (Paris). F. » 3 »

- 58001 *R.* *Ecu.* Similar (Orléans).
 58002 *Æ.* *Liard*, 1790. *H.* 17.
 58003 *Æ.* *12 Deniers*, 1792. *H.* 73.

F. » 3 »
 E. F. » 1 »
 V. F. » 1 6

(To be continued.)

CONTINENTAL MEDALS

(Continued from col. 10886.)

FRANCE

Napoleonic Series (Continuation).

1804.

- 58004 *Legion of Honour.* *Æ.* By Andrieu and Jaley. Obv. Laur. head of Napoleon. *R.* Decoration of the Legion of Honour. 40 mill. F. D. C. » 5 »
 58005 *Camp of Boulogne.* *Æ.* By J. P. Droz. Obv. Laur. head to r. *R.* CAMP DE BOULOGNE AN XII DE LA R. F. Hercules holding between his legs the English leopard. 40 mill. E. F. » 8 6
 58006 — *Æ.* By J. P. Droz. "En l'an XIII 2000 barques sont construites". Same type. 40 mill. F. D. C. » 8 6
 58007 *Coronation.* *R.* By Andrieu and Jeuffroy. Obv. Laur. head to r. *R.* Senator and soldier holding Napoleon on a shield. 40 mill. E. F. » 1 »
 58008 — *Æ.* Similar type. 40 mill. F. D. C. » 4 »
 58009 — *Æ.* Similar type. 28 mill. F. D. C. » 2 »
 58010 *Pius VII in Paris.* *Æ.* By Droz and Jaley. Obv. Bust of Pius VII. *R.* View of Notre-Dame in Paris. 40 mill. F. D. C. » 3 6
 58010^a *Æ.* Similar. E. F. » 2 6
 58011 *Coronation festivities.* *Æ.* By Brenet. Obv. Busts of Napoleon and Josephine. *R.* Eagle. 35 mill. E. F. » 2 6
 58012 — *R.* By Galle and Jeuffroy. Obv. Head of Napoleon to l., Laur. *R.* TVTELA PRAESENS. Napoleon seated on throne, receiving turreted female representing the City of Paris. 68 mill. F. D. C. » 12 6
 58013 — *Æ.* Similar type. F. D. C. » 10 6
 58014 — *Æ.* Similar type. E. F. » 8 6

1805.

- 58015 *Coronation at Milan.* *R.* By Andrieu and Jaley. Obv. Laur. head to r. *R.* The iron crown. 40 mill. E. F. » 1 5 »
 58016 — *Æ.* Similar type. F. D. C. » 4 »
 58017 *Arrival of Napoleon at Genoa.* *R.* By H. Vassallo. Obv. IMP. NAPOLEO. P. F. A. REX. ITAL. Laur. bust to r. *R.* FELICI. FAUSTOQ. ADVENTUI. Bust of Janus on column in the midst of caduceus, anchor, flags, globe and other implements; ex. III. KAL. JUL. MDCCCV. S. P. Q. LIGUR. 49 mill. F. D. C. » 10 »
 58017^a — *Æ.* Similar type. F. D. C. » 5 »
 58018 *Allocution to the Army on the Bridge of the Lech.* *Æ.* By Andrieu. 40 mill. F. D. C. » 3 6
 58019 *Capitulation of Ulm and Memmingen.* *Æ.* By Andrieu and Jaley. 40 mill. F. D. C. » 6 »
 58019^a — *Æ.* Similar. *A later strike.* F. D. C. » 2 6
 58020 *Taking of Vienna and Presbourg.* *Æ.* By Droz and Galle. Obv. Head to r. *R.* Two females laying keys at Napoleon's feet. 40 mill. F. D. C. » 7 6
 58021 — *Æ.* Similar. *A later strike.* F. D. C. » 4 6
 58022 — *Æ.* By Andrieu and Galle. Similar type. 40 mill. F. D. C. » 4 6
 58023 *Vienna taken.* *R.* By Manfredini. Obv. Helmeted head to l. *R.* Veiled female seated to r. in mournful attitude; beside her, trophy. 42 mill. F. D. C. » 1 2 6
 58024 — *R.* Similar. V. F. » 15 »
 58025 — *Æ.* Similar type. *Black bronze.* F. D. C. » 5 6
 58026 — *Æ.* *A later strike.* F. D. C. » 2 6
 58027 *Battle of Austerlitz.* *Æ.* By Andrieu and Jaley. 40 mill. *A later strike.* F. D. C. » 2 6
 58028 *Interview of Napoleon and Francis II at Urschütz.* *Æ.* By Andrieu. 40 mill. F. D. C. » 6 9
 58029 *Deputation of the Mayors of Paris at Schenbrunn.* *Æ.* By Galle and Brenet. Obv. Napoleon with Murat at his side receiving an address from the mayors of Paris. *R.* Victory sounding the trumpet. 68 mill. V. F. » 6 »
 58030 *Battle of Innsbruck.* *Æ.* By Droz and Brenet. 40 mill. F. D. C. » 6 6
 58031 — *Æ.* By Andrieu and Brenet. Similar type. 40 mill. F. D. C. » 5 6
 58032 *Peace of Presbourg.* *R.* By Droz and Andrieu. Obv. Head to r., Laur. *R.* The temple of Janus closed. 40 mill. F. D. C. » 1 5 »
 58033 *Column of the Grand Army.* *Æ.* By Andrieu and Brenet. 40 mill. F. D. C. » 5 6
 58034 — *Æ.* Similar. *A later strike.* F. D. C. » 3 »
 58035 *Liguria united to France.* *Æ.* By Andrieu and Brenet. 40 mill. F. D. C. » 5 »
 58036 *School of Medicine.* *Æ.* By Andrieu and Jouannin. *R.* Aesculapius and Telesphorus. 40 mill. F. D. C. » 4 6

- 58037 *Mining school of Mont-Blanc.* *R.* By Droz and Brenet. Obv. Laur. head to r. *R.* Giant crouching on rocks. 40 mill. F. D. C. » 10 »
 58038 — *R.* By Andrieu and Brenet. Similar type. 40 mill. F. D. C. » 4 »

1806.

- 58039 *Conquest of Istria.* *R.* By Droz and Brenet. Obv. Laur. head to r. *R.* Temple of Augustus at Pola. 40 mill. F. D. C. » 1 »
 58040 — *Æ.* Similar type. By Andrieu and Brenet. F. D. C. » 4 »
 58041 *Conquest of Dalmatia.* *Æ.* By Droz and Brenet. *R.* Temple of Jupiter at Spalatro. 40 mill. F. D. C. » 6 »
 58042 *Confederation of the Rhine.* *Æ.* By Andrieu and Brenet. 40 mill. F. D. C. » 6 »
 58042^a *Battle of Iena.* *Æ.* By Manfredini. Obv. Head of Napoleon with the iron crown. *R.* Jupiter seated on eagle. 40 mill. F. D. C. » 5 »
 58043 *Capitulation of Spandau, Stettin, Magdeburg and Custrin.* *Æ.* By Andrieu and Jeuffroy. 40 mill. F. D. C. » 7 »
 58044 *Occupation of Hamburg.* *Æ.* By Andrieu and George. 40 mill. F. D. C. » 5 »
 58045 *Alliance with Saxony.* *Æ.* By Andrieu. Busts of Napoleon, Charlemagne, Vitikind and Frederick II. 40 mill. F. D. C. » 5 »
 58046 *Entry in Berlin.* *Æ.* By Andrieu and Jaley. 40 mill. F. D. C. » 4 »
 58047 *The prussian invalids receive their pay.* *R.* Obv. KAISER NAPOLEON IN BERLIN 1806. Head to r. *R.* Napoleon extending his arm to an invalid soldier; ex. : GIEBT D. PR. INVAL. IHREN SOLD. 18 mill. F. D. C. » 3 »
 58048 *Erection of the triumphal arch.* *Æ.* By Andrieu and Brenet. 40 mill. F. D. C. » 4 »

1807.

- 58049 *Peace of Tilsitt.* *Æ.* By Andrieu and Droz. Obv. Conjoined busts of Napoleon, Alexander I, and F. William III. *R.* The Niemen reclining. 40 mill. F. D. C. » 4 »
 58050 *Independence of Dantzic.* *Æ.* By Andrieu. *R.* Napoleon placing mural crown on female representing the city of Dantzic. 40 mill. F. D. C. » 6 »
 58051 *Foundation of the Duchy of Warsaw.* *Æ.* By Andrieu and Brenet. *R.* PRISCA DECORA RESTITUTA. Throne on which crown, between sword and sceptre. 40 mill. F. D. C. » 5 »
 58052 *Spalatro to General Marmont.* *Æ.* By Manfredini. Obv. Plan of the town of Spalatro. *R.* Dalmatia seated on rock. 42 mill. F. D. C. » 4 »

1808.

- 58053 *Entry of the French in Madrid.* *Æ.* By Andrieu and Brenet. *R.* Alcala Gate. 40 mill. F. D. C. » 5 »

1809.

- 58054 *Rupture of the peace of Presbourg; battles of Aboensberg and Eckmühl.* *R.* By Andrieu and Brenet. Obv. Temple of Janus with broken door. *R.* Napoleon standing between two trophies. 40 mill. F. D. C. » 1 5 »
 58055 *Æ.* Similar type. F. D. C. » 5 »
 58056 *Entry in Vienna.* *Æ.* By Andrieu. Obv. Porte Saint-Martin in Paris. *R.* Carinthian gate in Vienna. E. F. » 4 »
 58057 *Rome united to France.* *Æ.* By Andrieu. *R.* Tiber reclining to l. F. D. C. » 6 6
 58058 *Battle of Raab.* *Æ.* By Andrieu and Dubois. *R.* The Raab reclining to l. F. D. C. » 5 »
 58059 *Battle of Esslingen and Passage of the Danube.* *Æ.* By Brenet. Obv. The god of the Danube destroying a bridge of boats. *R.* Troops crossing a bridge. 40 mill. F. D. C. » 7 »
 58060 *Battle of Wagram.* *R.* By Andrieu and Galle. Obv. Laur. head to r. *R.* Hercules crushing a giant and carrying away Victory. 40 mill. F. D. C. » 1 7 6
 58060^a — *Æ.* Similar type. E. F. » 5 »
 58061 — *R.* By Manfredini. Obv. Head of Napoleon with the iron crown. *R.* Victory holding palm-branch and fulmen. E. F. » 1 5 »
 58062 *Opening of the Ourcq Canal.* *Æ.* By Andrieu. Obv. The City of Paris seated, between two nymphs. *R.* Laurel-wreath. 40 mill. E. F. » 4 »
 58063 *Antwerp attacked by the English.* *Æ.* By Domard and Depaulis. Obv. Jupiter seated. *R.* The City of Antwerp standing, left foot on prow of galley. 40 mill. F. D. C. » 4 »
 58064 *Peace of Vienna.* *Æ.* By Andrieu. *R.* Napoleon placing olive branch on altar and setting fire to a heap of arms. F. D. C. » 4 »
 58065 *Visit of Murat to the Academy of Fine Arts in Rome.* *Æ.* By Tiolier. View of the Villa Medici. 40 mill. F. D. C. » 3 »

1810.

- 58066 *Visit of the King and Queen of Bavaria to the Medal Mint.* *Æ.* By Andrieu. 40 mill. F. D. C. » 3 6
 58067 *Entry of Marie-Louise in France.* *Æ.* By Courtot. View of the Cathedral of Strasburg. 30 mill. E. F. » 2 6
 58068 *Marriage in Paris of Napoleon and Marie-Louise.* *R.* By Andrieu and Jouannin. Obv. Conjoined busts to r. *R.* The Emperor and Empress shaking hands near altar. 40 mill. F. D. C. » 1 1 »
 58068^a — *R.* Similar type. 32 mill. F. D. C. » 15 6

- 58069 — *Æ*. Similar type. 40 mill. F. D. C. » 3 6
 58070 — *Æ*. Another. *A later strike*. F. D. C. » 2 6
 58071 — *Æ*. Obv. Head of Napoleon. *℞*. As last. 14 mill. E. F. » 1 6
 58072 — *Æ*. Obv. *NAPOLEON Ier EMP. ET ROI*. Laur. head to r. *℞*. Cupid carrying fulmen; ex.: MDCCCX. 15 mill. F. D. C. » 2 »
 58073 *Obsequies of Lannes, duke of Montebello*. *Æ*. By Galle. Obv. *NAPOLIO IMPERATOR*. Laur. head to l. *℞*. *NAPOLEON A LA MEMOIRE DUDUC DE MONTEBELLO*, &c. 68 mill. F. D. C. » 10 6
 58074 *Statue of Desaix*. *Æ*. By Andrieu and Brenet. 40 mill. F. D. C. » 4 6
 58075 *Pierre Vignon*. *Æ*. By J. P. Droz. Obv. *NAPOLEON EMPEREUR ET ROI*. Laur. head to r. *℞*. Within oak-wreath. *A PIERRE VIGNON OFFICIER DE LA LEGION D'HONNEUR*, etc. 68 mill. Scarce. F. D. C. » 15 »

1811.

- 58076 *Birth of the King of Rome*. *Æ*. By Andrieu and Galle. Obv. Conjoined busts of Napoleon and Marie-Louise. *℞*. Bust of the King of Rome. 15 mill. F. D. C. » 2 6
 58077 — *Æ*. By Andrieu. Similar type. 32 mill. F. D. C. » 2 6
 58078 — *Æ*. By Andrieu and Jouannin. Obv. Bust of the King of Rome. *℞*. Marie Louise holding baby in her arm. 40 mill. F. D. C. » 4 6
 58079 — *Æ*. Similar. *A later strike*. F. D. C. » 3 »
 58080 — *Æ*. By Galle and Tiolier. Obv. Head of the King of Rome. *℞*. Wolf suckling child. 15 mill. F. D. C. » 1 »
 58081 *Prize of the Athenaeum of Vaucluse*. *Æ*. By Andrieu. Nymph reclining on urn at the foot of rock. 42 mill. *Struck on thin flan*. E. F. » 5 6
 58082 *Æ*. Similar type. *Struck on thin flan*. E. F. » 4 »

1812

- 58083 *Battle of Moskova*. *Æ*. By Andrieu and Jeuffroy. *℞*. French hussard pursuing Russian soldiers. 40 mill. E. F. » 4 6
 58084 *Entry in Moscow*. *Æ*. By Andrieu and Brenet. View of the Kremlin. 40 mill. F. D. C. » 4 »
 58085 *The French Eagles on the Wolga*. *Æ*. By Andrieu and Michaut. *℞*. River god fleeing before the Imperial eagle. 40 mill. F. D. C. » 5 6
 58086 *Retreat from Russia*. *Æ*. By Andrieu and Galle. Warrior retreating before Boreus. 40 mill. F. D. C. » 5 6

1814

- 58087 *Regency of Marie Louise*. *Æ*. Obv. *DEFENSE DE L'EMPIRE*. Bust of Napoleon to r. *℞*. Bust of Marie Louise to l. 40 mill. F. D. C. » 3 6
 58088 *Landing of Louis XVIII at Calais*. *Æ*. By Andrieu and Brenet. Obv. Head of Louis XVIII to r. *℞*. *IL PORTE LA PAIX DU MONDE*. Female figure welcoming ship sailing towards the shore. 40 mill. F. D. C. » 3 »
 58089 *Entry of the King in Paris*. *Æ*. By Andrieu and Brenet. 40 mill. E. F. » 2 6
 58090 *Charte Constitutionnelle*. *Æ*. By Andrieu. 40 mill. E. F. » 2 6
 58091 *Sojourn of Alexander I in Paris*. *Æ*. By Andrieu. Obv. Laur. head to r. *℞*. Victory inscribing on tablet. 40 mill. F. D. C. » 3 6
 58092 *Visit of Francis I to the Medal Mint*. *Æ*. By Gayrard. 40 mill. F. D. C. » 3 6
 58093 — *Æ*. Similar type. E. F. » 2 6
 58094 *Visit of Fred. William III to the Medal Mint*. *Æ*. By Gayrard. E. F. » 2 »
 58095 *Visit of Alexander I to England*. *Æ*. By Halliday. Obv. *ALEXANDER IMP. AVTOCR. RVSSOR*. *℞*. *HOSPES BRITANNIARVM MDCCCXIV*. 53 mill. F. D. C. » 15 »

1815

- 58096 *Battle of Waterloo*. *Æ*. By Rogat. Obv. Laur. head of Napoleon to r. *℞*. Eagle fighting against four vultures. 40 mill. F. D. C. » 4 6
 58097 *The Emperor sails from Rochefort*. *Æ*. By Durand. 27 mill. F. D. C. » 2 »
 58098 *Napoleon surrenders to the Bellerophon*. *Æ*. By Webb and Brenet. Obv. Bust to r. *℞*. Two ships. 40 mill. F. D. C. » 4 6
 58099 *Death of Murat*. *Æ*. By Jaley. Obv. *JOACHIM NAPOLEON MURAT ROI DES DEUX SICILES*. Bust to l. *℞*. *NÉ A LA BASTIDE 1771..... FUSILLÉ A PIZZO (CALABRE)* 1815. 73 mill. *A beautiful portrait medallion*. F. D. C. » 1 »

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Miscellaneous.

- 58100 *Marriage Medal*. *Æ*. By Andrieu. Youth and young woman shaking hands over altar; between them, angel holding wreath. 40 mill. V. F. » 15 »
 58101 *Visit of Marie Louise to the Medal Mint*. *Æ*. By Andrieu and Brenet. Obv. Diad. head to r. *℞*. Coining press. 22 mill. F. D. C. » 4 6

- 58102 *Caroline, queen of the Two Sicilies*. *Æ*. By Brenet. Obv. *ΒΑΣΙΛΙΣΣΑ ΚΑΡΟΛΙΝΗ*. Diad. head to r. *℞*. Victory crowning bull; ex. *ΝΕΟΠΟΛΙΤΩΝ*. 22 mill. F. D. C. » 4 6
 58103 *Pauline Borghese*. *Æ*. By Andrieu. Obv. Head to l. *℞*. The three Graces. 22 mill. F. D. C. » 4 6
 (To be continued.)

ORIENTAL COINS

- 58104 **Cambodia**. *Æ*. Bantam Rupee. Obv. Bantam cock. *℞*. Pagoda. V. F. » 5 »
 58104^a — Set of 5 silver coins of the above type. Scarce. V. F. » 2 2 »
 58105 — *Norodom*. I. *Æ*. Pattern 25 centimes. 1860. Obv. Head to l. *℞*. Pagoda. E. F. » 1 5 »
 58106 *China*. *Æ*. Boat shaped ingot bearing countermarks on upper and lower surfaces. Wt. : 536 grs. V. F. » 6 »
 58107 — *Kwang Tung Province*. *Æ*. Set of 5 Coins. Obv. Dragon. *℞*. Inscription. F. D. C. » 10 »
 58108 — *Fungtien Province*. *Æ*. Tael. Dragon and inscription. V. F. » 4 »
 58109 — Cochinchinese dollar bearing on both sides a number of countermarks of Chinese bankers. V. F. » 10 »
 58110 — Mexican piastre treated in the same manner as the preceding coin. F. » 3 6
 58111 — Spanish quarter dollar. id. F. » 1 »
 58112 **Corea**. Set of 3 *Æ*. Coins with enamelled centre; inscription on *℞*. F. D. C. » 4 »
 58113 — Set of 2 (5 and 1 yang), 1 nickel ($\frac{1}{2}$ yang), 2 *Æ* (10 and 5 mun). Obv. Dragon. *℞*. Inscription within wreath. Scarce. F. D. C. » 2 2
 58114 **Japan**. *Æ*. Hoei Koban Kin. 1700. Flat oval shaped coin bearing four countermarks on obv. and four smaller on Reverse. Munro, Pl. 17, 2. V. F. » 1 15 »
 58115 — *Æ*. Bunsei Ni Bu Kin. Obv. Two crests of the Kiri and mark of value. *℞*. Signature Mitsutsugu (rectangular). Munro, Pl. 20, 3. V. F. » 3 6
 58116 — *Æ*. Manen Ni Shu Kin. Similar type. Munro, Pl. 21, 3. E. F. » 3 »
 58117 — Province of Koshu. *Æ*. Bukojo Kin. Four countermarks on obv., two on rev. (circular). R. V. F. » 15 »
 58118 — *Æ*. Isshiu. Similar type. V. F. » 10 »
 58119 — *Æ*. Ni Shu. Four countermarks on obv.; *℞*. plain. V. F. » 6 »
 58120 — *Æ*. Ansei Ichi Bu. Rectangular coin with inscription on both sides. F. D. C. » 1 »
 58121 — *Æ*. Set of 5 proof coins. 1870. Obv. Dragon. *℞*. Inscription and chrysanthemum within wreath. Scarce. *Trial of the Mint at Osaka*. F. D. C. » 1 5 »
 58122 — *Æ*. Proof yen of similar type. Brilliant. F. D. C. » 1 »
 58123 — *Æ*. Yen. Similar type. F. D. C. » 3 6
 58124 — Set of 5 Coins. Obv. Dragon. *℞*. Sun; below chrysanthemum branches. F. D. C. » 12 6
 58125 — *Æ*. Yen. Similar type. F. D. C. » 3 6
 58126 — *Æ*. Half yen. Similar type. F. D. C. » 2 6
 58127 **Siam**. *Æ*. One third tical. Bullet shaped. V. F. » 1 »
 58128 — *Æ*. Set of eight bullet shaped ticals. V. F. » 1 10 »
 58129 — *Æ*. Set of six *Æ* Coins. Obv. Elephant. *℞*. Pagoda. F. D. C. » 12 6
 58130 *Æ*. $\frac{1}{2}$ Tical. Similar type. F. D. C. » 1 6
 58131 — *Æ*. Pattern tical. Pagodas on either side. Rare. V. F. » 10 »
 58132 — *Chulalongkorn*. *Æ*. Tical. Obv. Bust to l. *℞*. Arms. V. F. » 1 6
 58133 — *Æ*. $\frac{1}{4}$ Tical. Similar type. F. D. C. » 1 »
 58134 — *Æ*. $\frac{1}{8}$ Tical. Similar type. V. F. » 1 »
 58135 — Porcelain token with four Siamese characters. V. F. » 4 6
 58136 — *Æ*. Inauguration medal. 1873. By Weigand. Obv. Bust to l. *℞*. Palace. 37 mill. F. D. C. » 5 »
 58137 — Marriage medal in base silver. Obv. Busts of the King and Queen. *℞*. Two shields of arms. F. D. C. » 7 6
 58138 — Medal granted for services rendered during the cholera epidemic. Base silver. Obv. Guardian angel flying. *℞*. Inscription. 61 mill. F. D. C. » 10 »

ENGLISH GOLD COINS

(Continued from col. 10889.)

Charles I.

TOWER MINT

UNITES

58139	Mm. Lis. Crowned bust to left, ruff, robes and collar of the Garter. CAROLVS D'G' MAG' BR' FR' ET HI' REX. R. FLORENT CONCORDIA REGNA. Square garnished shield, crowned. <i>Ken.</i> , type 1. S.	V. F.	1	10	»
58140	— — — — — HIB. — — — — —	V. F.	1	7	6
58141	Mm. Negro's head. Different bust, ruff, armour, scarf. MAG' BRI' FR' ET HIB' <i>Ken.</i> , 1 a. S.	V. F.	1	12	6
58142	Mm. Castle. Same type. BR' FR' ET HIB' S.	F. D. C.	2	»	»
58143	Mm. Heart. Same type. MA' BR' FR' ET HI' — S.	E. F.	1	15	»
58144	— — — — —	V. F.	1	7	6
58145	Mm. Plume. Same type. — — — — —	S. E. F.	2	»	»
58146	— — — — —	V. F.	1	12	6
58147	Mm. Plume. Similar obverse. R. Oval garnished shield, crowned, and between C and R. MAG' BR' FR' ET HI' <i>Ken.</i> , type 2. S.	V. F.	1	7	6
58148	— Five pellets ∴ each side of obverse mint mark. S.	V. F.	1	12	6
58149	Mm. Harp. Crowned bust, lace collar instead of ruff, armour. MAG' BRI' FR' ET HIB' R. Oval garnished shield, crowned, and between the crowned letters C and R. <i>Ken.</i> , type 3. S.	E. F.	2	»	»
58150	Mm. Triangle within circle. Same type. S.	V. F.	1	15	»
58151	Briot. Mm. Flower and B. R. B. Crowned bust, lace collar, armour, mantle. CAROLVS D. G. MAGN. BRITANN. FRAN. ET HIB. REX. R. FLORENT. CONCORDIA REGNA. Square garnished shield, crowned and between the crowned letters C and R. R.	E. F.	7	10	»
58152	— — — — —	V. F.	4	»	»
58153	— — — — — HIBER. R. Almost F. D. C.	F. D. C.	7	10	»
58154	— — — — —	V. F.	4	10	»
58155	— — — — — Cheap. F.	F.	1	5	»

HALF-UNITES

58156	Mm. Lis. Type similar to the unite. CAROLVS : D : G : MAG : BRIT : FRA : ET : HIB : REX. R. CVLTORES. SVP. DEVS. PROTEGIT. S.	E. F.	2	»	»
58157	Mm. Trefoil. Same type. <i>An extremely rare piece from the Martin, Berge (& 12), Addington, and Montagu (& 10).</i>	E. F.	7	10	»
58158	Mm. Plume. <i>Ken.</i> , type 1 a. MA : BR : FR : ET : HIB. S. E. F.	S. E. F.	1	15	»
58159	Mm. Star. <i>Ken.</i> , type 3. MAG' BRI' FRA' ET HI' S. E. F.	S. E. F.	1	10	»
58160	Briot. Mm. Flower and B. R. B. Same type as the unite. MAG' BRITAN' FRAN' ET HIB. RR.	F. D. C.	10	»	»
58161	— — — — — Almost as fine.	9	»	»	»
58162	Mm. Lozenge and B. R. B. Same type and legends. Cheap. RR.	M.	2	»	»

CROWNS

58163	Mm. Lis. <i>Ken.</i> type 1. MAG : BR : FR : ET HI. S.	V. F.	1	»	»
58164	— — — — —	V. F.	»	15	»
58165	Mm. Cross on step. — — — — —	V. F.	1	»	»
58166	Mm. Castle. <i>Ken.</i> , type 1 a. MA' BR' FR' ET HI. S.	F.	»	12	6
58167	— — — — —	F.	»	10	»
58168	Mm. Heart. Same type. <i>A splendid little piece.</i> S.	E. F.	1	10	»
58169	Mm. Portcullis. <i>Ken.</i> , type 3. Ex. Montagu and Murdoch collections. S.	E. F.	1	10	»
58170	Mm. Crown. Same type. — — — — — S.	V. F.	»	15	»
58171	Mm. Tun. Same type. — — — — — S.	V. F.	»	15	»
58172	— — — — — No inner circles. S.	E. F.	1	»	»
58173	Mm. Anchor. ⚓. R. (+). MAG. BRIT. FR. ET. HIB. S.	E. F.	1	5	»
58174	Mm. Anchor. ⚓. MA : B : FR : ET HI. S.	F.	»	10	»
58175	Mm. Triangle. — — — — — S.	F.	»	10	»
58176	Mm. Triangle within circle. MAG' BRI' FRA' ET HI' S.	F.	»	10	»
58177	Mm. (P). — — — — — HIB. S.	F.	»	10	»
58178	Briot. Mm. Lozenge and B. R. B. Almost unique. RRR.	E. F.	40	»	»

ANGELS

58179	Mm. Castle and helmet. R. Castle. CAROLVS. D. G. MAG. BRI. FRA. ET. HIB. REX. St. Michael slaying the dragon; mark of value X in field to right of dragon's head. R. AMOR. POPVLI. PRESIDIVM. REGIS. Ship sailing to left. R.	E. F.	10	»	»
58180	Mm. Triangle. The mark of value in the field above the dragon's tail. MAG' BRI' FR' ET HI' <i>Pierced.</i> R.	F.	1	10	»
58181	Mm. Triangle in circle over star. MA' BR' FR' ET HI' R.	V. F.	2	»	»

OXFORD MINT

THREE-POUND PIECES

58182	1642. Mm. Plume, R. Pellets ∴. CAROLVS. D : G : MAG : BRIT : FRAN : ET : HI : REX. Half-length figure of Charles I to left, crowned and holding sword and olive branch; a plume behind the head. R. : EXVRGAT : DEVS : DISSIPENTVR : INIMICI : The "Declaration" across the field in three wavy lines RELIG : PROT LEG : ANG LIBER : PAR. Three plumes and value mark above, date below. R.	F. D. C.	20	»	»
58183	— — — — —	E. F.	12	10	»
58184	1643. Mm. (Obv.) Plume. Different bust. CAROLVS. D : G : MAGN : BRIT : FRAN : ET : HIB : REX ∴. R. EXVRGAT &c. Declaration in continuous scroll. Toned. R.	E. F.	18	10	»
58185	— FR : ET : HI : No pellets after REX. Sash shown. EXVRGAT : DEVS : ET &c., whereas in the preceding pieces the ET is omitted. Five pellets between LEG and ANGL in the Declaration. R.	E. F.	12	10	»
58186	— — — — — Slightly double struck on obverse, but otherwise F. D. C.	10	»	»	»
58187	1644. OXON. Mm. (Obv.) Plume. Lozenge stops in legends. CAROLVS. D : G : MAG : BRI : FRA : ET. HIBER : REX. R. EXVRGAT. DEVS. DISSIPENTVR. INIMICI. Declaration in continuous scroll. RELIG : PROT LEG : ANG : LIBER : PAR : Below the date, OXON. R.	E. F.	17	10	»
58188	— Crown breaks through the inner circle. Pellet instead of lozenge stops in legend. Five pellets ∴ after INIMICI on reverse. R.	E. F.	16	10	»
58189	1644. OX. Lozenge stops in reverse legend; lozenge and four pellets after INIMICI; ox below the date. R.	E. F.	22	10	»

UNITES

58190	1642. No mint mark. CAROLVS : D : G : MAG : BRIT : FRAN : ET. HI : REX. Crowned half length figure of the King to left, holding sword and olive branch. R. : EXVRGAT : DEVS : DISSIPENTVR : INIMICI. Declaration across the field in two wavy lines RELIG : PROT LEG : ANG : LIBER : PAR. Three plumes above, date below. R.	V. F.	2	10	»
58191	1643. Bust descends to edge of coin. Legend commences below. CAROLVS. D : G : M : BR : FR : ET. HI : REX. R. EXVRGAT &c. Declaration in three lines of continuous scroll RELIG : PROT LEG : ANG LIBER : PAR. R.	E. F.	6	10	»
58192	— — — — —	V. F.	5	10	»
58193	Mm. (Obv.) Plume. Bust within inner circle. CAROLVS : D : G : MAG : BR : FR : ET : HIBER : REX. Reverse as preceding. R.	F. D. C.	6	10	»
58194	— Two pellets after INIMICI, before LEG and before LIBER.	E. F.	5	10	»
58195	No mint mark. Different bust, within inner circle. CAROLVS : D : G : MAG : BRIT : FR : ET : HI : REX. R.	V. F.	5	»	»
58196	1644. OX. Mm. (Obv.) Plume. CAROLVS. D : G : MAG : BR : FR : ET. HI : REX. Lozenge stops. R. EXVRGAT. DEVS. DISSIPENTVR. INIMICI. Declaration RELIG. PRO. LEG : ANG LIB. PAR. Lozenge stops. R.	E. F.	7	10	»
58197	— — — — —	E. F.	6	10	»
58198	— — — — —	V. F.	5	15	»
58199	— — — — —	V. F.	5	»	»
58200	— Larger plumes. Pellet instead of lozenge stops in legends. BRI : FR : ET. HIB : R.	V. F.	4	»	»
58201	1645. Mm. (Obv.) Plume. BRIT : FR : ET. HI :	E. F.	6	10	»
58202	1646. OX. Mm. (Obv.) Large pellet. BRI : FRAN : ET. HIB : R. Single plume above the Declaration. <i>A very rare piece from the Shepherd and Montagu collections.</i>	E. F.	14	»	»

HALF UNITES

58203	1643. No mint mark. Bust descends to edge of coin, and legend commences at side. CAROLVS. D : G : M : BR : FR : ET. HI : REX. R. EXVRGAT &c. Declaration in three line scroll continuous from legend RELIG. PROT. LEG. ANGL. LIBER. PAR. Three plumes above, date below. R.	F. D. C.	5	10	»
58204	— — — — —	E. F.	4	10	»
58205	— — — — —	V. F.	4	»	»
58206	— — — — —	V. F.	3	»	»
58207	1644. OX. Similar bust. MAG. Lozenge stops in reverse legend. Declaration RELIG. PRO LEG. ANG LIBER. PAR. A coin of great rarity; the Montagu specimen was stated to be unique.	V. F.	20	»	»

(To be continued.)

ENGLISH SILVER COINS

CROWNS

(Continued from col. 10890.)

George III.

58208	1818.	ANNO REGNI LVIII.	—	F. D. C.	» 7 6
58209	—	LIX.	—	F. D. C.	» 7 6
58210	1819.	LIX.	—	Brilliant.	F. D. C. » 8 6
58211	—	—	—	F. D. C.	» 7 6
58212	—	LX.	—	Brilliant.	F. D. C. » 8 6
58213	—	—	—	F. D. C.	» 7 6
58214	1820.	LX.	—	Brilliant.	F. D. C. » 8 6
58215	—	—	—	F. D. C.	» 7 6

George IV.

58216	1821.	SECUNDO.	—	Brilliant.	F. D. C. » 12 6
58217	—	—	—	F. D. C.	» 10 »
58218	1822.	SECUNDO.	—	F. D. C.	» 10 »
58219	—	TERTIO.	—	Brilliant.	F. D. C. » 12 6
58220	—	—	—	F. D. C.	» 10 »

William IV.

58221	1831.	—	Brilliant.	F. D. C.	10 10 »
58222	1834.	—	Brilliant.	F. D. C.	12 10 »

(To be continued.)

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HALF-CROWNS

(Continued from col. 10890.)

George III.

58223	1816.	Large bust, bare shoulder.	F. D. C.	» 4 »
58224	1817.	—	F. D. C.	» 4 »
58225	—	Small bust.	F. D. C.	» 4 »
58226	1819.	Small bust.	F. D. C.	» 4 »

George IV.

58227	1820.	R. Crowned shield; rose, thistle, and shamrock.	F. D. C.	» 5 »
58228	1821.	Same type.	F. D. C.	» 4 »
58229	1823.	R. Crowned shield within the Garter and collar.	R.	F. D. C. » 12 6
58230	1824.	—	F. D. C.	1 2 6
58231	—	—	V. F.	» 7 6
58232	1825.	Small bust. R. Shield surmounted by crowned helmet and lambrequins.	F. D. C.	» 4 »
58233	1826.	Same type.	F. D. C.	» 4 »
58234	1829.	—	S. F. D. C.	» 6 »

William IV.

58235	1834.	—	—	F. D. C.	» 4 »	
58236	1836.	—	—	<i>Brilliant.</i>	F. D. C.	» 5 »
58237	—	—	—	F. D. C.	» 4 »	
58238	1837.	—	—	<i>S.</i>	F.	» 4 »

(To be continued.)

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SHILLINGS

(Continued from col. 10890.)

George III.

58239	1763.	The Northumberland shilling. <i>Brilliant. R.</i>	F. D. C.	» 15 »
58240	—	—	F. D. C.	» 12 6
58241	—	—	E. F.	» 10 »
58242	1787.	Usual type.	F. D. C.	» 2 »
58243	—	Without the dot over the head. <i>S.</i>	F. D. C.	» 4 »
58244	—	—	E. F.	» 3 »
58245	—	—	V. F.	» 2 »
58246	—	—	F.	» 1 6
58247	—	Without the dots at side of date. <i>R.</i>	V. F.	» 5 »
58248	—	—	F.	» 3 »
58249	1816.	Last type.	F. D. C.	» 2 »
58250	1817.	—	F. D. C.	» 2 »
58251	1818.	— <i>S.</i>	E. F.	» 4 »
58252	—	—	V. F.	» 2 »
58253	1819.	— <i>Brilliant.</i>	F. D. C.	» 4 »
58254	—	—	E. F.	» 2 »
58255	1820.	—	F. D. C.	» 2 »

George IV.

58256	1821.	R. Crowned shield with rose, thistle, and shamrock. Brilliant.	F. D. C.	» 3 »
58257	—	—	F. D. C.	» 2 »
58258	1824.	R. Crowned shield within the Garter and collar. Brilliant.	F. D. C.	» 3 »
58259	—	—	F. D. C.	» 2 »
58260	1825.	Same type. Brilliant.	F. D. C.	» 3 »
58261	—	R. The Royal crest, lion and crown.	F. D. C.	» 2 »
58262	—	—	F. D. C.	» 3 6
58263	1826.	Same type.	F. D. C.	» 3 »
58264	1827.	—	R. F.	» 2 »
58265	1829.	—	F. D. C.	» 5 »

William IV.

58266	1834.	—	F. D. C.	» 2 »
58267	1835.	—	F. D. C.	» 2 »
58268	1836.	—	F. D. C.	» 2 »
58269	1837.	—	V. F.	» 1 6

(To be continued.)

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SIXPENCES

(Continued from col. 10891.)

George III.

58270	1787.	—	F. D. C.	» 1 »
58271	1816.	—	F. D. C.	» 1 »
58272	1817.	—	F. D. C.	» 1 »
58273	1818.	—	F. D. C.	» 1 »
58274	1819.	—	F. D. C.	» 1 »
58275	1820.	—	F. D. C.	» 1 3

George IV.

58276	1821.	R. Rose, thistle, and shamrock.	F. D. C.	» 2 »
58277	1824.	R. Crowned shield encircled by Garter. Brilliant.	F. D. C.	» 3 »
58278	—	—	F. D. C.	» 2 »
58279	1825.	Same type. Brilliant.	F. D. C.	» 3 »
58280	—	—	F. D. C.	» 2 »
58281	1826.	—	R. F.	» 2 »
58282	1826.	R. The Royal crest, the lion and crown. S.	E. F.	» 4 »
58283	1827.	Same type.	R. V. F.	» 4 »
58284	1828.	—	S. E. F.	» 4 »
58285	1829.	—	S. E. F.	» 4 »

William IV.

58286	1831.	—	F. D. C.	» 1 6
58287	1834.	—	F. D. C.	» 1 6
58288	1835.	—	F. D. C.	» 1 6
58289	1836.	—	E. F.	» 1 6
58290	1837.	—	E. F.	» 2 »

(To be continued.)

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GROATS

(Continued from col. 10821.)

Charles I.

ABERYSTWTH MINT

58291	Mm.	Open book. CAROLVS·D·G·M·BR·F·ET·HI·REX. Crowned bust to left, plume before, value behind. R. CHRISTO·AVSPICE·REGNO. Oval garnished shield surmounted by a plume. S.	V. F.	» 5 »
58292	—	—	F.	» 3 »
58293	—	B·F·ET·H· Same type. S.	V. F.	» 5 »
58294	—	—	V. F.	» 4 »
58295	—	Larger bust.	E. F.	» 7 6
58296	—	—	F.	» 3 »
58297	Mm.	Crown. MAG·BRI·FRA·ET·HIB. Smaller shield on reverse. R.	V. F.	1 » »

BRISTOL MINT

58298	1644.	CAROLVS·D·G·MAG·BR·FR·ET·HI·REX. Crowned bust to left, value in front, plume behind. R. EXVRGAT &c. Declaration REL·PRO·LEG·ANG·LIB·PAR·Three plumes above, 1644, and BR monogram below. R.	E. F.	1 5 »
58299	—	—	R. V. F.	» 1 5 »

EXETER MINT

58300	1644. Mm. Rose. 1644. CAROLVS·D·G·M·B·F·ET·H·REX. Crowned bust to left, value behind. R. CHRISTO·AVSPICE·REGNO. Oval garnished shield. R.	V. F.	1	»	»
58301	—	V. F.	»	12	6
58302	—	F.	»	7	6
58303	—	F.	»	5	»

OXFORD MINT

58304	1644. OX. Mm. Rose, R. Lozenge and pellets. CAROLVS·D·G·M·B·F·ET·H·REX. Crowned bust to left, plume before, value behind (<i>Hks.</i> 536). R. EXVRGAT &c. Declaration RELIG·PRO LEG·ANG. LIBER·PA. Above, large centre plume and two smaller plumes; below the Declaration 1644. R.	V. F.	»	15	»
58305	—	V. F.	»	10	»
58306	— Without the lozenge and pellets on reverse. R.	F. D. C.	1	10	»
58307	Bust much larger, similar to <i>Hks.</i> 537 but not extending to edge of coin; no plume; legend commences as usual. CAROLVS·D·G·M·B·F·ET·HIB·REX. A lis after REX. Reverse as preceding. <i>Pierced.</i> R.	F.	»	7	6
58308	1644. No mint-mark. Bust as <i>Hks.</i> 535. Three equal plumes above the Declaration on reverse; 1644 below. R.	E. F.	1	»	»
58309	1645. No mm. <i>Hks.</i> 537. CAROLVS·D : G : MA : BR : FR : ET·H : REX. Crowned bust to left, value behind. R. EXVRGAT &c. One large plume above the Declaration; 1645 below. <i>Perfect.</i> R.	F. D. C.	3	»	»
58310	—	F.	»	12	6
58311	—	M.	»	5	»
58312	— R (<i>Rawlins</i>) below the bust. <i>Hks.</i> 538. Declaration within compartment. RR.	V. F.	2	5	»
58313	—	F.	»	15	»
58314	1646. Mm. Plume. CAROLVS·D : G : MAG : BR : FR : ET·HI·R. R. EXVRGAT &c. Declaration surmounted by three plumes and scroll ornament, date 1646 below. R.	V. F.	»	15	»
58315	— HIB·REX. —	E. F.	1	»	»
58316	—	V. F.	»	10	»
58317	—	F.	»	5	»
58318	Mm. (Obv.) Plume. Same type. CAROLVS·D : G : MAG : BR : FR : ET·HIB : REX. R.	E. F.	1	5	»
58319	—	V. F.	»	15	»
58320	—	V. F.	»	10	»
58321	—	V. F.	»	7	6

(To be continued.)

HALF-GROATS

(Continued from col. 10891.)

Charles I.

TOWER MINT

58322	Mm. CARO·D·G·MA·BR·FR·ET·HI·REX. Crowned bust to left, ruff, armour, scarf. R. IVSTITIA·THRONVM·FIRMAT. Oval garnished shield surmounted by a plume. S.	F.	»	2	6
58323	Mm. Harp. CAROLVS·D : G : M : B : F : ET·H : REX. Lace collar instead of ruff. R. Oval garnished shield between C and R. S.	V. F.	»	5	»
58324	Mm. Portcullis. Same type. —	S.	V. F.	»	5
58325	Mm. Bell. Without the C R on reverse. S.	F.	»	3	»
58326	—	F.	»	2	»
58327	Mm. Crown. —	S.	V. F.	»	5
58328	—	V. F.	»	4	»
58329	Mm. Tun. —	S.	F.	»	2
58330	Mm. Anchor. —	S.	V. F.	»	4
58331	Mm. Anchor. —	V. F.	»	4	»
58332	Mm. Triangle. —	S.	F.	»	3
58333	—	F.	»	2	»
58334	Mm. Star. —	S.	E. F.	»	5
58335	—	V. F.	»	2	6
58336	Mm. Triangle within circle. —	S.	F.	»	2
58337	Mm. (P). —	S.	F.	»	2
58338	Mm. (R). —	S.	M.	»	1
58339	Mm. Eye. Different bust. —	S.	F.	»	3
58340	Mm. Sun. —	S.	V. F.	»	5
58341	Briot. Mm. Lozenge. CAROLVS·D·G·MAG·BRIT·FR·ET·HIB·R. Crowned bust to left, lace collar, armour; B below the bust. R. IVSTITIA·THRONVM·FIRMAT. Shield on cross fleury. R.	F. D. C.	1	»	»
58342	—	E. F.	»	12	6
58343	—	E. F.	»	10	»
58344	—	V. F.	»	7	6

ABERYSTWITTH MINT

58345	Mm. Open book. CAROLVS·D : G : M : B : F : ET·H : REX. Crowned bust to left; mark of value behind. R. IVSTITIA·THRONVM·FIRMAT. Large plume with coronet. R.	F. D. C.	1	5	»
58346	—	V. F.	»	12	6
58347	—	F.	»	7	6
58348	—	F.	»	5	»
58349	— No inner circles. —	R.	V. F.	1	»
58350	Mm. Cross, R. Plume. Smaller bust. —	R.	V. F.	»	12
58351	—	F.	»	7	6
58352	1646. No mint-mark. The date divided by the plume on reverse. <i>Rud.</i> , Sup. V, 6. RRR.	V. F.	8	»	»
58353	—	F.	3	10	»

BRISTOL MINT

58354	CAROLVS·D·G·M·B·F·ET·H·REX. Crowned bust to left, value behind. R. EXVRG·DEV·DISSIP·INIMICI. Declaration across the field in three lines RE : PR LE : AN LI : PA : Below, BR monogram. RR. Edge broken.	V. F.	»	15	»
58355	—	F.	»	10	»

EXETER MINT

58356	1644. Mm. Rose. CAROLVS·D·G·M·B·F·ET·HI·REX. Crowned bust to left, value behind. R. THRO·IVSTI·FIRMAT·1644. A rose. <i>Rud.</i> , Pl. xxv, 10. RRR.	V. F.	5	10	»
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(To be continued.)

EARLY BRITISH AND GAULISH COINS

GOLD

58357	Laureate bust to left. R. Horse and Victory to left, &c. <i>Evans.</i> Pl. A, 4, var. 108 grains. R.	V. F.	2	»	»
58358	Rude representation of a laureate bust to right. R. Disjointed horse to left; pellets in field above, crescent and pellet with rays below. <i>Evans.</i> Pl. B, 5, 91½ grains. S.	F.	»	17	6
58359	Plain convex obverse. R. Horse to right, wheel of seven spokes below. <i>Evans.</i> Pl. B, 10, 90 grains. S.	F. D. C.	1	5	»
58360	Portion of a laureate bust to right. R. Horse galloping to right. <i>Evans.</i> Pl. C, 6, 90 grains. S.	V. F.	1	»	»
58361	— Another, same type, but different style. 90½ grains. S.	V. F.	1	»	»

SILVER

58362	Boar to right; ring ornament above. R. Horse to left; annulet enclosing pellet above and below the horse; ring ornament above. <i>Evans.</i> Pl. XXIII, 11, var. 20 grains. S.	V. F.	1	»	»
58363	Laureate bust to left. R. Horse galloping to left; branch (?) above; remains of lettering below. <i>Volca. Arecomici. De La Tour's "Atlas de Monnaies Gauloises".</i> 36½ grains. S.	V. F.	»	10	»
58364	Bust to left. Horse galloping to left; traces of lettering. <i>Caletes. Cf. De La Tour, 7174.</i> 29 grains. S.	V. F.	»	10	»
58365	Laureate bust to right. R. Horse to left. <i>Imitations de Monnaies de Philippe II. De La Tour, 9815, var. 156½ grains.</i> S.	M.	»	5	»
58366	Winged head, full face; above three rows of pellets, and branch ornaments. R. Horse to left. <i>Boii de La Transpadane. De La Tour, 9924.</i> 127 grains. S.	V. F.	»	15	»
58367	Laureate bust to right. R. Horse to left, wheel above. <i>De La Tour, 10041.</i> 52 grains. S.	F.	»	10	»

POTIN

58368	Helmeted bust to right. TOG. R. Lion running to right. TOG. <i>Sequani. De La Tour, 5629.</i> S.	F.	»	5	»
58369	Head to left. R. Boar to left; lis (?) below. <i>Leuci. De La Tour, 9078.</i> S.	F.	»	5	»

BRONZE

58370	Head to right. R. Bird to left; pentagram, cross, pellets, ring ornaments. LLICCI. <i>Senones. De La Tour, 7493.</i> S.	V. F.	»	10	»
58371	Bust to left. R. Eagle displayed; two pentagrams, three ring ornaments. Lettering almost obliterated. <i>De La Tour. Pl. XXXII, 20th illus.</i>	V. F.	»	10	»

TIN MONEY

58372	Rude representation of a head to right. R. An animal. <i>Evans.</i> Pl. H, 6. S.	V. F.	»	5	»
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ANGLO-SAXON SCEATTAS

- 58373 Degraded form of head to right. *R.* Square compartment with device. *Rud.* Pl. 1, 5. *R.* E. F. » 7 6
 58374 — Another. *Rud.* Pl. 1, 8. *R.* E. F. » 7 6
 58375 Helmeted head to right. *TIC.* Square compartment containing
 T T
 O . Lettering around. *Rud.* Pl. 2, 22. *R.* F. » 7 6
 58376 Two heads facing; long cross between. *R.* A rose (?) with cross in centre. *B. M. Cat.* Vol. I, Pl. III, 28-9. *R.* V. F. » 15 »

NORTHUMBRIAN STYCAS

- 58377 + EANRED REX. Circle containing pellet. *R.* + FOR-DRED. Cross. V. F. » 3 »
 58378 + EDIFRED REX. Cross with pellet at each angle. *R.* + BRO-
 DER. Cross. E. F. » 4 »
 58379 + EDIFRED REI. Circle of dots enclosing pellets. *R.* + EARE. Cross. V. F. » 3 »
 58380 + EDIFRED REX. Circle of dots enclosing pellet. *R.* + EARE. Circle containing pellet. V. F. » 3 »
 58381 + EDILRED R. Cross of five pellets. *R.* + EARDALF. Star. F. » 5 »
 58382 + EDILRED X. Pellet. *R.* + MONNE. Pellet. V. F. » 2 6
 58383 + VICMYND IREP. Cross. *R.* + COENRED. Cross. V. F. » 4 »

ANGLO-SAXON PENNIES

BURGRED OF MERCA

- 58384 BYRGRED REX—. Diademed bust to right. *R.* CVFHELM
 MONETA across the field in three lines, the upper and lower enclosed in lunettes broken at the angles. *B. M. Cat.*, type C. *Rud.* Pl. 8, 13. *Chipped. R.* V. F. » 7 6

ST. EADMUND OF EAST ANGLIA

- 58385 + OC EADMVNR. Circle containing *Λ*. *R.* + ODVL-
 BER MOIT. Circle containing cross pattée. *S.* V. F. » 7 6

CNUOT OF NORTHUMBRIA

- 58386 + CNVT R. + E. + X disposed about patriarchal cross inverted, dots in two angles. *R.* + CVN. + NET. + TI. Cross pattée, dots in two opposite angles. *S.* E. F. » 5 »

ALFRED OF WESSEX

- 58387 + AELFRED REX. Diademed bust to right. *R.* + DVDD
 + MON. + ETAL. across the field in three lines, upper and lower enclosed in lunettes. *B. M. Cat.*, type I. *Rud.* Pl. 15, 1. *Edge chipped. R.* V. F. » 15 »
 58388 + ELFRED REX. Cross pattée. *R.* PANBERHT across the field in two lines; pellets in field. *B. M. Cat.*, type XIV. *Rud.* Pl. 16, 13. *R.* E. F. » 1 5 »

EADWEARD THE ELDER

- 58389 + EADVVEARD REX. Cross pattée. *R.* BRECE M-O
 across the field in two lines separated by three crosses pattée, three pellets above legend and three below. *B. M. Cat.*, type II. *Rud.* Pl. 16, 7. *R.* V. F. » 1 10 »

AETHELSTAN

- 58390 + EDELSTAN REX. Cross pattée. *R.* CENBREHT
 M-O. Same type as preceding. *B. M. Cat.*, type I. *Rud.* Pl. 17, 13. *R.* F. » 7 6

EADMUND

- 58391 + EADMVND REX. Cross pattée. *R.* ENAPAL MO-TN
 across the field in two lines separated by three crosses pattée; a rosette of pellets above and below. *B. M. Cat.*, type I. *Rud.* Pl. 18, 4. *Edge broken. R.* V. F. » 7 6

EADWIG

- 58392 + EADVVIC REX. Cross pattée. *R.* DVRFERD M.
 Type as no 58389. *B. M. Cat.*, type II. *Rud.* Pl. 20, 4. *R.* F. » 10 »

KINGDOM OF ENGLAND

EADGAR

- 58393 + E-ADG-AR REX. Cross pattée. *R.* IVE MONET.
 Type as preceding. *B. M. Cat.*, type I. *Rud.* Pl. 21, 9. *R.* F. » 7 6

AETHELRED II

- 58394 Cambridge. + OSEYTEL M-O GRANT. *Hild.*, type C. *R.* F. » 6 6
 58395 Canterbury. + LEOFNOÐ MON EANT. *Hild.*, type A. V. F. » 6 6
 58396 Ipswich. + LYTELMAN M-O GIPES. *Hild.*, type B 2. *Fractured. R.* F. » 3 »
 58397 Lincoln. + VLFCETL M-O LINCO. *Hild.*, type D. V. F. » 2 6
 58398 London. + DODRIC MO LVND. *Hild.*, type D. F. » 2 »
 58399 Winchester. + PYNSTAN M-O PIN. *Hild.*, type C. V. F. » 3 6
 58400 — + LEOFFINE MO PINT. *Hild.*, type E. *Rare type, but plugged.* F. » 2 6

CANUTE

- 58401 London. + EDPERD ON LVND. *Hild.*, type G. V. F. » 5 »
 58402 — + ETSIDE ON LVNDEN. Same type. V. F. » 6 6
 58403 Norwich. + SIRIC ON NORÐP. *Hild.*, type H. S. F. » 5 »
 58404 Sandwich. + BRVNSTAN S-AN. *Hild.*, type E. R. F. » 7 6
 58405 Thetford. + PINEMAN ON DEO. *Hild.*, type H. S. V. F. » 6 6
 58406 York. + EARNGRIM ON EO. Same type. V. F. » 3 6

HAROLD I

- 58407 London. + AELFPOLD ON LVNDE. *Hild.*, type A. S. E. F. » 1 10 »

EDWARD THE CONFESSOR

- 58408 Lewes. + GODPINE ON LAEP. *Hild.*, type G. E. F. » 8 6
 58409 Sandwich. + LIFFINE ON S-AN. *Hild.*, type B. *R.* V. F. » 10 »
 58410 — — — — — F. » 5 »
 58411 Stamford. + BRVINPINE ON STA. *Hild.*, type C. V. F. » 8 6
 58412 Thetford. + GODPNE ON DETFORI. *Hild.*, type I. S. E. F. » 15 »
 58413 Winchester. + LEOFPOLD ON PIN. *Hild.*, type A. *var. c.* V. F. » 3 6
 58414 — + EODMAN ON PINCI. *Hild.*, type F. V. F. » 3 6
 58415 York. + SEVLÄ ON EOFERPIE. *Hild.*, type G; *var. with annulet in one angle.* F. » 2 6
 58416 — + DORR ON EOFR. *Hild.*, type A, *var. c.* annulet. V. F. » 3 6

HAROLD II

- 58417 Wilton. + AELFPOLD ON PILTI. *Hks.*, 230. *R.* V. F. » 1 10 »

MISCELLANEOUS ENGLISH COINS

WILLIAM I

- 58418 London. *Hks.*, 237. + NE ON LVNDI. *R.* F. » 10 »
 58419 — *Hks.*, 241. + GODPINE ON LVND. V. F. » 4 6
 58420 Sandwich. *Hks.*, 241. + GODPINE ON SAN. *R. E. F.* » 15 »
 58421 — — — — — V. F. » 10 6
 58422 Southwark. *Hks.*, 234. + POLFPINE ON 2V-D. *Broken in two. R. Unpublished reading of moneyer's name.* F. » 10 »
 58423 Wallingford. *Hks.*, 238. + SPIRTLIC O PALLI. *R.* V. F. » 2 2
 58424 — *Hks.*, 234. + BRIHTM/E[R ON] PALL. *Edge badly broken. R.* V. F. » 5 »
 58425 York. *Hks.*, 241. + LEISINC ON EFRPI. V. F. » 10 »

HENRY I

- 58426 London. *Hks.*, 255. LVNDE. *R.* F. » 15 »

STEPHEN

- 58427 **London.** Hks., 269. **INE : ON : LV. R.** V. F. 3 " "
- 58428 **Norwich.** Hks., 270. ✱ **OTERCH[E] [NO]RPI.** V. F. 2 " "
- Good portrait. R.*

HENRY II

- 58429 **Ipswich.** Hks., 285. **: ON GP. S.** F. " 5 "

WILLIAM THE LION
(Scotland).

- 58430 **Perth.** Crowned bust to left; cross potent sceptre. Legend illegible. **R. FOL. . . . DE PA. . .** Cross potent with crescent and pellet in each angle. Cf. *Burns figs. 30, 31. R.* V. F. 1 5 "
- 58431 ✱ **LA. . . VVIL. . .** Crowned head to left; sceptre. **R. ✱ HENRI LA [RVS].** Short double cross, five-pointed star in each angle. *Burns, 51B. R.* F. " 10 "

EDWARD I

- 58432 **Kingston.** EDVV R ANGL DNS HAB. Crowned bust facing. **R. VIL KYNG. . . TON. S.** V. F. " 5 "

EDWARD III

- 58433 **Quarter Noble. 1360-1369.** ✱ EDVVTR. DEI. GRA. REX. ANGL. D. Shield within tressure; trefoil at each angle of arch, pellet in each spandril. **R. ✱ EXALTABI TUR : IN : GLORIA.** Floriated cross, lion passant and annulet with pellet in each angle, annulet and pellet in centre; all within tressure with pellet in each spandril. S. V. F. " 10 "
- 58434 **Half-Groat. 1351-1360.** ✱ EDVVTRDVS. REX. ANGL. D. Crowned bust facing within tressure. **R. ✱ POSVI & CIVITAS LONDON.** Long cross with three pellets in each angle. S. E. F. " 10 "

EDWARD, THE BLACK PRINCE

- 58435 **Hardi d'argent. Poitiers.** ED PO EAN RGEI. ANGL. Half-length figure of the Prince, facing, sword in hand. **R. PRORS TOPI TNR.** Cross with leopard and lis in alternate angles. S. E. F. " 10 "

DAVID II

(Scotland).

- 58436 **Groat.** ✱ DAVID. DEI. GRA. REX. SCOTO-RVM. Crowned bust with sceptre, to left, dividing tressure of six arches. **R. DNS & C. VILL. EDINBVRG.** *Burns, 257. S.* V. F. " 5 "
- 58437 **Penny.** ✱ DAVID DEI GRA. Head to left, crowned; sceptre. **R. REX SCOTTORVM.** Cross pattée with mullet in each angle. *Burns, 246. R.* V. F. " 7 6 "

RICHARD II

- 58438 **Groat.** ✱ RICHARD. DI. GRA. REX. ANGL. Z. FR. Edward III style of head. *An extremely fine groat. R.* 5 " "
- 58439 **Penny. York.** RICHARDVS & C. Crowned bust facing. **R. CIVITAS [EBOR] AAI.** Cross with quatrefoil centre and three pellets in each angle. R. V. F. " 10 6 "

ROBERT III

(Scotland).

- 58440 **Groat. Edinburgh.** ✱ ROBERTVS. DEI. GRA. REX. SCOTTORVM. Crowned bust facing within tressure of nine arches; three pellets on each point of arch except above the crown. **R. DNS & C. VILL. EDINBVRG.** *Burns, 355. S.* V. F. " 10 "
- 58441 — *No mint mark on obverse.* ROBERTVS. DEI. GRA. REX. SCOTTORVM. Tressure of seven arches, pellet-pointed as before. **VILL. EDINBVRG.** *Burns, 344 var. S.* F. " 5 "
- 58442 — **Perth.** Trefoil pointed tressure of eight arches. Pellet and saltire stops. * in both obverse and reverse legends. **VILL. DEI. PAR. TH.** Annulet in one quarter of reverse. *Burns, 364. S.* F. " 10 "

HENRY IV

- 58443 **Groat.** [HENRI. DI. GRA. REX. ANGL. . . .] Crowned bust facing within tressure of nine arches; pellet to left of crown; slipped trefoil on breast. ✱ POSVI DAVM.

ANIVTORA. MAVM. Quatrefoil after POSVI. CIVITAS : LONDON. Hks., 325 var. RR. F. 2 10 "

HENRY V

- 58444 **Half-Groat.** ✱ HENRI. DI. GRA. REX. ANGL. Z. F. Crowned bust facing within tressure of eleven arches. **R. POSVI DAVM. ANIVTORA. MA.** Quatrefoil after POSVI. CIVITAS : LONDON. R. V. F. " 12 "

HENRY VI

- 58445 **Groat.** Pine-cone masle coinage. HENRI DI GRA REX ANGL. Z. FR. Pine-cone after the first three words, masle after REX. **R. POSVI DAVM. ANIVTORA. MAVM. VILL. GALISIA.** Cone after POSVI and GALISIA, masle after VIL. S. V. F. " 2 "
- 58446 **Half-Groat.** Annulet coinage. Annulet each side of bust and in one quarter of reverse. **VILL. GALISIA. S. F.** " 1 "
- 58447 **Penny.** + HENRIVS. REX. ANGLIA. Annulet each side of bust. **R. VILL. GALISIA.** Annulet in two quarters. S. F. " 2 "
- 58448 — Mm. Cross patonce. Cone after HENRIVS, masle after REX. **R. VILL. GALISIA.** Masle before LA. S. V. F. " 5 "

EDWARD IV

- 58449 **Groat. Waterford. Sixth issue.** EDVVTRDVS. DEI. GRA. DNS. HYBERN. Crowned bust facing, G (Germyn Lynch, master of the mint) on breast, within tressure of nine arches. **R. POSVI & C. CIVITAS VVTTARFORD.** Long cross pattée with three pellets in each angle; saltire between pellets in two angles. S. V. F. " 10 "

RICHARD III

- 58450 **Groat.** Mm. Rose and sun united, R. Boar's head. RICHARD. DI. GRA. REX. ANGL. Z. FR. Usual type. *Edge broken. R.* F. " 7 "

HENRY VII

- 58451 **Groat. Second Issue.** Mm. Cross crosslet. Facing bust, arched crown. HENRI. DI. GRA. REX. ANGL. Z. FR. *Curious reading of the King's name.* V. F. " 15 "
- 58452 — Mm. Anchor vertical. HENRI. DI. GRA. REX. ANGL. Z. FR. S. V. F. " 6 "
- 58453 — Mm. Cinquefoil. — — S. F. " 3 "
- 58454 — *Third issue.* Mm. Pheon. HENRI. VII. D. DEI. GRA. REX. ANGL. Z. FR. Bust in profile to right, crowned. S. V. F. " 7 "
- 58455 **Half-Groat. Third Issue.** Mm. Martlet. Same type as the groat of this issue. HENRI. VII. DI. GRA. REX. ANGL. Keys below shield on reverse. S. V. F. " 5 "
- 58456 — — — — F. " 2 "

JAMES V

(Scotland).

- 58457 ✱ IACOBVS. DEI. GRA. REX. SCOTOR. Crowned bust in profile to right. **R. OPPIDV. EDINBVRG.** Shield on cross fourchée. S. E. F. " 12 6 "

EDWARD VI

- 58458 **Testoon. 1549.** Mm. Y. EDVVARD. VI. D. G. AGL. FRA. Z. HIB. REX. Crowned bust in profile to right. **R. TIMOR. DOMINI. FONS. VITI. M. D. XL. IX.** Oval shield between the letters E and R. S. F. " 5 "
- 58459 — 1550. Same mint mark and type. S. F. " 5 "
- 58460 — 1551. Mm. Rose. Countermarked with greyhound? R. F. " 10 "
- 58461 **Shilling.** Mm. Tun. EDVVARD. VI. D. G. ANGL. FRA. Z. HIB. REX. Crowned bust facing, rose to left, value mark to right. S. V. F. " 5 "
- 58462 — Mm. Y. Same type. — — F. " 2 "
- 58463 **Sixpence.** Mm. Tun. Same type. — — S. F. " 4 "
- 58464 **Penny.** Mm. Mullet. E. D. G. ROSA. SINE. SPINA. A rose. **R. CIVITAS EBORACI.** Shield on cross fourchée. R. E. F. " 12 6 "

PHILIP AND MARY

- 58465 **Shilling. 1555.** PHILIP. ET. MARIA. D. G. REX. ET. REGINA. ANG. Busts facing under a crown dividing 1555. **R. POSVIMVS. DEVM. ADIVTOREM. NOSTRVM.** Crowned shield. R. F. " 5 "

ELIZABETH

58466	Angel. Mm. Bell. ELIZABETH : D'.G'.ANG'.FR'.ET. HI'.REGINA. The Archangel slaying the dragon. R. A : DNO : FACTVM : EST : ISTVD ET EST MIRABI'. Ship, E and rose at sides of mast. S. V. F. 1 » »
58467	Shilling. Mm. 7. Usual type. — V. F. » 7 6
58468	— Mm. Tun. — — F. » 3 6
58469	Sixpence. 1570. Mm. Castle. — F. » 3 »
58470	— 1581. Mm. Cross. — V. F. » 3 »
58471	— 1582. Mm. Dagger. — V. F. » 5 »
58472	Groat. Mm. Martlet. — R. V. F. » 12 6
58473	Threepence. 1572. Mm. Ermine. — F. » 2 »
58474	— 1578. Mm. Cross. — F. » 2 »
58475	Threehalfpence. 1561. Mm. Pheon. — S. F. » 6 6

MARY, QUEEN OF SCOTS

58476	Testoon. 1556. MARIA·DEI·G·SCOTOR·REGINA· 1556. Crowned shield between M and R. R. Mm. Crown. IN·VIRTUTE·TVA·LIBERA·ME·1536. Cross potent with plain cross in each angle. Burns, 788. R. V. F. 1 » »
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JAMES VI

(Scotland)

58477	Ten shilling piece. 1599. Mm. Quatrefoil. IACOBVS. 6. D.G.R. SCOTORVM. Bust to right, in armour, head bare. R. NEMO ME IMPVNE LACESSIT. A triple-headed thistle, crowned. Burns 939. A choice example of this scarce piece. E. F. 1 7 6
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JAMES I

58478	Unite. Mm. Rose. IACOBVS. D'.G'.MAG'.BRIT'.FRAN'. ET.HIB'.REX. Crowned bust in profile to right, holding orb and sceptre. R. FACIAM.EOS.IN.GENTEM.VNAM. Crowned shield between the letters I and R. S. F. 1 10 »
58479	Double-Crown. Mm. Lis. IACOBVS. D'.G'.MAG'.BRIT'. FRAN'.ET.HIB'.REX. Crowned bust in profile to right. R. .HENRICVS.ROSAS.REGNA.IACOBVS. Crowned shield between I and R. S. V. F. 1 1 »
58480	N. Half-crown. Mm. Lis. I'.D'.G'.ROSA.SINE.SPINA. S. E. F. 1 5 »
58481	Sixpence. 1622. Mm. Thistle. Usual type. F. » 2 »
58482	Portcullis Halfpenny. Mm. Thistle. Obv. A portcullis. R. Cross moline with three pellets in each angle. R. F. » 10 »

CHARLES I

58483	Halfcrown. Tower Mint. Mm. Cross on steps. CAROLVS D : G : MAG : BR : FR : ET HI : REX. Plume over shield. Hks. type 1 b. R. V. F. 1 15 »
58484	— Mm. (R). Hks. type 3 a. S. F. » 4 6
58485	Shilling. Tower Mint. Mm. Tun. Hks. type 3a. S. F. » 2 »
58486	Sixpence. Bristol Mint. 1644. CAROLVS. D : G : MAG : B : F : ET H : REX. Crowned bust to left, plume before, value behind. R. Mm. B R monogram. [EXVRGAT. DEVS.] DISSIPENTVR.INIMICI. Declaration RELIG : PRO : LEG : ANG : LIB : PAR : Three plumes above, date below. R. V. F. » 10 »
58487	Oxford Groat. 1644. Mm. Rose, R. Lozenge between four pellets. CAROLVS. D'.G'.M'.B'.F'.ET.H'.REX. Crowned bust to left, plume in front. R. EXVRGAT &c. Declaration RELIG.PRO LEG.ANG LIBER.PA. Three plumes, large centre plume, above; 1644 below. Hks. 536. R. V. F. » 12 6
58488	Scots Twelve-Shilling piece. Mm. (Obv. only) Thistle and F (Falconer). CAROLVS.D.G.MAGN.BRITAN. FRANC.ET.HIB.REX. Crowned bust to left, value behind. R. QVÆ.DEVS.CONIVNXIT.NEMO.SEPARET. Crowned shield between the crowned letters C and R. Burns 1020. S. F. » 3 6
58489	Scots Six-Shilling piece. Mm. Thistle, R. F and thistle. CAROLVS.D.G.MAG.BRIT.FRAN.ET.HIB.REX. Same type. R. QVÆ.DEVS.CONIVNXIT.NEMO.SEP. R. F. » 5 »

CHARLES II

58490	Two Guineas. 1664. Elephant under bust. F. 2 7 6
58491	Crown. 1662. Rose under bust; date on edge. F. » 8 6
58492	— Rose under bust but no date on edge. V. F. » 12 6
58493	— — — F. » 8 6
58494	— 1668. Usual type. F. » 7 6
58495	— 1673. — F. » 6 6
58496	— 1684. — Rare of this date. F. 1 5 »
58497	Halfcrown. 1663. — E. F. 1 5 »
58498	— 1678. — V. F. » 10 6
58499	Shilling. 1663 — F. » 3 6

JAMES II

58500	Crown. 1688. — S. F. » 7 6
58501	Halfcrown. 1687. — S. V. F. » 10 »
58502	Shilling. 1685. — S. V. F. » 7 6

WILLIAM and MARY

58503	Halfcrown. 1689. — V. F. » 4 6
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WILLIAM III

58504	Crown. 1695. — F. » 5 6
58505	— 1696. — F. » 5 6
58506	Shilling. 1696. — V. F. » 2 6
58507	Sixpence. Chester. 1696. C under bust. — V. F. » 3 6
58508	— Exeter. 1696 E under bust. — V. F. » 3 6
58509	— York. 1696. Y under bust. — F. » 2 »

ANNE

58510	Crown. 1707. After the Union. S. F. » 6 6
58511	Halfcrown. 1709. — E. F. » 5 »
58512	Shilling. 1711. — E. F. » 2 »

GEORGE I

58513	Crown. 1720. — R. F. » 10 6
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GEORGE II

58514	Halfcrown. 1731. — E. F. » 8 6
58515	— 1746. LIMA. — V. F. » 3 6
58516	Shilling. 1727. Roses and plumes. F. D. C. » 10 »
58517	Sixpence. 1731. Same type. F. D. C. » 5 »

GEORGE III

58518	1818. ANNO REGNI LVIII. — F. D. C. » 7 6
58519	— LIX. — E. F. » 6 6
58520	1819. LX. — E. F. » 6 6
58521	1820. LX. — E. F. » 6 6
58522	Halfcrown. 1816. Laureate bust to right, shoulder bare. S. F. D. C. » 4 »
58523	— 1817. — F. D. C. » 4 »
58524	Shilling. 1817. — F. D. C. » 2 »

GEORGE IV

58525	Crown. 1821. ANNO REGNI SECUNDO. Almost F.D.C. » 8 6
58526	— 1822. TERTIO. — Almost F.D.C. » 8 6
58527	Shilling. 1825. Square shield, crowned, within the Garter. F. D. C. » 2 »
58528	— 1825. The "Lion" type. — E. F. » 2 6
58529	Sixpence. 1825. Same type as the first shilling. F. D. C. » 2 »

WILLIAM IV

58530	Halfcrown. 1834. — F. D. C. » 4 »
58531	— — — E. F. » 3 »
58532	— 1836. — F. D. C. » 4 »

VICTORIA

58533	Pattern Crown. 1839. Plain edge. R. F. D. C. 1 10 »
58534	Crown. 1845 — V. F. » 6 6
58535	Proof Crown. 1887. — E. F. » 6 6
58537	Proof Crown. 1893. — F. D. C. » 7 6
58538	Proof Double Florin. 1887. — E. F. » 5 »
58540	Proof Halfcrown. 1887. — E. F. » 3 3
58542	Proof Halfcrown. 1893. — F. D. C. » 3 6
58543	Florin. 1849. The "Godless" type. VICTORIA REGINA. 1849. E. F. » 3 »
58544	Proof Florin. 1887. — E. F. » 3 »
58546	Proof Florin. 1893. — E. F. » 3 »
58547	— — — F. D. C. » 3 6
58548	Shilling. 1856. — F. D. C. » 2 »
58549	— 1859. — E. F. » 1 6
58550	— 1869. — E. F. » 1 6
58551	— 1872. — F. D. C. » 2 »
58552	Proof. Shilling. 1887. — E. F. » 1 9
58554	— Ordinary issue. — E. F. » 1 3
58555	Proof Shilling. 1893. — F. D. C. » 2 »
58556	— — — E. F. » 1 6
58557	Sixpence. 1887. Young head. — E. F. » 1 6
58558	Proof. Sixpence. 1887. The "Jubilee" type. E. F. » 2 6
58559	— — — F. D. C. » 3 6
58560	— Ordinary issue, same type. — E. F. » 1 6
58561	Proof Sixpence. 1893. — F. D. C. » 1 »
58562	Proof Threepence. 1887. — E. F. » 9 »
58563	— — — F. D. C. » 1 »
58564	Proof Threepence. 1893. — E. F. » 9 »
58565	— — — F. D. C. » 1 »
58566	Proof Sovereign. 1893. — F. D. C. 1 2 6
58567	Proof Half-Sovereign. 1893. — F. D. C. » 11 6

EDWARD VII

58568 **Proof Crown. 1902.**

F. D. C. » 7 6

(To be continued.)

ENGLISH COMMEMORATIVE MEDALS

(Continued from col. 10898.)

VICTORIA

- 58570 **R. W. Wyon.** VICTORIA REGINA. Crowned bust to left. No reverse. *Size 2.15.* F. D. C. » 10 »
- 58571 **Æ. Visit to the City, 1837. W. Wyon.** Bust of the Queen to left. VICTORIA. R. THE QUEEN VISITS THE CITY OF LONDON. NOV. 9 1837. The Guildhall. *Size 85.* E. F. » 2 »
- 58572 **Æ. J. Barber.** Crowned bust to left. R. WELCOME. Reception of the Queen. *Size 2.4.* E. F. » 5 »
- 58573 **Æ. Royal Geographical Society. W. Wyon.** VICTORIA D: G: BRITANNIARUM REGINA MDCCCXXXVII. PATRONA. Crowned bust of Queen Victoria to left. R. OB TERRAS RECLUSAS. Minerva with chart and laurel-wreath. *Size 2.15.* E. F. » 5 »
- 58574 **Æ. Coronation, 1838. B. Pistrucci.** VICTORIA D: G: BRITANNIARUM REGINA F. D. Bust to left. R. ERMUS TIBI NOBILE REGNUM. Britannia, Scotia, and Hibernia, presenting the crown to the Queen. *Size 1.4. S.* F. D. C. » 5 »
- 58575 **Æ.** — — — S. V. F. » 10 »
- 58576 **Æ.** — — — F. D. C. » 7 6
- 58577 **Æ. J. Barber.** VICTORIA QUEEN OF ENGLAND. Crowned bust to left. R. The Queen under a canopy supported by her courtiers. *Size 2.4.* E. F. » 1 »
- 58578 **Æ. Prince Albert. J. S. and A. B. Wyon.** PRINCE ALBERT. Bust to left. Plain reverse. *Size 2.15. S.* F. D. C. » 10 »
- 58579 **Æ. The Duke of Wellington, 1841. B. Pistrucci.** FIELD MARSHAL ARTHUR DUKE OF WELLINGTON. Bust to left. R. NOVA CANTAMVS TROPÆA. A Grecian helmet with relief decoration; below, a thunderbolt and the date, AVGVST 184. *Size 2.4. S.* F. D. C. » 7 »
- 58580 **Æ. New Royal Exchange, 1842. W. Wyon.** Crowned bust of the Queen to left. R. Inscription in commemoration of laying of the first stone of the new royal exchange by H. R. H. PRINCE ALBERT CONSORT OF H. M. QUEEN VICTORIA. 17. JANUARY 1842 IN THE FIFTH YEAR OF HER REIGN. *Size 1.75.* F. D. C. » 10 »
- 58581 **Æ. Queen Victoria's Visit to Belgium, 1843. Hart.** VICTORIA REINE D'ANGLETERRE. Crowned bust to left. R. DEBARQUEMENT DE LA REINE. OSTENDE 13 SEPTEMBRE 1843. Crowned shield of arms. *Size 2.15. S.* E. F. » 5 »
- 58582 **Æ. Same obverse. R. LA REINE A GAND. 16 SEPTEMBRE 1843. S.** E. F. » 5 »
- 58583 **Æ. Same obverse. R. LA REINE A BRUXELLES. 18 SEPTEMBRE 1843. S.** E. F. » 15 »
- 58584 **Æ. Opening of the New Royal Exchange, 1844. W. Wyon.** EMPORIVM REGIVM A THOMA GRESHAM EQ. AVR. CIVE LONDINENSI CONDITVM A. S. MDLXXI. Bust of Sir Thomas Gresham to left. R. REST ET APERT AVSP VICTORIA REG. Statue of Queen Victoria in front of the Exchange. *Size 2.9. R.* F. D. C. » 2 »
- 58585 **Æ.** — — — E. F. » 10 »
- 58586 **Æ.** — — — F. D. C. » 10 »
- 58587 **Æ.** — — — E. F. » 7 6
- 58588 **Æ. W. Wyon.** ROYAL EXCHANGE OPENED BY H: M: QUEEN VICTORIA. OCT 28 1844. Crowned bust of Queen Victoria to left. R. FIRST STONE LAID BY H. R. H. PRINCE ALBERT. JAN 17 1842. Three shields of arms. *Size 1.05. S.* E. F. » 4 »
- 58589 **Æ. Lloyd's medal for the Preservation of Life from Shipwreck. W. Wyon.** LEUCOTHOE NAUFRAGO SUCCURRIT. Leucothea rescues Ulysses. R. PRESENTED BY LLOYD'S. Wreath of oak. OB CIVES SERVATOS. *Size 2.85. A bronze proof.* F. D. C. » 15 »
- 58590 **Æ. Liverpool Shipwreck and Humane Society. W. Wyon.** LORD SAVE US: WE PERISH. A sailor rescuing a woman and child. R. LIVERPOOL SHIPWRECK AND HUMANE SOCIETY. 1839. The Liverpool crest within a wreath of oak. *Size 2.2. A bronze proof.* F. D. C. » 10 »
- 58591 **Æ. Board of Trade medal for Gallantry in Saving Life. B. Wyon.** Laureate bust of Queen Victoria to left. R. Shipwreck scene; a boat coming to the rescue. *Size 2.25. S.* F. D. C. » 10 »
- 58592 **Æ. Medal awarded to James Woodhouse for Services in the Public Administration of the**

Ionian Islands, 1845. The British crest surrounded by the ancient Greek symbols of the Ionian Islands. R. Badge of the Order of St. Michael and St. George; oak wreath and Greek inscription. *Size 2.2. Unique.* E. F. » 10 »

- 58593 **Æ. Lord Hardinge, 1846. G. G. Adams.** HARDINGE. Bust to left. R. MENS AEQUA REBUS IN ARDUIS. A Roman warrior kneeling before Minerva and receiving a branch of laurel. Ex.: MDCCCLXVI. *Size 2.25. R.* E. F. » 15 »
- 58594 **Æ. Death of the Duke of Wellington, 1852.** Bust of the Duke in profile to left. R. Wreath and inscription. *Size 2.* F. D. C. » 7 6
- 58595 **Æ. Navigation of the Murray River, Australia. 1853. L. C. Wyon.** TRIA JUNCTA IN UNO. NEW SOUTH WALES. SOUTH AUSTRALIA. VICTORIA. View of the Murray river and the paddle steamer "Lady Augusta". R. Wreath of oak and inscription, THE STEAM NAVIGATION AND COMMERCE OF THE RIVER MURRAY OPENED 1853. *Size 3. R.* F. D. C. » 2 »
- 58596 **Æ. Lord Stuart, Advocate of Polish Independence. 1859. A. Bovy.** DVDLEY C. STVART CAVSÆ POLONÆ INDEFESSVS VINDE EXVLVM POLONORVM AMICVS ET FAVTOR. Inner legends NAT. A. 1803. OB HOLMIA. 1854. CIVES POLONI HOC MONVMENTVM PIETATIS PVBLCÆ F. C. A. 1859. Bust to right. R. ILLIC HONOS NOMENQVE MANEBVNT. Map of Poland. *Size 2.45. R.* E. F. » 3 10 »
- 58597 **Æ.** — — — R. F. D. C. » 1 »
- 58598 **Æ. The Sepoy Mutiny. 1857. IUSTICE.** A mutineer, bound, kneels by the figure of Justice, who tramples upon a prostrate tiger. R. DEDICATED TO THE BRAVE DEFENDERS OF OUR INDIAN EMPIRE DURING THE SEPOY MUTINIES. A. D. MDCCCLVII. Laurel wreath. *Size 2.5.* F. D. C. » 10 »
- 58599 **Æ. Marriage of the Princess Royal. 1858. L. C. Wyon.** VICTORIA PRINCESS ROYAL OF ENGLAND. FREDERICK WILLIAM PRINCE OF PRUSSIA. Busts conjoined to left. R. Floral wreath. JANUARY XXV MDCCCLVIII. *Size 2.5. S.* F. D. C. » 10 »
- 58600 **Æ. East Indian Railway. 1860.** Crowned bust of Queen Victoria to left. R. Inscription, THE EAST INDIAN RAILWAY PROJECTED BY ROWLAND MACDONALD STEPHENSON & C. *Size 2.85. R.* E. F. » 1 5 »
- 58601 **Æ. Marriage of the Prince of Wales, 1863. L. C. Wyon.** ALBERT EDWARD PRINCE OF WALES. ALEXANDRA PRINCESS OF DENEMARK. Busts conjoined to right. R. Shields of arms surmounted by flowers and plumes. *Size 2.5. S.* F. D. C. » 10 »
- 58602 **Æ. Marriage of Princess Helena. 1866. J. S. and A. B. Wyon.** PRINCESS HELENA OF ENGLAND. PRINCE CHRISTIAN OF SCHLESWIG-HOLSTEIN. Busts conjoined to left. R. Armorial shields surmounted by a crown and the date JULY 1866; true lover's knot below; all within a tressure semé with crosses. *Size 2.5. S.* F. D. C. » 7 6
- 58603 **Æ. Brisbane Exhibition, 1866. J. S. Wyon.** EXHIBITION OF COLONIAL PRODUCTS. BRISBANE. QUEENSLAND. 1866. Crowned bust of Queen Victoria to left. R. HIC LABOR HINC LAUDEM FORTES SPERATE COLONI. Fruits, corn, &c. *Size 2.5. S.* F. D. C. » 7 6
- 58604 **Æ. Norwich and Eastern Counties Exhibition. 1867. J. S. Wyon.** ALBERT EDWARD PRINCE OF WALES. Bust to left. Shield of arms. *Size 2.25. S.* F. D. C. » 7 6
- 58605 **Æ. Chester Cathedral Grammar School. 1870. L. C. Wyon.** HUGH LUPUS GROSVENOR MARQUIS OF WESTMINSTER. Bust to right. R. CHESTER CATHEDRAL GRAMMAR SCHOOL. Royal arms surmounted by a mitre. *Size 1.75. S.* F. D. C. » 7 6
- 58606 **Æ. Marriage of Princess Louise. 1871. J. S. Wyon.** H. R. H. PRINCESS LOUISE. MARQUIS OF LORNE. Busts conjoined to left. R. Armorial bearings of the Princess and her husband. *Size 2.5. R.* F. D. C. » 1 10 »
- 58607 **Æ. Marriage of the Duke of Connaught. 1879. J. S. and A. B. Wyon.** PRINCESS LOUISE MARGARET OF PRUSSIA. ARTHUR DUKE OF CONNAUGHT. Busts conjoined to left. R. Shields surmounted by coronet and crown. *Size 2.5. R.* F. D. C. » 1 10 »
- 58608 **Æ. Jubilee, 1887. J. S. Boehm.** VICTORIA REGINA ET IMPERATRIX. Crowned bust to left. R. IN COMMEMORATION. A figure representing the British Empire sits enthroned; Mercury and figures of Industry, Science, &c., in attendance. *Size 2.5. S.* F. D. C. » 13 10 »
- 58609 **Æ.** — — — *Size 3. S.* F. D. C. » 1 5 »
- 58610 **Æ.** — — — *Size 3. S.* F. D. C. » 10 »
- 58611 **Æ. Winchester College. 1393-1893. G. Frampton.** MANNERS MAKETH MAN. WILLIAM OF WYKEHAM surrounded by scholars. R. STET FORTVNA DOMVS. View of the college. *Size 3. Gilt. S.* E. F. » 1 5 »

(To be continued.)

TRADE TOKENS IN THE SEVENTEENTH CENTURY

(Continued from col. 10901.)

SOUTHWARK

58612	Southwark.	(1). R.I.A.	$\frac{1}{4}$ d.	V. F.	» 3 6
58613	—	(2). Sam Abery.	—	F.	» 2 6
58614	—	(3). I. A. B. 1648.	—	V. F.	» 3 6
58615	—	(20). T. C. C.	—	V. F.	» 3 »
58616	—	(24). Nathaniel Collyer. 1651.	—	F.	» 2 6
58617	—	(52). John Holloway.	—	E. F.	» 4 6
58618	—	(56). H. L. 1649.	—	V. F.	» 3 6
58619	—	(62). Edward Lole. 1666.	$\frac{1}{4}$ d.	E. F.	» 5 6
58620	—	(70). James Pitman. 1655.	$\frac{1}{4}$ d.	V. F.	» 3 »
58621	—	(78). W. P.	—	V. F.	» 3 6
58622	—	—	—	F.	» 2 »
58623	—	(79). I. I. R. 1651.	—	V. F.	» 2 6
58624	—	(80). Richard Roberts. 1667.	$\frac{1}{4}$ d.	M.	» 2 »
58625	—	(85). John Sandon.	$\frac{1}{4}$ d.	V. F.	» 3 »
58626	—	(91). Adam Smith. 1668.	$\frac{1}{4}$ d.	F.	» 2 6
58627	—	(93). Will Steere. 1667.	—	V. F.	» 4 6
58628	—	(95). Rob Thornton. 1667.	—	V. F.	» 7 6
58629	—	(107). Francis White. 1667.	—	V. F.	» 5 6
58630	Bank End.	(115). Anthony Craven.	—	V. F.	» 4 6
58631	—	(116). Tho Rayner.	—	F.	» 2 6
58632	Bank Side.	(117). James Baillie. 1668.	—	F.	» 2 »
58633	—	(120). William Boorman.	$\frac{1}{4}$ d.	V. F.	» 5 6
58634	—	(121). William Chapman.	$\frac{1}{4}$ d.	E. F.	» 7 6
58635	—	(126). Thomas Martin.	$\frac{1}{4}$ d.	F.	» 2 »
58636	—	(129 ^a). Elizabeth Port. 1668 (Octagonal)(Unpub. var.).	$\frac{1}{4}$ d.	F.	» 7 6
58637	—	(130). Thomas Seabro.	$\frac{1}{4}$ d.	F.	» 2 »
58638	—	(131). Handrey Stroud. 1658.	—	F.	» 2 6
58639	—	(132). Henery Stroud. 1658.	—	F.	» 2 »
58640	—	(133). Edward-Shapard.	$\frac{1}{4}$ d.	V. F.	» 4 6
58641	—	(135). Giles Stuchbery.	$\frac{1}{4}$ d.	M.	» 2 »
58642	—	(137). Will Tommas.	$\frac{1}{4}$ d.	M.	» 1 »
58643	—	(138). George Vavasour.	—	E. F.	» 4 6
58644	—	(139). William Williams.	—	F.	» 2 6
58645	Battle Bridge.	(144). John Holland.	—	F.	» 2 6
58646	—	(145). Henery Haward. 1652.	—	V. F.	» 3 »
58647	—	(146). Thomas Neale (Octagonal).	$\frac{1}{4}$ d.	V. F.	» 10 »
58648	—	(147). L. E. S.	$\frac{1}{4}$ d.	V. F.	» 3 6
58649	Bermondsey St.	(158). Richard Graves.	—	M.	» 1 6
58650	—	(161). Richard Melton.	—	V. F.	» 3 »
58651	—	(168). John Stevens. 1666.	$\frac{1}{4}$ d.	V. F.	» 5 6
58652	Blackman St.	(185). Will Clapton.	$\frac{1}{4}$ d.	E. F.	» 5 6
58653	—	(191). John Ives. 1667.	$\frac{1}{4}$ d.	V. F.	» 5 6
58654	—	(194 ^a). W. M. C. (Unpub.).	$\frac{1}{4}$ d.	V. F.	» 5 6
58655	Bridge Foot.	(197). Abraham Browne.	$\frac{1}{4}$ d.	V. F.	» 4 6
58656	—	(198). Cornelius Cooke.	$\frac{1}{4}$ d.	F.	» 2 6
58657	—	(201). Henry Phillips.	—	F.	» 3 »
58658	Castle St.	(203). Richard Hodgkine.	—	F.	» 2 6
58659	—	(204). Samvel Hodgkine.	—	V. F.	» 3 6
58660	Chain Gate.	(210). G. K. T.	—	F.	» 2 6
58661	Churchyard Alley.	(212). John Cox.	$\frac{1}{4}$ d.	V. F.	» 4 6
58662	Counter Lane.	(215). Samvel Smith.	$\frac{1}{4}$ d.	F.	» 2 »
58663	—	(216). Mark Wyn.	—	F.	» 2 »
58664	Deadman's Place.	(220). John Freeman.	$\frac{1}{4}$ d.	F.	» 3 »
58665	—	(224). E. M. S. 1651.	$\frac{1}{4}$ d.	F.	» 2 6
58666	Farthing Alley.	(226). Thos Plant. 1668.	$\frac{1}{4}$ d.	V. F.	» 4 6
58667	Gravel Lane.	(241). Henri English.	$\frac{1}{4}$ d.	V. F.	» 2 6
58668	Horslydown.	(246). Alice Actoon. 1668.	$\frac{1}{4}$ d.	V. F.	» 5 6
58669	—	(247). Richard Baxter.	—	V. F.	» 4 6
58670	—	(249). Samvell Christopher. 1667.	—	V. F.	» 5 6
58671	—	(250). John Collington.	$\frac{1}{4}$ d.	F.	» 2 6
58672	—	(251). Henry Crich.	$\frac{1}{4}$ d.	V. F.	» 4 6
58673	—	(253). W. K. F.	$\frac{1}{4}$ d.	M.	» 1 6
58674	—	(255). Peter Hall.	—	E. F.	» 7 6
58675	—	(263). John Locksmith. 1668.	$\frac{1}{4}$ d.	V. F.	» 4 6
58676	—	(264). Katherine Minter.	—	V. F.	» 3 6
58677	—	(265 ^a). Richard Pack. 1669.	—	F.	» 2 6
58678	—	—	—	V. F.	» 5 6
58679	—	(268). Thomas Stokes.	—	V. F.	» 5 6
58680	—	(279). John Preston. '68.	—	F.	» 4 6
58681	Kings Bench.	(282 ^a). John Poor (Unpub.).	—	V. F.	» 7 6
58682	Kent Street.	(283 ^a). Richard Brill. 1668.	—	V. F.	» 10 »
58683	—	(288). H. F. M.	$\frac{1}{4}$ d.	M.	» 2 6
58684	—	(289). A. I. B.	$\frac{1}{4}$ d.	E. F.	» 7 6
58685	—	(293). Thom Stiver. 1652.	—	V. F.	» 3 »
58686	Mill Lane.	(310). James Touchin. 1666. (Chipped).	$\frac{1}{4}$ d.	E. F.	» 2 6

58687	The Mint.	(313). Richard Perkins.	$\frac{1}{4}$ d.	F.	» 2 »
58688	Montagne Close.	(321). A. E. N.	—	V. F.	» 3 »
58689	New Rents.	(326). John Loomear. 1668.	$\frac{1}{4}$ d.	F.	» 3 »
58690	The Park.	(331). Richard Baugh. 1668.	$\frac{1}{4}$ d.	V. F.	» 3 6
58691	Pepper Alley.	(336). Thomas Crowder.	$\frac{1}{4}$ d.	V. F.	» 3 »
58692	—	(338). Elizabeth Milner. 1666.	$\frac{1}{2}$ d.	M.	» 2 »
58693	Pickle Herring Stairs	(340). Edward Brent. 1668.	—	V. F.	» 3 »
58694	—	(342). Margaret Browne. 1668. (Octagonal).	$\frac{1}{2}$ d.	F.	» 10 »
58695	—	—	—	M.	» 3 »
58696	—	(344). James Holland. 1668.	—	V. F.	» 5 6
58697	—	(345). Thomas Huthinsonn.	—	V. F.	» 10 »
58698	St. George's Church.	(351). An Grason.	$\frac{1}{4}$ d.	F.	» 2 6
58699	—	(355). C. R. 1668. (Octagonal) (pierced).	$\frac{1}{2}$ d.	F.	» 3 »
58700	St. Mary Overys Stairs.	(360). Sam Gladman.	$\frac{1}{4}$ d.	V. F.	» 3 6
58701	—	(363). John Standbrooke (Octagonal).	$\frac{1}{2}$ d.	F.	» 5 6
58702	St. Saviour's Dock Head.	(365). Henry Bedford.	$\frac{1}{4}$ d.	F.	» 2 6
58703	—	(370). James Cowan (chipped).	$\frac{1}{2}$ d.	V. F.	» 3 »
58704	—	(385). Elizabeth Wapshott. 1666.	—	V. F.	» 5 6
58705	St. Thomas.	(389). Jane Hart.	$\frac{1}{4}$ d.	F.	» 2 6
58706	—	(392). Ferman Hoult.	—	F.	» 2 »
58707	—	(396). James Parry. 1667.	$\frac{1}{4}$ d.	V. F.	» 5 6
58708	—	(397). John Pond. 1659.	$\frac{1}{4}$ d.	V. F.	» 3 6
58709	Shad Thames.	(402). John Camety. 1666.	$\frac{1}{4}$ d.	F.	» 2 »
58710	Suffolk Street.	(412). Isaac Mardock. 1666.	—	V. F.	» 4 6
58711	Tooley Street.	(418). W. M. B. 1649.	$\frac{1}{4}$ d.	F.	» 2 »
58712	—	(419). I. E. B.	—	V. F.	» 3 6
58713	—	(427). M. C.	—	V. F.	» 3 6
58714	—	(432). Robert Cornelius. 1665.	$\frac{1}{4}$ d.	V. F.	» 5 6
58715	—	(436). Nehemiah Drought.	$\frac{1}{4}$ d.	V. F.	» 3 6
58716	—	(437). Edeth Edlinson. 1665.	$\frac{1}{4}$ d.	V. F.	» 5 6
58717	—	(438). Will Ellis.	$\frac{1}{4}$ d.	F.	» 2 6
58718	—	(448). E. F. L.	—	M.	» 1 6
58719	—	(452). Richard Marson.	—	M.	» 1 6
58720	—	(454). William Norris. 1670.	$\frac{1}{4}$ d.	M.	» 1 6
58721	—	(457). I. E. P.	$\frac{1}{4}$ d.	F.	» 2 »
58722	—	(459). Mathew Pearce.	$\frac{1}{4}$ d.	F.	» 3 6
58723	—	(461). Steven Pope.	—	F.	» 3 »
58724	—	(464). I. H. R.	$\frac{1}{4}$ d.	M.	» 1 6
58725	—	(467). Richard Thorowgood.	$\frac{1}{4}$ d.	F.	» 2 »
58726	—	(468). John Turner.	—	V. F.	» 4 6
58727	—	(470). I. S. W.	—	E. F.	» 5 6
58728	—	—	—	V. F.	» 3 6
58729	Upper Ground.	(489). Tho Lambe.	—	M.	» 1 6
58730	—	(490). Elvzabeth Smith. '9.	—	M.	» 2 »
58731	—	(491). William Stewart.	$\frac{1}{4}$ d.	V. F.	» 3 »
58732	—	(492). William Warner. 1669.	—	E. F.	» 6 »
58733	—	—	—	V. F.	» 3 6
58734	—	(493). Ann White.	—	M.	» 2 »
58735	Winchester Yard.	(495 ^a). Thomas Comfort (Unpub.).	$\frac{1}{4}$ d.	V. F.	» 10 »
58736	—	(496). Thomas Jeffs. 1668.	—	E. F.	» 7 6

STAFFORDSHIRE

58737	Bilston.	(4). Henry Pearson. 1666.	$\frac{1}{4}$ d.	F. F.	» 8 6
58738	Burton-on-Trent.	(12 ^a). Joh Waketeld (Unpub.).	$\frac{1}{4}$ d.	V. F.	» 7 6
58739	Gnosshall.	(17). The Mercer. 1667. (Octagonal).	$\frac{1}{2}$ d.	F.	» 10 »
58740	Lichfield.	(28). John Burnes. 1666.	—	V. F.	» 7 6
58741	—	(31). Edward Milward.	—	V. F.	» 7 6
58742	Newcastle.	(42). Richard Cooper. '65.	—	M.	» 1 »
58743	Penkridge.	(44). John Phillipps. 1665.	—	V. F.	» 7 6
58744	—	—	—	F.	» 2 6
58745	Uttoxeter.	(76). John Halsey. 1668. (Octagonal).	—	F.	» 10 »
58746	—	(79). Thomas Leese. 1663.	—	V. F.	» 7 6
58747	Wednesbury.	(88). Thomas Atene. 1666.	—	E. F.	» 8 6
58748	—	(92). William Keeling. 1667.	—	E. F.	» 8 6
58749	Wolverhampton.	(98). Kitt Oth.	$\frac{1}{4}$ d.	V. F.	» 4 6
58750	Yoxall.	(103). Zackariah Lightwood. 1671. (Octagonal).	$\frac{1}{2}$ d.	V. F.	» 12 6

SUFFOLK

58751	Beccles.	(5). Town Token. 1670.	$\frac{1}{4}$ d.	F.	» 1 6
58752	Bury.	(40). John Baytborne. 1657.	—	F.	» 2 »
58753	—	(72). John Purcas. 1664.	—	F.	» 2 »
58754	—	(76). Frances Smith. 1666.	—	V. F.	» 3 »
58755	Hadleigh.	(144). Richard Rand. 1664.	—	F.	» 2 »
58756	Ipswich.	(158). Town Token. 1670.	—	V. F.	» 1 6
58757	—	(159).	—	F.	» 1 »

58758 —	(193). Samvel Stannard. 1651. — F. » 2 »	58832 —	(30). Henry Forster. — V. F. » 6 6
58759 Ixworth.	(200). Rebekah Bouldero. 1669. $\frac{1}{2}$ d. V. F. » 3 »	58833 Chichester.	(40). Mathew Ball. 1657. — V. F. » 6 6
58760 Lowestoft.	(225). Town Token. 1669. $\frac{1}{2}$ d. F. » 2 »	58834 —	(41). James Farenden. $\frac{1}{2}$ d. E. F. » 8 6
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(To be continued.)

VARIA

FIND OF ROMAN COINS

The greatest find of Roman coins yet made in the North of England was made on the 18th September last in the excavations at Corbridge, the Roman Corstopitum. The coins, which are in an excellent state of preservation, are all of gold, well wrapped in lead-foil, and were found in a hole in the wall.

(The Times.)

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MONTHLY

NUMISMATIC CIRCULAR

THE *Monthly Numismatic Circular* will be forwarded post free on receipt of half-a-crown (= 3 francs = 2½ marks = 60 U. S. A. cents, in P. O. O. or stamps) for one year's subscription.

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Cheques crossed National Provincial Bank of England, Piccadilly Branch.

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Les personnes qui ne nous seraient pas connues sont priées de nous fournir des références.

DAS *Numismatische Circular* wird portofrei, nach Empfang von 2½ Mark (3 Kronen ö. W.) als Jahresbetrag, geschickt.

Sollte jedoch ein Abonnent dasselbe nicht regelmässig erhalten, so bitten wir, uns gefälligst Anzeige davon zu machen, um weitere Unregelmässigkeiten zu verhüten.

Alle Mittheilungen, welche dieses "*Numismatische Circular*" betreffen (gleichviel ob dieselben sich auf den literarischen Teil oder auf das Verzeichnis der Münzen, &c. zum Verkauf beziehen), sollten an unser West End Etablissement, 17 und 18 Piccadilly, London, W., gerichtet werden, wo Briefe und Aufträge sofortige Erledigung finden.

Jede Münze oder Medaille wird zur Ansicht gesandt. Bestellungen werden nach Reihenfolge des Einganges effectuirt und Nichtconvenirendes zurückgenommen.

Rückporto zu Lasten der Herren Besteller. Uns unbekannte Herren Sammler werden um Aufgabe genügender Referenzen ersucht.

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THE COIN-TYPES OF IMPERIAL ROME.

(Continued from col. 10852.)

CLEMENTIA.

CLEMENTIA (CLEMENTIAE) — AVG — CAESARIS — IMP GERMANICI — TEMP.

Moderation in the time of victory and mercy towards the vanquished are the two most discreet gifts of the conqueror. And it is in exactly this sense that CLEMENTIA must be understood. A first mention of Moderation and Clemency was made on two bronze coins of Tiberius, but with these few exceptions Clementia is represented first in the time of Tacitus and Probus, under whom she became very common.

The type of Clementia is not very definite. Sometimes she is represented as a woman, standing, with a branch and a sceptre: at another, as a female figure with a sceptre and leaning against a column. From the time of Probus the most common representation is that of two male figures (Jupiter and the Emperor) holding a globe between them representing the union of divine Clemency and imperial Clemency in the government of the world.

CONCORDIA.

CONCORDIA (CONCORDIAE) — AETERNA — AVG, AVGVSTA, AVGVSTI, AVGG, AVGGG, AVGVSTORVM — AVGG ET CAESS N N (or N N N N) — COMMODI — EQVITVM (or AEQVITVM) — EXERCITVS — EXERCITVVM — FELIX — IMPERII — LEGIONVM — MILITVM — PERPETVA — P(opuli) R(omani) — PRAETORIANORVM — PROVINCIARVM — SENATVS.

Concordia, to whom several temples were erected in Rome, in the largest of which the Senate often held its assemblies, is one of the most common Personifications and the most common of all in being adopted by the greatest number of Princes.

Beginning with Nero, we find her represented upon the coinage of almost all the Emperors, with very few exceptions, until the time of Honorius. Often she is to be referred to the Augusti or to the Senate; but more often to the military corporations, to the army in general, to the legions, to the praetorians and so on, among whom it was the great desire of the Emperor and the Senate that Concordia, *Martis sanguineas asperi quae cohibet manus; quae dat belligeris foedera gentibus*, should always be maintained.

Very many are the types under which she is figured and many the emblems which have been attributed to her by force of circumstances. It might therefore be said that she is the personification for whom types and emblems are less specified than for any other, and they are taken or borrowed from those of Peace, with whom she became, as it were, confounded, or from Victory or Abundance, as if to signify that Pax, Victoria and Abundantia are elements indispensable to Concordia, or are her fruits.

And to these are added religious and military emblems when Concordia is connected with worship or the army.

Concordia, a seated or standing female figure, has for symbol, according to the occasion, the cornucopia, patera, branch of olive, sceptre, the lighted altar, ears of corn, a statuette of Spes, a flower, wheel, dove, prow of a vessel, or sometimes one, two, three or as many as six military emblems.

The imperial Concordia is sometimes represented with the Emperor or Empress who give her their hand, as in some bronze coins of Antoninus; also by two Emperors, as M. Aurelius with Antoninus the Elder, or his adopted brother Lucius Verus, and many times in the reign of Alexander, she is accompanied by Philippus or by Gallienus. The simple legend Concordia Augustorum on their medallion was replaced by the different names of the members of the imperial family who were represented on them.

Cases are not rare in which the figure is wanting, and a symbol alone represents Concordia, such as the dove, peacock, two hands joined, an altar, the standards or the legionary eagle.

FECUNDITAS.

FECVNDITAS (FECVNDITATI) — AVG, AVGG — AVGVSTA, AVGVSTAL — TEMPORVM.

This figure, eminently appropriate to the Empresses, was introduced by Faustina the wife of Antoninus Pius, and was thenceforth reproduced by almost all the Empresses until Salonina, after whom she was adopted only exceptionally by a few Emperors, as by Gallienus and Claudius Gothicus.

She is generally represented as a woman with one or more children, more rarely by the Earth surrounded by four children to represent the four seasons.

Fecunditas is a derivation from Juno, who was considered as the goddess of fecundity and is often represented with the same attributes.

FELICITAS.

FELICITAS (FELICITATI, FELICITEM) — AETERNA — AVG, AVGVSTA, AVGVSTI, AVGVSTORVM — CAESARVM — DEORVM — IMPERII — IMPP, IMPERATORVM — ITALICA — PERPETVA — P. R. POPVLI ROMANI — POSTVMI — PVBLICA — REIPVBLICAE — ROMANORVM — SAECVLI — TEMPORVM (or FELICIA TEMPORA).

Felicitas is represented on the coins of almost all the Emperors and of all the Empresses beginning with Galba and continuing until Constantine. This is easily explicable when one considers that Felicitas was the ideal goal to which the Roman state aspired and that to the goddess Felicitas all the other goddesses were subordinate. And indeed, what are Abundantia, Aequitas, Concordia, Pax, Victoria, unless union in themselves of the supreme aim of the Felicitas of the Emperor and Roman people?

The emblems of Felicitas are the caduceus, the patera, the branch, sceptre, cornucopia; which are exactly those of the above-mentioned and similar deities.

The epithets which accompany the legend FELICITAS, aeterna, augusta, publica, perpetua, &c., have no need of explanation; but there is one that is singular, FELICITAS DEORVM which we find on a rare Antoninianus of Mariniana; it is so rare that it is difficult to explain it. It may be that, being found on a posthumous coin, the *Felicitas* of the gods in having received the soul of Mariniana is intended; unless, the times being very sad in that degraded period, it meant that *Felicitas* could only be given by the gods.

FIDES.

FIDES (FIDEI, FIDEM), AVG, AVGG, AVGG ET CAESS N N — COHORTIVM — EQVITVM (or AEQVIT) — EXERCITVS, EXERCITVVM — FORTVNA — LEG — MAXIMA — MILITVM — MVTVA — PRAETORIANORVM — PVBLICA.

All social ranks are concerned with FIDES; — the Emperor, the army and the people. The common type of FIDES in a general sense is that of a female figure often draped: *et Fides albo velata panno* (Hor.), who holds two ears of corn in one hand and a basket of fruit in the other. Sometimes, however, she holds merely a cornucopia and patera, sometimes a dove and always one or more symbols when she is referred to the army. The military subject is sometimes amplified by the addition of the figures of the Emperor and some soldiers.

Fides is sometimes symbolized by two clasped right hands — *accipe da que fidem*, and between them — signifying its good fruits — there is often placed a caduceus, or some flowers, palm-branches, or two ears of corn and a poppy.

When Fides relates to things military, the right hands embrace an ensign, or a legionary eagle sometimes placed on a prow of a ship, or on a fulmen.

The representation of Fides extends from Galba to Maxentius.

FORTUNA.

FORTVNA (FORTVNAE) AVG, AVGG, AVGG N N, AVGG ET CAESS N N — DVX — FELIX — MANENS — MYLIEBRIS — OBSEQVENS — REDVX — BONA FORTVNA — FLORENS FORTVNA — FORS FORTVNA.

The Romans, given over to superstition, held especially to Fortuna, the goddess who presides over all events, over the life of

men and that of the nation in that vague sense in which she may be confused with *Casus*, with *Bonus Eventus* and with *Providentia*, letting it be supposed that they placed a discreet faith in the Ciceronian saying *Vitam regit fortuna non sapientia*. Many temples were erected in Rome and in the Provinces to Fortuna under her various titles, and the statue of Fortuna must always accompany the Emperor and be placed in his bedroom: *Fortunam.... quae comitari principes et in cubiculis poni solebat* (Suetonius). Hence it is very natural that her figure should be very common upon the coinage and that she should appear without interruption from Augustus until Galerius Maximianus.

Fortuna is generally represented by a female figure standing or seated, and her emblems are the cornucopia, to which is often added the rudder of a ship, sometimes replaced by a prow or a globe, a patera and the olive-branch. Sometimes Fortuna is standing on a cippus ornamented with garlands, sometimes she holds a horse by the rein. When she is standing, a wheel is often near her, a symbol which is seldom wanting when she is represented seated.

GENIUS.

GENIUS (GENIO) — AVG, AVGVST, AVGVSTI — AVGVSTI D N — AVGVSTI PII — AVG FEL, FELIC — AVG ET CAESS N N — BRITANN — C C — CAESARIS — CIVIT(atis) NICOM(ediae) — EXERCITVS — EXERCITVS ILLYRICIANI — FEL(ix) — ILLYRICI — IMPERATORIS — L, I.VG(duniensis) — POPVLI — P, R — POPVLI ROMANI — SENATVS — BONVS GENIUS IMPERATORIS.

Every individual, as well as every nation, every corporation, city and locality had in the Roman world, its own genius. Thus we find the Genius of the Emperor and of the Caesar, the Genius of the Roman people, the Genius of the Army and the Senate and that of various Cities.

Genius is generally represented by a male figure, nude, or clothed in a simple mantle worn over the shoulders and the modius on his head, a cornucopia on his arm, in the act of making a libation with a patera, sometimes over an altar. Rarely Genius holds a sceptre; more often he has an eagle at his feet. We find these two emblems associated with the Genius of the Roman people, the eagle on innumerable bronzes of the four Emperors; the sceptre accompanies the head of Genius on some denarii of the interregnum of Galba, which shows how democracy among the Romans was understood in quite a different sense from that which it has with our contemporaries. Sometimes Genius, when he represents the army, has one or more ensigns at his side (for example Trajanus Decius), and is wrapped in the toga when he represents the Senate as on several coins of Antoninus Pius.

The Personification of Genius appears for the first time on some bronze coins of Nero; it was most used in the time of the four Emperors and makes its last appearance upon one of those small bronzes attributed to Helena, wife of Julianus II, but this attribution is not fully proved and perhaps it should be assigned to the reign of Diocletian.

HILARITAS.

HILARITAS AVG, AVGG, AVGGG — P(opuli) R(omani) — TEMPOR.

HILARITAS has much affinity of meaning with LAETITIA but is not an exact synonym.

If it were, a polished and fastidious writer such as Cicero would not have written: *Hilaritas plenum iudicium ac laetitiae fuit*. If LAETITIA is taken in the sense of pleasure or satisfaction with a deed happily accomplished, HILARITAS has rather the meaning of rejoicing, of pleasure, or gladness of heart.

The symbols that accompany these two Personifications are very various. HILARITAS is represented by a matron, who almost always bears a long palm-branch in one hand, and in the other a cornucopia, a branch of laurel or a crown, and is often accompanied by one or two children, while, as will be seen, very different symbols characterize the Personification of LAETITIA. Beginning with Hadrian, she appears rarely until the time of Elagabalus and thence only exceptionally under the Tetrici, Carausius and Allectus.

HONOS.

HONOS (HONORI) — HONOS — HONOS ET VIRTVS.

Honos is represented in two distinct ways. On his first appearance upon the imperial coinage he is always accompanied by Valour (HONOS ET VIRTVS). Thus we find him on the bronze of Galba, Vitellius and Vespasian, where he is represented semi-nude with a long sceptre and the cornucopia, opposite to Valor represented in military dress armed with a lance and parazonium and with right foot placed upon a helmet. It appears that the association of Honos with Virtus arose from the legend (history or mere tradition?) that M. Marcellus, wishing to erect a temple to Honos and Virtus, and permission not being granted by the augurs, built two, arranged in such a manner that in order to enter the temple of Honos it was necessary first to pass through that of Virtus, as if to teach that the first could not be attained without the latter. The types of *Honos* and *Virtus* come down from republican times and also their associations.

We find the head of *Honos* represented as a youth, with flowing hair and laureated, upon denarii of the Aquileia and Durmia families, while the two associated figures form the reverse of the denarius of A. Tufius Calenus and Mucius Cordus. Later *Honos* is represented by a male figure, with toga, probably the Emperor himself, and we find him thus under Antoninus and Marcus Aurelius, after whom he ceases to appear.

Whether accompanied by Virtus or alone, *Honos* among the Romans, always has the signification of military glory and it is to be noted that HONOS is never accompanied by any adjective except that of the usual AVG.

INDVLGENTIA.

INDVLGENTIA (INDVLGENTIAE) — AVG, AVGG IN CARTH — AVGG IN ITALIAM — FECVND — PIA — POSTVMI AVG.

The word *Indulgentia* must be understood as a condonation of punishment or taxes, and from the coins it appears that we should hold that this last signification is the one commonly adopted.

Although such fiscal condonation was already recorded upon the coins of Galba and Nerva, as an act worthy of the imperial liberality and munificence, INDVLGENTIA was not personified until the time of Hadrian and she is then represented as a matron seated, holding a sceptre and with her right hand extended. In later times, besides the sceptre, she also holds a patera.

It is chiefly under the Severi that we find Indulgentia largely represented; and at this time the old type was almost completely abandoned to give place to two new ones. Indulgentia being referred specifically to the imperial condonations granted in Italy or Africa. In the first case she is represented by the figure of Italy seated upon a globe — in the second — as a precise signification of the remission of the impost to provide the cost of the great aqueduct from the Baghouan Mountains to Carthage which had burdened the Carthaginians from the time of Hadrian — by the goddess Cybele seated upon the back of a lion running. And, as a better illustration of the deed, some rocks are seen at the side from which issues a fountain.

INDVLGENTIA, however, is not among the legends which are shewn abundantly on the imperial coinage. I should incline, as was said above, to understand her in general as meaning a condonation of imposts and she may be interpreted in an exceptional sense as a remitting of penalties (although the fiscal meaning may also very well occur) upon the coins of Faustina junior and Salonina; I do not include those of Julia Domna, she being a woman occupying herself seriously with all kinds of state affairs; and indeed her coins with the legend INDVLGENTIA bear the same representation of Cybele upon the lion, as those of her husband Septimius Severus.

IUCUNDITAS.

IVCVNDITATI AVG.

This personification, which may be considered as almost synonymous with HILARITAS, and very like to LAETITIA, appears only

once upon a denarius of Alexander Severus which is probably of Syrian fabric.

I have not thought fit, on this account, to include it in the synoptic list, chiefly because the type has a certain barbaric appearance and also because it corresponds so little with the subject, representing a woman seated, with globe and sceptre.

IUSTITIA.

IVSTITIA AVG, AVGVSTI — VENERABILIS.

When speaking of *Æquitas* we emphasized the difference which exists between her and *Iustitia*.

The first is generally understood in an economical sense, the second in a moral sense, and the first has a much more extended use on the Roman coinage than the latter. *Iustitia* whose name appears for the first time under the portrait of Livia, daughter of Augustus, was then introduced in her true personification by Nerva, who, by this symbol, wished to show that he indeed would compensate for the unjust acts, the vexations and arbitrary deeds of his predecessor, Domitian. She is repeated only on the very few coins of the lesser Emperors, Hadrian, Antoninus, M. Aurelius, Septimus Severus, and ceases with Severus Alexander, to reappear once more on some posthumous coins of Constantinus, upon which the title of *VENERABILIS* is added.

Type; a woman seated with a branch and sceptre, or patera and sceptre. Rarely, standing with the balance, and in that case we recall the single type of *Æquitas*, with whom, although distinct from her, there was always great affinity.

IUVENTAS.

IVVENTAS, IVENTVS (or IVBENTVS) AVG — IVVENTA IMPERII.

Marcus Aurelius introduced *IVVENTAS* upon his coinage while he was Cæsar, representing her as a female figure, furnished with patera, in the act of throwing a grain of incense upon a lighted tripod.

We may say that this figure is unique on the coins of Marcus Aurelius, because, although three other Emperors, Caracalla, Claudius Gothicus and Vaballatus replaced the legend on some of their coins, it has no personification.

The denarius of Caracalla (*IVVENTA IMPERII*) represents the Emperor, the small bronze of Claudius and Vaballatus represent Hercules.

LAETITIA.

LAETITIA (LAETITIAE) — AVG, AVGVSTI, AVGG, AVGGG — AVG N. — FVNDATA — PVBLICA — TEMPORVM.

Laetitia, generally represented as a woman who holds a spear and ears of corn or a crown in the right hand, while with the left she leans upon an anchor or a rudder of a ship, is often represented merely by a trireme, all of them symbols which appear at once to refer to the arrival of grain from Sicily or Africa.

Laetitia would then be the expression of satisfaction for the assured distribution of provisions. She appears for the first time in the reign of Antoninus Pius and lasted until that of Galerius Maximianus.

LIBERALITAS.

LIBERALITAS AVG, AVGVSTI, AVGG AVGVSTORVM — AVG or AVGG I, II, III, IV, V, VI, VII, VIII, VIII.

Liberalitas was one of the chief elements of the imperial power.

Panem et Circenses were offered by the Emperor to the people to keep them friendly and in subjection, and though games were well-come bread was a necessity. Hence it was very natural that *Liberalitas* should become one of the figures most popular with the masses and it appeared very often upon the coins struck to commemorate the imperial gifts.

The oldest coins with the legend *LIBERALITAS* are those of Hadrian, but the figure of *Liberalitas* is found on coins much older. Setting aside those of the Republic, and limiting ourselves to those of the Empire, the first that bore the figure of *Liberalitas* are the

sestertii of Nero, representing the *congiarium*, that is to say, the whole scene of the distribution of money or provisions to the populace, and this was continued upon the similar coins of the subsequent Emperors, upon which the ideal figure of *Liberalitas* is placed between the regal figures of the Emperor, of the prefect of the pretorian guard, of some soldier, and the people who go up to the imperial dais to receive the gift. The scene of the *congiarium* is represented variously with more or fewer people; but the figure of *Liberalitas* is never wanting. *Preest congiariis omnibus*. It was only under Hadrian that the human figures disappeared (to reappear later) and the figure of *Liberalitas* held the field alone, gathering to herself that which was formerly called *Congiarium* and later took the name of *Largitio*. The figure of *Liberalitas* lasted until the time of Constantius II.

Several Emperors held more than one *Liberalitas* and then they are numbered: *Liberalitas* II, III, &c., up to VI by Severus and Geta, VII by Marcus Aurelius, VIII by Hadrian, VIII by Antoninus Pius, Commodus and Caracalla.

The ordinary type of *Liberalitas* is a woman, standing, who bears a tessera or tablet in her right, and the cornucopia, sometimes double, in the left hand.

As secondary type there may be added a feminine figure in the act of pouring from a cornucopia (Antoninus Pius) a type more appropriate to *Abundantia*. Sometimes it is the Emperor himself in a toga who bears the tessera, thus representing *Liberalitas*, as may be seen on a denarius of the same Antoninus.

LIBERTAS.

LIBERTAS (or LEIBERTAS) — AVG, AVGG, AVGVSTA, AVGVSTI — P R — PVBLICA — RESTITVTA — SAECVLI — R XI (or XLR or XXXX R).

The personification of *Libertas*, who was well placed on the Republican coinage, is inappropriate, at least in many cases, on that of the Emperors. We find it no less frequently on the latter than the former as if they wished that the idea of the thing should supply what was wanting in the reality.

On the Republican coinage (which was then in use) the head only of *Libertas* is represented bare or veiled, while on the Imperial coinage *Libertas* is personified as a female figure, usually with the cap and sceptre (or rather the wand), rarely with the cap and cornucopia.

With these emblems the figure is always standing. In Hadrian's time she is sometimes represented seated and then, with the sceptre (or rod), she also holds a branch of olive, thus approaching closely to the types of *Pax* and *Iustitia* with the understanding that *Pax* and *Iustitia* can only flourish under the rule of *Libertas*. She appeared in all her sincerity upon a denarius of the slayer of Caesar, upon which she is brutally expressed by the Phrygian cap between two daggers; we find her again, suddenly, on the coinage of Augustus who, as well as on his cistophori, gave her the title of *LIBERTATIS VINDEXT*, then upon the first coins of Claudius who protested against the fanatical absolutism of his predecessor Caligula. Nero only promised liberty of speech, and upon his coins her head appears only once. Galba affirmed and confirmed the liberty promised by the Senate on many of his coins.

An interval followed under Titus and Domitianus when, the latter being assassinated, Liberty arose again under Nerva who *res olim dissociabiles miscuit, principatum et libertatem*; after this she appeared at greater intervals under Trajan, Hadrian and the Antonines.

Later she made a fitful but rather frequent appearance upon the coins of several Emperors until the time of Tacitus. It may be said that the emblem of *Libertas* reappeared at the disappearance of every tyrant as if in promise of a better era.

She made a last exceptional appearance upon an Aureus of Julianus the tyrant¹.

1. I do not know if one ought to take account of the isolated case of *Libertas*, which, according to Janini may be verified on a small bronze of Constantine II. It is a coin now unknown and cited only by that author who is too often inexact. Moreover the figure on that coin which ought to represent *Libertas* is only a hybrid personification bearing the attributes of *Æquitas* and *Felicitas*, the scales and the cornucopia.

MONETA.

MONETA AVG, AVGG, AVGGG — AVGVSTI, AVGVSTORVM — CAESARVM — RESTITVTA — SACRA AVGG ET CAESS NOSTR SALVTARIS — VRBIS VESTRAE.

Originally the coins of Rome were minted in the temple of Iuno Moneta, from which circumstance the name *Moneta* came to mean the mint, and such, to be exact, is the meaning of MONETA.

At the time of the empire she makes her first appearance on an autonomous denarius of the time of Galba when she is still represented, as in the era of the Republic, by the head alone and with the curious legend which remains unique MONETA SALVTARIS. The true personification was introduced by Domitian, a matron standing, who holds a cornucopia and the balance, a type which lasted unchanged, with some rare exceptions in which she pours money from the cornucopia into the modius at her feet.

Beginning with the reign of Commodus and always, with the very few exceptions on his Medallions, *Moneta* is represented with a triple emblem, three female figures representing the three metals, gold, silver and bronze. Each preserves the type described; that is, she carries the balance and the cornucopia, a small pile of metal being added at the feet of each figure.

The three figures of the *Monetae* in these most common representations — the most common of all upon the medallions — are always facing and generally look to the left. The middle figure alone sometimes looks to the front. It is to be noted that, while the two figures looking right and left carry the balance with the arm lowered, the figure in the middle always holds it with the arm raised which suggests that the latter with the lighter balance for the more precious metal, represents gold, while the other two represent silver and bronze. The middle figure of *Moneta* upon a medallion of Commodus is leaning against a pedestal, which also lends strength to the supposition that she is intended to represent the *Moneta* of gold.

Which of the two others represents silver and which bronze it is difficult to determine unless one attributes the honour of silver to the figure standing to the right of the *Moneta* of gold.

The personification of *Moneta* was introduced by Domitian and repeated by many Emperors and also by some Empresses, beginning with Julia Domna, and from the time of the four Emperors she took the epithet SACRA. Upon several Medallions of Diocletian, of the Maximiani and Constans Chlorus the single figure of *Moneta* stands between those of Jupiter and Hercules and then the legend is MONETA IOVI ET HERCVLI AVGG.

Alexander Severus alone used the legend MONETA RESTITVTA; corroborated by another similar to it RESTITVTOR MON. — But, while such legends might have had a positive meaning in regard to Nero, Aurelian, Diocletian and Licinius, they express only a pious desire in the case of Alexander Severus. Lampridius indeed, records, that Alexander having lowered the contributions of Elagabalus 30 per cent., he prepared special coins of half, a third, and even a quarter of a denarius of gold; but that when this reform was hindered by the poverty of the reserves the new coins were not circulated and were melted. No example has descended to us.

MUNIFICENTIA.

MVNIFICENTIA AVG — GORDIANI AVG.

The rare type of Munificentia was introduced by Antoninus Pius, and probably had its origin in the Games in the Circus which were celebrated with extraordinary grandeur. The type, which we may call classical, of Munificentia, is represented by a woman with regal ensigns, the sceptre and crown, with a lion at her feet. But on various bronzes of Antoninus, a lion only or an elephant represents her, and the elephant is repeated also on the coinage of Septimius Severus and Elagabalus. Gordianus Pius on the contrary, represents her with a complete scene of wild animals fighting in an amphitheatre.

(To be continued.)

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto Unpublished Artists.)

One hundred-and-twenty second Article.

(Continued from col. 10932.)

PEUVRIER (*French*). Medallist of the first half of the nineteenth century. He resided at the Rue des Marais, 4, Faubourg Saint-Germain, Paris. His name occurs as Exhibitor at the Paris Salon in 1827, 1831 and 1833. Amongst his numerous productions we find: Medal of Charles X.; — Revolution of the 27., 28. and 29 July 1830; — Henri Montan Berton, composer, 1824; — Johann Nepomuk Hummel, composer, 1825; — Rudolf Kreutzer, violonist, 1823; — Jean François Le Sueur, composer, 1826; — Giovanni Battista Viotti, violonist, 1824; — Bernard Germain Étienne, comte de La Ville sur Ilon-Lacépède, composer, 1829 (2 var.); — Claude Antoine Gabriel, Duke of Choiseul, 1828; — Masonic medal of the 'Friends of Order', Paris; — Eynard, the Great Philhellene, 1831; — Bossuet, 1823; — J. L. Henriette Campan, 1825; — Dominico Cassini, astronomer, 1823; — King Christian VI., of Denmark, 1823; — M. A. Désaugiers, poet, 1817; — C. N. Fabvier, general, 1829; — Comtesse de Genlis, 1827; — Stanislas Girardin, 1827; — King Louis Philippe I.; R. VOILA LE PRINCE, &c.; — Suchet, Duke of Albufera, 1826; — Horace Vernet, 1826; — Dr P. A. Bèclard (2 var.); — Marie Louise La Chapelle, 1825; — Dr Ulysse Aldrovandi, of Bologna 2 var. of 1818 and 1722 (Durand series); — Cardinal J. Dominic Cassini, 1823 (Durand), &c.

Peuvrier was one of the artists who contributed to Durand's 'Medallic Series'.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — *Various Sale Catalogues.*

PEVERELLI, GABRIEL (*Austr.*). Mint-inspector in Vienna, appointed on 18. August 1644.

PEYEL, CHRISTOPH (*Germ.*). Mint-warden at Zweibrücken, 1613.

PEYNOT, ÉMILE EDMOND (*French*). Contemporary Sculptor, born at Villeneuve-sur-Yonne (Yonne); pupil of Jouffroy and Robinet. By him are several Portrait-medallions: 1870. M^{me} E. C***; — 1878. M^{me} L***; — 1881. Suzanne B***, &c.

PEYRAULD, SIMON (*French*). Mint-engraver at Grenoble, 1576.

PEYRE, JULES CONSTANT (*French*). Sculptor of the nineteenth century, born at Sedan (Ardennes), in August 1811; pupil of Barye. He was still living in 1870, which is the date of his last exhibit at the Paris Salon. He worked for the State Manufactory of Sèvres.

By him are numerous Portrait-medallions: 1840. C. G***; — 1841. L. L***; — 1842. L. Bisson; — 1852. Louis Napoleon Bonaparte, Prince President of the Republic; — M^{lle} L. B***; — 1855. Napoleon III.; — Empress Eugénie; — M^{me} A. P***; — Baron Edouard de Verdière; — 1857. General Fleury; — 1863. Portrait of the Prince Imperial; — 1870. M^{lle} J. B***, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

PEYRONNET, ÉMILE ÉDOUARD (*French*). Contemporary Sculptor, born at Paris; pupil of A. Millet. By him are various Portrait-medallions. One of his father, and another of M. Bidaut, he exhibited at the Paris Salon in 1897.

PÉZIEUX, JULES ALEXANDRE (*French*). Contemporary Sculptor, born at Lyons, 17. June 1850; pupil of Jouffroy, and the École des Beaux Arts. Among his medallic productions are Portraits: 1877. S. Delorme; — 1892. François d'A. C***.

*

P. F. Vide GIOVANNI PAOLO. Italian Medallist of the latter end of the sixteenth century.

P. F. Vide PETER FLÖTNER. Nuremberg Medallist of the first half of the sixteenth century.

P. F. Vide POITEVIN. Engraver at Würzburg, 1763-1776.

P. F. Vide PETER FETZER. Mint-engraver at Neisse, *circ.* 1678-9.

P. F. Vide PIERRE FERRIER. Medallist at Geneva, 1790-1798.

P. F. Vide PÉRIER. Paris Die-sinker of the 1848 Revolution period.

P. F. B. Vide PHILIPP BUNSEN. Mint-master at Frankfort-on-M., 1764-1790.

P. F. C. Vide PAUL FRIEDRICH CRUM. Mint-master at Coburg, 1685-1714.

PFFR. F. Vide C. PFEUFFER. Berlin Medallist, *circ.* 1825-1851.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

PFAFF, HANS (Germ.). Mint-master at Straubing, 1460.

PFAFFENHOFER, HANS (Germ.). Probably a native of Schesslitz, who worked as a Die-sinker at Nuremberg, *circ.* 1429.

PFAHLER, ALEXANDER (Germ.). Mint-warden at Berlin, appointed in 1625.

PFAHLER, CHRISTIAN (Germ.). Mint-master at Schleswig, 1668-1672 and 1676; Emden, 1673-1674; and Jever (Anhalt) from about 1674 to 1691. His issues bear his initials **C. P.**

PFAHLER, CHRISTOPH (Germ.). Mint-master at Liegnitz, 1650; Brieg, 1651. Father of Samuel Pfahler.

PFAHLER, ERNST (Germ.). Son of Jakob P.; Mint-warden at Halle and Quedlinburg.

PFAHLER, JAKOB. Vide PFALER. A brother of Johann Pfahler.

PFAHLER, JOHANN (Germ.). Moneyer at Saalfeld, 1580-1616.

PFAHLER, SAMUEL (Germ.). Mint-master at Oels (Württemberg), 1674-1679. He signed **S. P.** Nagler calls him Simon P. I have noticed the initials **S. P.** on a Thaler of Sylvius Frederick, Duke of Württemberg-Teck, 1674, and on a medal or badge of the same prince, engraved by J. Neidhardt. He was born at Breslau, 8. March 1647.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

PFALER, JAKOB (Germ.). Mint-master at Marsberg, 1606-1609; Paderborn, 1611-1615; Saalfeld, 1614; Detmold, 1618-1619; and Corvey, 1619-1620. He was a son of Georg Pfaler, and brother of **JOANNES PFALER**, who was Moneyer at Saalfeld, 1580-1616. A son of Johannes P. was Mint-warden at Halle and Quedlinburg.

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PFEFFENHAUSER, JEREMIAS (Germ.). Also **PEPFENHAUSER**. District Mint-warden at Augsburg, 1665-1693 (Lori, III, 8, 28).

PFEFFENHAUSER, JOHANN CHRISTOPH (Germ.). District Mint-warden at Augsburg, 1693-1709.

PFEFFER, JOHANN ANTON (Germ.). Mint-master at Zellerfeld (Brunswick), 1763-1773. His initials **I. A. P.** occur on currency of George III. of England for Brunswick-Lüneburg.

PFEIFER, FELIX (Germ.). Contemporary Sculptor of Leipzig, who modelled a Plaque commemorating the Tercentenary of the Discovery of the Salzbrunn mineral Springs in Silesia, 1901. He is a pupil of the Academy of Fine Arts, and also studied at Paris. At the Dresden Fine Art Exhibition in 1900 he exhibited seventeen Portrait-plaquettes &c., of very creditable work.

BIBLIOGRAPHY. — H. B., *Felix Pfeifer's Modell einer Salzbrunn-Plakette*, Blätter für Münzfreunde, 1901, p. 222.

PFEIFER, PETER (Germ.). Mint-master at Baden, 1623-1630.

I have noticed his initials **P. P.** or **P** on currency (Hirschgulden, &c.) of Julius Frederick, Duke of Württemberg and Teck (*Julianische-Weillingische Linie*).

PFEIFFER, JOHANN (Austr.). Mint-engraver at Vienna, 1866-1882. Before 1866 he had already been employed for some years as Assistant-engraver. One of the earliest dies he cut was that for the obv. of the Four Ducat piece of 1859. By him are also: Mezzo Soldo of 1862 for Lombardy and Venice; — 20 Kreuzer of 1868 for Hungary (in conjunction with J. Tautenhayn); — 4 Kreuzer for Hungary, 1868 (obv. by F. Gaul); — 20 Kreuzer for Hungary (Carlsburg), 1870 (in conjunction with Tautenhayn); — Commemorative Gulden of 1875; *℞. ZUR ERINNERUNG AN DIE ERREICHTE SAIGERTEUFE VON 1000 METER* | *PRIBRAM* 1875; — Military Medal on the 25th Anniversary of Francis Joseph I.'s reign, 1873 (obv. by Tautenhayn); — Coinage of Liechtenstein, 1862 (Reverse only of Thalers).

He died at Vienna, 8. February 1882.

BIBLIOGRAPHY. — Heinr. Cubasch, *Die Münzen unter der Regierung des Kaisers Franz Joseph I.*, 1875. — *Katalog der Münzen und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamt in Wien*, 1904, III.

PFEIL, PAUL (Germ.). Goldsmith of Hain, who was condemned in 1564 for counterfeiting coins.

PFEUFFER, CHRISTOPH KARL (Germ.). Medallist and Coin-engraver, of the nineteenth century, born at Suhl, 29. October, died at Berlin 1861, 24. December. Pupil of Döll at Suhl. In 1821, he entered the Loos Die-sinking establishment as Engraver, where he remained about twenty years. On 9. September 1840 he received an appointment at the Berlin Mint, in succession to the medallist Held, and on the death of Brandt, in 1845, he was promoted to the rank of first Medallist to the Mint. Bolzenthall states he was well endowed by nature, modelled quickly and carefully, and took good likenesses, but was perhaps too hasty and prolific. The medal of the Third Centenary of the Reformation at Berlin, 1839, is possibly one of his most successful productions, amongst which I will only mention: Gottfried B. Loos (*illustrated*); — Blumenbach, Stro-



Gottfried Bernhard Loos.

meyer, and Eichhorn, Göttingen; — Dr D. E. Guenther, Duisburg, 1822; — Hamburg Hospital, 1823; — Dr C. J. Carstanjen, Duisburg, 1835; — Dr C. F. von Graefe Berlin, 1829; — Dr C. G. Hagen, Königsberg, 1828; — Dr H. W. M. Olbers, Bremen, 1830; — Dr J. K. J. Lobmeyer, Berlin, 1850; — Dr E. Rueppell, Frankfort-on-M., 1828; — Dr F. W. J. von Schelling, Jena; — Dr J. T. von Sommering, Frankfort-on-M. (2 var.); — Dr J. Wendt, Breslau; — Convention of German Naturalists and Physicians, at Breslau, 1833; — Accession of Frederick William IV. of Prussia, 15 October 1840; — Prize Medal of 1844 with bust of King ('Adler Medaille'); — Prize Medals, several varieties, with *Rs Fortune*, *Helios in quadriga*, &c.; — Coronation of William I. of Prussia at Königsberg, 1861 (sev. var.); — Marriage of William (I.) with Princess Augusta of Saxe-Weimar, 11. June 1829; — Marriage of Prince Albert of Prussia, with Princess Marianne of Nassau, 14. September 1830; — Musical Festival at Cologne under the direction of Felix Mendelssohn-Bartholdy, 1835; — Spontini, Italian composer, 1829; — Third Choral Festival of the Jubilee Association, 1857; — Mendelssohn-Bartholdy, 1841; — Third Centenary of the Augsburg Profession of Faith, 1830; — Jubilee of Caspar Maximilian, bishop of Münster, 1845; — Coinage of Paul Frederick Emil Leopold, Prince of Lippe, 1860 and subsequent years; —

Memorial Medal of W. Amsinck, burgomaster of Hamburg, 1831; — Carl F. Fred. von Nagler, Postmaster-general at Berlin, 1835; — Blücher and Schwarzenberg's Entry in Paris, 1814; — Johann v. Diebitsch, Russian general, 1785; — Cholera Epidemics at Breslau, 1822; — Centennial Festival of the Grand Lodge of the three Globes, 1838; — Masonic Semi-centennial of the Grand Master of the Grand Land Lodge of Germany, 1840; — Frederick II., Founder of Free Masonry at Berlin Centennial Medal, 1840; — Alexander von Humboldt; — Proclamation of Fred. Will. IV. at Hohenzollern, 1851, &c.

Pfeuffer worked for the Loos die-sinking establishment at Berlin. His medals and coins are usually signed : **C. P.**; — **C. PFEUFFER FEC.**; — **PFEUFFER.**; — **PFFR. F.**

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PFIŠTER, JOHANN (Germ.). Mint-engraver at Hechingen, 1622.

PFIŠTER, KASPAR (Germ.). Mint-official to the States of Silesia, 1621-22.

PFLUG, CHRISTOPH (Germ.). Mint-master at Magdeburg, 1672-1678 and 1682; Zerst, 1674-1690 or later. He died at Dessau in 1693. His initials **C. P.** occur on the coins.

PFRÜNDTER (or **PFRÜMBDER**) (Germ.). Mint-master at Fürth, 1621-1622.

PFRÖGNER, MICHAEL (Aust.). Provisional Mint-master at Prague, 1710-1711.

PFRÜMBDER (or **PFRÜNDTER**). Mint-master at Fürth, 1621-1622.

PFRÜNDT, ANNA MARIA. *Vide ANNA MARIA BRAUN.* Vol. I. N.E. Modeller in wax, and Medallist, the daughter of Georg Pfründt, and wife of Bartholomäus Braun, was born at Lyons in 1643, and died at Frankfurt-on-M., in 1731. Doppelmayr (p. 266) states that in wax-modelling she was unsurpassed, and that she made all kinds of medals. These are said to be signed **AMP** before her marriage, and **AMB** after.

Anna Maria Pfründt studied and imitated the works of Abbondio.

BIBLIOGRAPHY. — Doppelmayr, *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern*, Nürnberg, 1730. — Erman, *op. cit.*

PFRÜNDT, GEORG (Germ.). Sculptor, Modeller in wax, Medallist, and Gem-engraver at Ratisbon; born in Bavaria, 1603; pupil of L. Kern and Vest; died at Durlach, 1663. He appears to have resided for some time at Lyons, where his daughter Anna Maria P. was born in 1642, and is said to have worked at Paris under Varin until 1646, and later at various South German minor Courts, staying in turn at Durlach, Heidelberg, Mergentheim, Salzburg (1650-1654), Stuttgart, &c.



Charles-Louis, Count Palatine; R. Heidelberg Castle.

Amongst this artist's signed medals are : 1650. Duke Octavio Piccolomini (Bergmann, Pl. 21, 111). Another, of 1648, in the Berlin Museum, is without the monogram **GP.**; — 1656, Joachim von Sandrart (Berlin); — 1659, Eberhard III. of Württemberg (appears to be struck. Binder, p. 143, 67), etc.

By Pfründt are no doubt also, according to Erman : Undated. Karl Gustav Wrangel, Swedish field marshal (Berlin); — 1655. Christian Ernest of Brandenburg-Baireuth (2 var., in Berl. Mus.); — Undated. The Great Elector (Henkel Cat., Pl. 2, 710); — Andreas Georg Paumgartner (Berlin); — Emperor Ferdinand III.; — 1661. Adolf Saubert (Berlin); — (1648?). Charles Louis, Count Palatine-Simmern; R. Lion sejant (Berlin); — 1650. Max Henry of Bavaria, Archbishop of Cologne (in two sizes, Berl. Mus.); — Undated. Charles Louis, Count Palatine; R. Heidelberg Castle (Berlin).



Ludwig Freiherr von Seltz.

Illustrated; — Another; R. Oak tree (Berlin); — Maximilian Henry, Archbishop of Cologne; oval, 29 x 35 mill.; — 1660. Louis, Baron von Seltz, natural son of Count Palatine Charles Louis (Berlin. Obv. *illustrated*); — Before 1669. Ferdinand Maximilian of Baden (Berlin); — Undated. Louis William of Baden (Berlin); — 1639. Religious Medal, with bust of Ferdinand III.; R. FIRMA-MENTA REGNORVM Eagle (signed : **G. P.**, and possibly the work of Pfründt); — 1637. Coronation of Emperor Ferdinand III.; — Another, undated; Obv. Bust of Ferdinand III.; R. Symbol and Motto; signed : **G. P.**; — 1654. Guidobaldus, Archbishop of Salzburg (2 varieties); a third medal, unsigned, presenting on R. a façade of the cathedral, is also attributed to Pfründt, on account of similarity of style with the preceding); — Undated, Karl Gustav Wrangel; oval 43 x 34 mill.; — F. Egon, Prince Fürstenberg; oval 43 x 35 mill.

"Dafür", says Erman, p. 82, "dass Pfründt der Verfertiger dieser trefflichen Medaillen war und nicht Braun, woran man auch denken könnte, spricht zunächst der Rand aus kleinen Punkten, den jener auch sonst anwendet, während dieser eine glatte Linie vorzieht. Sodann aber folgendes. Wir wissen durch Binder, dass Pfründt auch die Stempel zu den schönen Thalern Eberhards III. von Württemberg von 1659 geschnitten hat; diese aber sind augenscheinlich von derselben Hand, die die Thaler Karl Ludwigs von der Pfalz von 1657 und 1659 geschnitten hat. Also hat Pfründt auch für den pfälzischen Hof gearbeitet und man wird ihm um so eher auch dessen Medaillen zuschreiben, als diese den fraglichen Thalern in der Eleganz des Stiles gleichen. Übrigens nennt auch Doppelmayr Heidelberg ausdrücklich als einen der Höfe, wo Pfründt arbeitete".

According to Bolzenthall, Pfründt learned drawing and sculpture at Nuremberg, under L. Kern, and Vest, was engaged as Engineer at the court of Duke Bernhard of Saxe-Weimar, and after a residence of some years in France, returned to Nuremberg, practising there the art of the sculptor and medallist, and occasionally visiting the Princely courts of South Germany in his professional capacity.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Erman, *Deutsche Medailleure*, 1884, p. 81. — Domanig, *op. cit.* — Nagler, *op. cit.* — Singer, *Allgem. Künstler Lexikon.* — Gustav Zeller, *Münzeisensteiner, Graveure und Medailleure in Salzburg*, Num. Zeitsch., XX, 396. — B. Pick, *Mittheilungen der Vereinigung für Gothaische Geschichte und Altertumsforschung*, 1904, p. 128.

PFRÜNDT, GEORG (Germ.). Mint-master at Reval, 1648-1652. He signed **G. P.**

PEYFFER, KASPAR (Swiss). Mint-master at Lucerne, 1588-1592.

PFFYFFER, COL. RUDOLPH (Swiss). Mint-master at Lucerne, 1589, in conjunction with Kaspar Pfyffer. They were really Inspectors or Superintendents of the Mint.

P. G. Vide PETER GRÜNER. Mint-master at Copenhagen, 1629-1643, and Christiania, 1643-1652.

P. G. Vide PETER GRÜNER. Mint-master at Christiania, 1675-1685.

P. G. Vide PIETRO BERNARDO GIANELLI. 1761-1806. Medallist at Copenhagen, *circ.* 1786.

P. G. N. Vide PAUL GOTTLIEB NÜRNBERGER. Mint-master at Nuremberg, 1721-† 1743. Also **N.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

P. G. A. Initials of a South American Medallist, which occur amongst others on a Proclamation Medal of Charles IV. of Spain, at Guatemala, 1789.

P. H. Vide PETER HEMA. Imperial Mint-master at Glatz, *circ.* 1628-1631.

HP Π . Monogram of a German Artist of the second half of the sixteenth century. It occurs on two Portrait-medals of Jacob Muffel, undated, and Georg Roggenbach, 1575. As Roggenbach was "Consulent der Republik Nürnberg", the medal was surely executed at Nuremberg. Erman does not think the work corresponds to that of Hans Petzoldt.

Φ·F· Vide **IOHANNES FECIT?** The first letter of this signature is not a **Φ** but the monogram **IO**. The medal thus signed bears a portrait of Andrea Gritti, doge of Venice († 1538); **R.** OPT. DE PATRIA MERITO; **ex.** : GRATI CIV. The Doge on horseback; diam. : 65 mill. Milanesi has suggested Giovanni Zacchi as the author of this medal.

Φ. Signature of one or more Coin-engravers of Magna Graecia, of the fourth century B.C. The coins thus signed will be found described under **PHILISTION** and **PHRYGILLOS** (*q. v. infra*).

PH. BAL. Vide **FILIPPO BALUGANI.** 1734-1780. Medallist at Bologna.

P. H. G. Vide PAUL HEINRICH GÖDECKE. Medallist at Hamburg, 1730-1764.

P. H. M. Vide PHILIPP HEINRICH MÜLLER. 1650-1718. Goldsmith, and Medallist, at Nuremberg and Augsburg.

PHA (*Greek*). Possibly **PHANIAS**. The signature **ΦA** occurs on a fine Tetradrachm of Eretria (Euboea), in the Cabinet des Médailles, Paris. It is described in M. Babelon's, *Mélanges numismatiques*, I, p. 67.



Tetradrachm of Eretria.

The letters **ΦA** is inscribed on the bandeau of the headdress, and leaves no doubt as to its being an Engraver's signature.

The period of this Engraver's activity would be comprised in the first half of the second century B.C.

PHARNAKOS (*Greek*). Gem-engraver of Graeco-Roman times. The signature **ΦΑΡΝΑΚΗΣ ΕΠ(ίστη)** occurs on a carnelian intaglio representing a Marine Horse, now in the Naples Museum. This gem is already mentioned in sixteenth century literature, and modern critics are in favour of its authenticity, notwithstanding Köhler's adverse opinion.

This Engraver's signature has however been added in modern times to a number of gems: Capricorn, carnelian (Hague Museum); — Nemesis standing holding bridle; — Boar crouching amidst reeds; — Head of Mercury, red jasper; — Lion passant, etc.

BIBLIOGRAPHY. — Reinach, *Pierres gravées*, p. 175. — Brunn, *op. cit.*, II, 574.

— Furtwängler, *Jahrbuch*, &c., 1889, 65. — Koehler, *op. cit.*, III, 178. — King, *op. cit.*

PHIDIAS or **PHEDIAS** (*Greek*). The greatest Sculptor and Statuary of ancient Greece, born at Athens, where he died in 432 B.C. He flourished in the time of Pericles, under whom he was appointed to direct the works of art projected to the beautifying of the city, and commissioned to execute certain of these works himself. He



Head of the Athene Parthenos, by Phidias, on a late Tetradrachm of Athens.

superintended the erection of the Parthenon, much of which he himself adorned. The most famous of his statues were one of Athene, of ivory and gold, for the Parthenon, and his master-piece, a colossal one of Zeus, also of ivory and gold, for Olympia. Accused of having appropriated some of the gold intended for the statue of Athene he was acquitted, but was afterwards charged with impiety for carving his own likeness and that of Pericles on the shield of the goddess, and was thrown into prison, where he died.

"Pheidias' statues show that he was the first sculptor to produce ideal embodiments of the highest moral qualities of which a Greek could conceive, such as majesty, wisdom, or beauty, and to give a new meaning to the religious aspect of each type of divinity. Secondly he was the first sculptor who combined this idealism with a perfect mastery over his material, thus producing a completer harmony than was attained by any before or since" (Walters, *Greek Art*, p. 59).

The great sculptor's influence in art was very marked on the coinage of ancient Greece. Towards the middle of the fifth century a great change took place. Severe simplicity, and a largeness and freedom of treatment became the characteristics of the coin-dies, says Mr. Walters. Yet we do not find this advance on the coins of Athens itself, for the reason that their religious associations necessitated a rigid adherence to the older style, and that as they were an international currency, and represented an important commerce, it was feared to make any change in the type. The best examples of fifth century coins are perhaps those of Thurium and Syracuse.



Early Tetradrachm of Thurium.

Prof. Furtwängler (*Meisterwerke*, &c.) dedicates a special chapter to *Pheidian Influences in Sicily and Magna Graecia on Coins and Vases*, in which he says: "The close relation of the coins of Thurii to the art of Pheidias is quite evident. The earlier type of Thurii most definitely recalls the Lemnia of Pheidias. The undulating front hair of the Lemnia, the line of her profile, with the low forehead and the nose at a slight angle to it, the restful beauty of the full closed mouth, and the finely wrought transitions in modelling — all this has no such close parallel on coins as the earlier type of Thurii. Somewhat later there appears in the same city a type corresponding to the later style of Pheidias and his circle; the hair above the forehead flows back over the edge of the helmet nearly as it does in the Parthenos, and the expression is more animated and restless than in the other coins.

"The remarkable fact that the Pheidian style in its different phases was carried straight from Athens to Lower Italy comes to

light nowhere more clearly than on the Thurian coins. But the influence which transplanted art exercised on native work, principally through the agency of the colonists of Thurii, is to be traced in a number of circumstances.

"The types of the Athene heads of Thurii, especially the one with the regularly waved hair, were rapidly and widely adopted in Lower Italy, and more particularly in the Greek towns of the Campanian coast, Kyme and Neapolis" (*Masterpieces of Greek Sculpture*, p. 81). Vide **PHILISTION** *infra*.

PHIDIAS or **PHEIDIAS** (*Greek*). Gem-engraver of ancient Greek times (IIIrd century B.C.). The inscription **ΦΕΙΔΙΑΣ ΕΠΟΕΙ** occurs on a jacinth in the British Museum, representing a youthful male figure, stooping to r. and fastening sandal on left foot, which is raised on rock, — reminding one of the Munich statue known under the name of Jason or Alexander (cf. Raspe, pl. 52, n° 9277).



Intaglio, by Pheidias.

This gem has been doubted, but modern critics, including the late Prof. Furtwängler, are absolutely convinced of its authenticity.

The great Pheidias, it has been suggested, — perhaps on account of this work, which is however of a later date, — may have also practised the art of gem-engraving.

BIBLIOGRAPHY. — Babelon, *op. cit.* — Furtwängler, *Jahrbuch*, &c., 1888, 209. — Murray and Smith, *op. cit.*, n° 1368.

PHILEMON (*Greek*). Gem-engraver of Graeco-Roman times (Ist century B.C.) The signature **ΦΙΑΗΜΟΝΟC** : occurs in the field of an intaglio in the Vienna Museum collection, representing Theseus in front of the gate of the Labyrinth where he has slain the Minotaur (*illustrated*). M. Babelon calls this "one of the most remarkable



Theseus.

productions in the glyptic art of the first century before Christ", and Prof. Furtwängler remarks : "Das Bild gehört überhaupt zu den besten der signierten Arbeiten dieser Periode." John Pichler made good copies of the fine gem.

A Strozzi Paste (Stosch, Pl. 52; Brunn, p. 577) with the inscription **ΦΙΑΗΜΟΝΕΓΟΙ** is modern (Head of a Faun), and so is also the St Petersburg amethyst (Herakles binding Cerberus, Bruun, p. 577), which really is a copy of the cameo by Dioscorides. A Herakles strangling the Nemean lion is by Ant. Pichler, and another intaglio, with head of Berenice, and also signed **ΦΙΑΗΜΟΝΟC** is known to be modern.

The composition of the Vienna intaglio is no doubt borrowed from a picture, although the representation of Theseus is more sculptural.

BIBLIOGRAPHY. — Babelon, *op. cit.* — H. Bruun, *op. cit.*, II, 576. — Furtwängler, *op. cit.*, p. 324. — Eckhel, *Choix de pierres gravées*, p. 64. — Stosch, *op. cit.* — Raspe, *Tassie Gems*. — King, *op. cit.* — Reinach, *op. cit.*

PHILIPP (*Austr.*). Moneyer at Vienna, 1417.

PHILIPPE, JACQUES (*Swiss*). Mint-master at Cornavin (Geneva), under Amadeo IX., Duke of Savoy, 1465-1469.

BIBLIOGRAPHY. — Dr A. Ladé, *Contribution à la Numismatique des Ducs de Savoie*, 1896.

PHILIPPS (*Brit.*). Medallist and Engraver, who was in the employ of Matthew Boulton at the *Soho Mint*, in the latter part of the eigh-

teenth century. His signature occurs in full, **PHILIPPS F.** on a Prize Medal, awarded by the Wit's Magazine.



Prize Medal, by Philipps.

PHILIPPO (*Ital.*). Gem-engraver of the sixteenth century, known as **PIPPO SANTA CROCE**, "originally a shepherd boy", says King, "began by engraving groups upon plum and cherry stones. Count Filippino Doria brought him to Genoa, had him instructed in drawing, and thus he became a distinguished engraver in gems. He was the father of a numerous family, the **PIPPI**, all of whom followed his profession" (King, *Antique Gems and Rings*, 1872, p. 427).

PHILIPPON, GUSTAVE (*French*). Contemporary Sculptor, born at Paris. He is the author of various Portrait-medallions, one of which entitled "The two Sisters" I saw at the Paris Salon in 1897.

PHILIPPONA, JACQUES (*Swiss*). Mint-master at Freiburg, from December 1651 to 1699. He was probably a Goldsmith by profession.

PHILIPPVS. The inscription **ΦΙΑΙΠΠΟΥ** occurs on a carnelian intaglio, with laureated head of Herakles, but if genuine, it probably only denotes the owner of the gem. (Bracc., *Memorie*, II, p. 283; Raspe, n° 5659; Reinach, *Pierres gravées*, p. 52, II, 12).

PHILIPSSOHN (PHILIPS), MARKUS (*German*). Mint-master at Elbing, 1628-1632. His initials **M. P.** occur on his issues.

PHILIS (*Greek*). Signature of a Coin-engraver (?) of Terina, *circ.* B.C. 440-400; possibly **PHILISTION** *q. v.*

PHILISTION (*Greek*). Engravers, if not Magistrates, of that name, or presumably of that name, have signed coins of various Mints of Magna Graecia, at different periods, during the fifth and fourth centuries B.C. It is impossible to determine the work of each one individually, although some writers have been successful in so far tracing the same treatment and style of work on coin-dies of a same epoch and of different mints, and thus shown that one and the same engraver may have been employed at more than one locality at the same time.

Under the name of *Philistion* I shall however content myself in describing some of the principal coin-types bearing the signatures **Φ**, **ΦΙ**, **ΦΙΑΙΣ**, **ΦΙΑΙΣΤΙΩΝ**, etc., which are now supposed to represent artists of the name of Philistion, without attempting to discriminate between the various Engravers.

Amongst the monetary productions of Magna-Graecian mints, there is a group of coins, which all bear the signature **Φ**, and the style of which is closely connected with the art of the Athenian school of Pheidias (*q. v. supra*).

Prof. Reginald Stuart-Poole has been the first to draw attention to the close connection of the earliest type of coins of Thurii with its Athenian prototype (*Athenian Coin-engravers in Italy*, Num. Chron., 1883).

The Thurian issues signed **Φ** are of particularly fine style, and comprize Staters, on which Athene's helmet is simply adorned with an olive-wreath, and Distaters showing the Monster Skylla on the side of the helmet.

These coin-types are now ascribed by Dr A. Sambon, with every evidence of reason, to the artist **PHRYGILLOS** (*q. v. infra*).

Prof. Stuart Poole suggested the identification of the artist **Φ**, who is supposed to have engraved the series of coins mentioned above, with the Engraver who signs **ΦΙ**, **ΦΙΑΙΣ**, **ΦΙΑΙΣΤΙ** or **ΦΙΑΙΣΤΙΩΝ** on coins of Terina, Velia, Tarentum, Herakleia, and

Metapontum. Both Dr Arthur Evans and Prof. Furtwängler have refuted this theory and shown that not only the style is entirely different, but that the coins also are of a considerably later period.

Several Metapontine Didrachms bear the inscription $\Phi\Lambda$, which may represent also $\Phi\Lambda\Omega$..., an Engraver or Magistrate's name (Vide B. M. Cat., *Italy*, p. 253, nos 114, 125, 130).

TARENTUM. On coins of that Mint, the artists' signatures $\Lambda\Phi\Lambda$ and $\Lambda\Lambda\Lambda$ are often found associated, as well as on the coins of Herakleia, with that of the Engraver Φ or $\Phi\Lambda$. Among the most interesting of these types, I will only mention: Didrachms. Evans, *Horsemen of Tarentum*, type of Pl. III, 8 (several varieties. For full



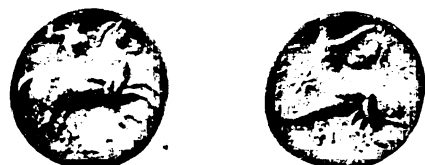
Didrachm of Tarentum, signed $\Phi\Lambda$ on obv.

description, and other illustrations, cf. Forrer, *Les signatures de graveurs sur les Monnaies grecques*, Bruxelles, 1906); — Diobols, with heads of Pallas, to r., Herakles facing, and in profile, all with the $\Lambda\Lambda$. Herakles strangling the Nemean lion, a type evidently copied from Herakleian coins. The signature Φ occurs either on the obv. or $\Lambda\Lambda$; — Didrachms. Evans, type Pl. IV, 3 (sev. var.); Pl. IV, no 11 (with



Didrachm of Tarentum, signed Φ on obv.

the signature $\Phi\Lambda$ on the $\Lambda\Lambda$. (sev. var.); Pl. IV, no 8 (with similar signature; obv. by $\Lambda\Lambda\Lambda$; $\Lambda\Lambda$. Taras riding on dolphin to r., and



Didrachm of Tarentum, signed $\Phi\Lambda$ on $\Lambda\Lambda$.

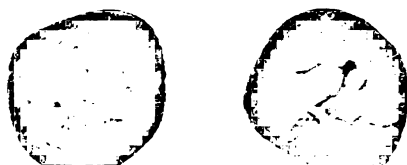
holding in l. hand a strung bow and two arrows, and in his r., behind him, another arrow; beneath, $\Phi\Lambda$).



Didrachm of Tarentum, signed $\Phi\Lambda$ on $\Lambda\Lambda$.

A further series of Tarentine coins bear the signatures $\Phi\Lambda$, $\Phi\Lambda\Lambda$ or $\Phi\Lambda\Lambda\Lambda$. These coins belong to the Period comprised between 334 and 330 B.C., corresponding to that of the Velian didrachms signed $\Phi\Lambda\Lambda\Lambda\Lambda\Lambda$ in full.

With the signature $\Phi\Lambda$. Didrachm. Evans, Pl. IV, 1. $\Phi\Lambda$ on obv.



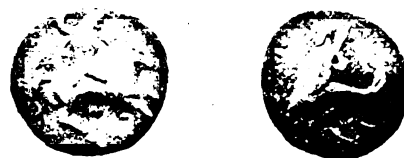
Didrachm of Tarentum, signed $\Phi\Lambda$ on obv.

(illustrated); — Another, with $\Lambda\Lambda$ Taras, represented as a child, riding on dolphin to l., resting r. hand on dolphin and holding with l. a

distaff; $\Phi\Lambda$ and waves; in the field, eagle (Car. cxiv, 215). There are several varieties (Evans, Pl. VI, 3, 4; p. 101, no 1, etc.).

With the signature $\Phi\Lambda\Lambda$. Didrachm. Evans, Pl. VI, 5. (Obv. $\Phi\Lambda\Lambda$; $\Lambda\Lambda$. $\Phi\Lambda$). Several varieties.

With the signature $\Phi\Lambda\Lambda\Lambda$. Didrachm. Evans, Pl. VI, 2. Several varieties.



Didrachm of Tarentum, signed $\Lambda\Lambda\Lambda\Lambda$.

(For full descriptions of coins, and varieties, cf. Forrer, *op. cit.*).

"The work of the Tarentine Die-sinker Philis... suggests", says Dr Evans, "a hand accustomed to intaglio on gems. The engraving itself is often of microscopic minuteness, and we are occasionally struck by a certain preposterous perverseness in the exercise of this Lilliputian faculty, the personal signature being writ large, while that of the Tarentine city shrinks to almost invisible dimensions. It looks like the satisfaction taken by an artist, who accustomed himself to sign in full though as inconspicuously as possible, found the expression of his skill in minute lettering hampered by the contemporary custom of the Tarentine mint, which obliged him to attach to his handiwork an abbreviated but manifest signature, as an official rather than an aesthetic guarantee. Nor could he, as in the case of Philistion on the Velian coins, gratify his taste by combining his full signature. The character of the Tarentine types, the entire absence of such facilities as that supplied by the helmeted head on the Velian pieces, or even of an exergual line capable, as at Thurioi, of being used as a label, precluded all such expedients".

To the same period, *circ.* B.C. 344-322, belongs a Drachm of Terina, signed $\Phi\Lambda\Lambda\Lambda$ (B. M. Cat., *Italy*, p. 391, no 30), and another, signed $\Phi\Lambda\Lambda\Lambda\Lambda$ (Garrucci, *op. cit.*, Pl. cxvii, 17).

Dr Evans (*Horsemen, &c.*, pp. 111-114) suggests that the Engraver of these coins is the same Philistion, who signed in full the Velian didrachms, and Tarentine coins with his initials only (*Vide* Forrer, *Signatures, &c.*).

PHILISTION, probably another and later Engraver than the last-named, who flourished *circ.* B.C. 380-320, and worked for Metapontum, Herakleia, Velia, Tarentum, Terina, and possibly other mints, is supposed to have been a pupil of Aristoxenos (*q. v.*), whose dies for Metapontum, Herakleia and Tarentum, of about the same period, are signed in a similar fashion.

On didrachms of METAPONTUM, bearing on obv. the helmeted head of the hero Leukippos, we meet with the signature $\Phi\Lambda$ connected with the triskeles symbol. It is interesting to compare this signature with the exactly similar one on Velian staters. The fine coin, with three-quarter face of Dionysos on obv., by the artist $\Lambda\Lambda\Lambda$, is signed on $\Lambda\Lambda$. $\Phi\Lambda$...



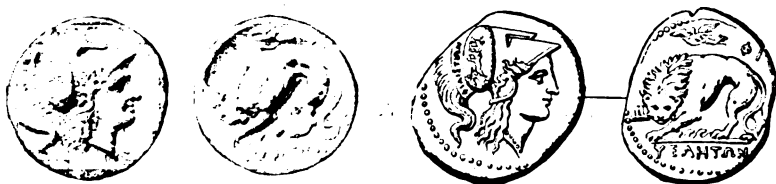
Didrachm of Metapontum, by $\Lambda\Lambda\Lambda$ and $\Phi\Lambda$.

Philistion is the undoubted Engraver of a series of coins of VELIA, of the second half of the fourth century B.C. The most remarkable types are the following.

1. $\Lambda\Lambda$. Didrachm. Obv. Helmeted head of Pallas to r., wearing earrings and necklace; helmet adorned with galloping quadriga; on the crista, in minute characters, the signature, $\Phi\Lambda\Lambda\Lambda\Lambda\Lambda$: border of dots.

$\Lambda\Lambda$. YEΛHTΩN (in ex.). Lion to l. standing on prey which he devours; above, Nike flying, to l. and holding wreath; behind, $\Phi\Lambda$.

B. M. Cat., *Italy*, p. 313, n° 88. — Garrucci, *op. cit.*, Pl. cxix, 18. — Macdonald, *Cat. Hunter*, I, p. 118, n° 81.



Velian Didrachms, by ΦΙΛΙΣΤΙΩΝ.

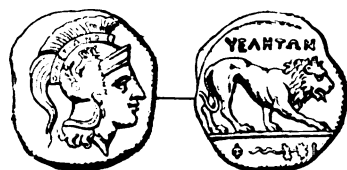
A variety has only ΦΙΛΙΣΤΙΩΝ (B. M. Cat., *Italy*, n° 89). Another (*Cat. of Greek Art*, Burl. Fine Arts Club Exhibition, 1904, Pl. ci, n° 88) has, instead of Nike on \mathcal{R} , the galloping Dioscuri between the letters Φ—I.

2. \mathcal{A} . Didrachm. Obv. Helmeted head of Pallas, to r.; helmet adorned with olive-wreath and quadriga at side; on the flap, a griffin or horseman; on the crista, ΦΙΛΙΣΤΙΩΝΟC : border of dots.

\mathcal{R} . YEΛHTΩN. Lion to r.; in ex. Φ—I on either side of vine leaves and snake.

B. M. Cat., *loc. cit.*, n° 86.

There is a variety of obv. (Garrucci, *op. cit.*, Pl. cxix, 20; *illustrated*).



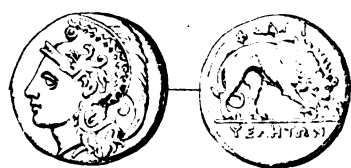
Didrachm of Velia, by Philistion.

On the above-described coins, Philistion has adopted the style of signing of his contemporary Aristoxenos. This had already been noticed by Raoul Rochette.

3. \mathcal{A} . Didrachm. Obv. Head of Pallas, to l., wearing earrings and necklace, and richly ornamented Phrygian helmet, adorned with griffin at side; behind, Θ.

\mathcal{R} . YEΛHTΩN (in ex.). Lion, to r., devouring a ram's head, which he holds between two fore-paws; above, Φ—I and grasshopper.

B. M. Cat., *Italy*, p. 313, n° 90. — Garrucci, Pl. cxix, 13. — Macdonald, *op. cit.*, I, Pl. viii, p. 118, n° 82.



Velian Didrachm.

4. \mathcal{A} . Didrachm. Obv. Head of Pallas, to r., wearing crested Athenian helmet, adorned with olive-wreath and griffin; behind, A; in front, Φ.

\mathcal{R} . YEΛHTΩN (in ex.). Lion to r.; above I—Φ and dolphin.

B. M. Cat., *Italy*, p. 313, n° 92. — Macdonald, *Cat. Hunter*, p. 115, n° 40. — Car., cxxxviii, 32.

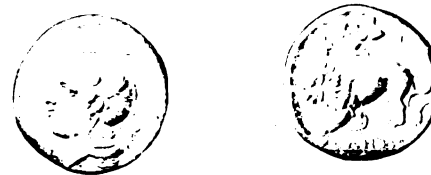


Didrachm of Velia, by Philistion.

5. \mathcal{A} . Didrachm. Obv. Head of Pallas, to l., wearing crested Athenian helmet; in front, Φ; behind, K.

\mathcal{R} . YEΛHTΩN (in ex.). Lion to l.; above, Φ—I and triskeles.

B. M. Cat., *Italy*, p. 314, n° 95. — Macdonald, *op. cit.*, I, p. 117, n° 56. — Car. N.I.V.T. cxxxix, 42.



Velian Didrachm.

6. \mathcal{A} . Didrachm. Obv. Head of Pallas, to r., etc.; in front, Φ; behind, A.

\mathcal{R} . YEΛHTΩN (in ex.). Lion to r.; above Φ—I and ear of corn.

B. M. Cat., *Italy*, p. 314, n° 96.

7. \mathcal{A} . Didrachm. Obv. Head of Pallas, to r., etc.; above, Π; behind, Φ.

\mathcal{R} . YEΛHTΩN (in ex.). Lion to r.; above, Φ—I and bunch of grapes.

B. M. Cat., *Italy*, p. 314, n° 98. — Macdonald, *op. cit.*, I, p. 115, n° 42.

8. \mathcal{A} . Didrachm. Obv. Similar.

\mathcal{R} . YEΛHTΩN (in ex.). Lion to l., head nearly facing; in back ground, palm-tree between Φ—I.

B. M. Cat., *Italy*, p. 314, n° 99. — Garrucci, *op. cit.*, Pl. cxix, 7.

9. \mathcal{A} . Didrachm. Obv. Helmeted head of Pallas, to l., as before; on the helmet, a dolphin; and on the flap, Φ; beneath, A.

\mathcal{R} . YEΛHTΩN (in ex.). Lion to r.; above Φ—I; between, trident to r.: border of dots.

B. M. Cat., *Italy*, p. 314, n° 100. — Car. cxxxix, 49. — Garrucci, Pl. cxix, 9. — Macdonald, *op. cit.*, I, p. 116, n° 44.



Velian Didrachm.

10. \mathcal{A} . Didrachm. Obv. Similar head of Pallas, to r.; helmet adorned with griffin; above, Δ.

\mathcal{R} . YEΛHTΩN (in ex.). Lion to r.; above, Φ—I on either side of pentagram.

B. M. Cat., p. 315, n° 102. — Car. cxxxviii, 31. — Macdonald, I, p. 116, n° 46.



Velian Didrachm.

11. \mathcal{A} . Didrachm. Obv. Similar head of Pallas, to l.; on flap, Φ; behind, A.

\mathcal{R} . YEΛHTΩN (in ex.). Lion to r.; above, caduceus to r. suspended by chain.

B. M. Cat., *Italy*, p. 315, n° 105. — Var. Macdonald, I, p. 116, n° 49.



Reverse of Velian Didrachm.

On some Didrachms of the same Mint, the signature Φ is found in connection with those of the Engravers Θ (one illustrated) and E (Kleodoros, *q. v.*).

Didrachm of Velia, by Φ , Θ and Φ .

I have described several varieties under Kleodoros (Vol. III, p. 177, nos 3 and 5; p. 178, no 11, &c.).



Didrachm of Velia, by Kleodoros and Philistion.

On a small copper coin of Velia, we also meet with the signature Φ on \mathcal{R} :—

\mathcal{A} . Obv. Laureate head of Poseidon, to l.

\mathcal{R} . Φ ΛHTΩN. Owl, facing; above, Φ 1: border of dots.

B.M. Cat., *Italy*, p. 317, no 26.

"Philistion de Vélia", remarks Dr Sambon, in *Le Musée*, 1907, p. 335, "est — si j'ose m'exprimer ainsi — le Cellini de l'art grec. Un didrachme gravé par lui vers 330-320 nous montre d'un côté une tête de Pallas coiffée d'un casque corinthien orné d'un quadriga au galop, de l'autre un lion blessé mordant un javelot et labourant de ses griffes le terrain. Evans croit que cet artiste a gravé les monnaies tarentines qui portent les lettres Φ 1, mais j'hésite à reconnaître dans ces pièces le style du brillant graveur de Vélia".

"The period of years during which Philis ... seems to have worked for the Tarentine coinage, from shortly before the date of the Molossian Alexander's expedition onwards, certainly squares very well with the approximate date of the Velian coins bearing Philistion's signature. More than this, there are certain features of the Velian works of Philistion which unmistakably betray a close familiarity with designs in vogue in three at least of the cities of the Ionian shore—Herakleia, Metapontum, and Tarentum itself... We find this engraver for the first time introducing on the Velian series a Corinthian form of helmet, which about the same date makes its first appearance on the coins of Herakleia and Metapontum, where during the last quarter of the fourth century B.C. it becomes quite usual. At Velia, on the other hand, this deviation from the usual Athenian type of Pallas' head-piece is confined to Philistion's work, which combines in a remarkable way motives supplied by the contemporary coinage of Herakleia and Metapontum. So far as the general outline of the head and helmet is concerned, the crest and the arrangement of the hair, Philistion's Velian Pallas is almost a reproduction of the contemporary didrachm type of Herakleia. In the ornamental design, however, with which the upper part of the helmet is decorated, the quadriga, with horses at full gallop, we see a close adaptation of the same device in the same position as it appears on the helmet of Leukippos on the fine tetradrachms of Metapontum.

"But the parallel goes a step farther. The peculiar method adopted by Philistion for attaching his signature to the helmet on the Velian coins, the utilization, namely, for this purpose of the curved line at the base of the crest, is borrowed from the practice of the artist Aristoxenos (*ex hypothesi* the master or associate of the artist Φ 1... on Tarentine coins), who on the fine didrachms of Herakleia of a slightly earlier date, first invented this device. Amongst all Greek coin-engravers this mode of signature is confined to Aristoxenos and Philistion" (Evans, *Horsemen of Tarentum*, pp. 111-114).

That Philistion was a Gem-engraver is evidenced by the very style of his coin-dies, some of which seem to have been cut in the same way as stones, and showing all the peculiar characteristics of gem-engraving. Unfortunately, no ancient gem with the signature Φ 1ΑΙΣΤΙΩΝ has yet come to light.

BIBLIOGRAPHY. — A. J. Evans, *Horsemen of Tarentum*, 1889. — Ibid.,

Syracusan Medallions, &c. — L. Forrer, *Les Signatures de Graveurs sur les Monnaies grecques*, Bruxelles, 1906. — Von Sallet, *op. cit.* — Raoul Rochette, *Lettre à M. le Duc de Luynes*, &c. — Bruun, *op. cit.* — *British Museum Catalogue of Greek Coins*. — A. Sambon, *La gravure monétaire en Sicile*, Le Musée, 1907.

PHILLIPS (Brit.). Die-sinker of the middle years of the nineteenth century, who resided in Cockspur St., London. His name occurs on the \mathcal{R} of a Victoria and Albert medal.

PHILLOT, PETER (Swiss). Goldsmith of Freiburg, who filled the post of Mint-master there from *circa* 1619. In 1636 he was still in office.

PHILLOT, STEPHAN (Swiss). Mint-master at Freiburg, 1596-1618. He died on January 9, 1619. He was an artist, and the author of the remarkable Plan of Friburg, dated 1606.

PHILLP, I. (Brit.). Medallist, and Coin-engraver, who was in the employ of Matthew Boulton at the Soho Mint, in the early part of the nineteenth century. He was a colleague of C. H. Küchler, with whom he collaborated in the execution of various coin-dies. His signature occurs in various forms: $\mathcal{I} \mathcal{P}$; — $\times \cdot \times$; — **PHILLP**, &c.

The best known production of this Engraver is the 5/6 Bank of England Token, 1811, of which there are numerous varieties (*Vide* Davis, *XIX Cent. Token Coinage*, nos 26-44). Obverses or Reverses of this type frequently occur in conjunction with Reverses or



Bank Token for 5/6, 1811, by Phillp.

Obverses by Küchler. A Reverse of the Bank of Ireland Six Shilling Token of 1804 by Küchler is also known with Phillp's 1811 head of George III.

The only medal I know with Phillp's signature is the Christ's College Porteus Medal, 1808; obv. Bust of George III.; \mathcal{R} . OB STUDIA THEOLOGIAE FELICITER INSTITVTA &c. View of College.

BIBLIOGRAPHY. — Davis, *op. cit.* — Spink, *Catalogue of Mr. Montagu's Collection of Coins from George I. to Victoria*, 1891. — Crowther, *op. cit.*

PHILOCALUS. Fictitious signature on a modern gem, representing a Head of Youth, crowned with olive (King, p. 223).

PHILODESPOTES. Fictitious signature on a modern gem representing a Tragic mask and two fishes.

PHILOKLES (?) (Greek). Coin-Engraver (?) at Herakleia, second half of the fourth century B.C. Two Didrachms, in the British Museum Collection, bear the signature Φ 1ΑΩ or Φ 1ΑΟ, which may represent an artist's name, possibly Philocles.

1. \mathcal{A} . Didrachm. Obv. \mathcal{H} HPAKAEIΩN. Head of Pallas, to l., wearing crested Corinthian helmet, adorned with griffin.

\mathcal{R} . Herakles, nude, standing to r., leaning on his club and holding lion's skin in his l. hand; in the field, to r. Nike flying to l. about to crown him; to l., Φ 1ΑΟ.

B.M. Cat., *Italy*, p. 231, no 45. — Car. N.I.V.T. CLXI, 25. — Macdonald, *Cat. Hunter*, I, p. 87, no 14.

2. \mathcal{A} . Didrachm. Obv. Similar type, with Skylla on helmet; behind, \mathcal{H} Α.

\mathcal{R} . \mathcal{H} HPAKAEIΩN. Herakles, nude, facing, crowning himself, and leaning on club; in field, to l., aplustrum; to r., Φ 1ΑΩ.

B.M. Cat., *Italy*, p. 232, no 50. — Cf. Carelli N.I.V.T. CLXI.22. — Var. Macdonald, *op. cit.*, I, p. 87, no 16.

3. \mathcal{A} . Didrachm. Obv. Similar type, to r., with helmet adorned with olive-wreath.

\mathcal{R} . As last; to r. of Herakles, Φ 1.

B.M. Cat., *Italy*, p. 232, no 51.

These coins were published for the first time by Raoul Rochette, *Lettre*, &c., p. 40.

PHILOLOGUS. Fictitious signature on a modern gem, with two dolphins (red jasper).

PHILON (Greek). Gem-engraver of the IIIrd century B.C., whose signature .. $\text{IA}\Omega\text{N E}\Pi\text{O}\epsilon\text{I}$ occurs on a Portrait-intaglio, inserted in a ring, — of the old Tyskiewickz collection, — which was found



Portrait-intaglio, by Philon.

at Athens. The portrait is that of a beardless man, and is very characteristic.

BIBLIOGRAPHY. — Furtwängler, *loc. cit.* — Babelon, *Pierres gravées*, p. 130.

PHILOT, PIERRE (Swiss). Moneyer at Freiburg, 1619-1620. Another, 1632-1651 (?)

PHILOT, STEPHAN or **ETIENNE** (Swiss). Moneyer at Freiburg, 1596-1618.

PHILOPPONA, JACQUES (Swiss). Moneyer at Freiburg, 1651-1701.

PHIPS, J. (Brit.). Issuer, in conjunction with others, of a series of tokens of Bath, in the early part of the nineteenth century.

PHIPSON (Brit.). Engraver of the latter end of the eighteenth century, who resided at Birmingham. His signature occurs on a medal of Joseph Priestley, 1794.

PHOCAS. Probably a fictitious signature. It occurs on a jacinth representing an Athlete standing, holding a palm, and touching the fillet around his head. Bracci thinks the inscription does not refer to the artist, and King adds, probably this is the true reading of $\Phi\Omega\text{IAA}$ on a Bacchante sard (Schellersheim).

PHOCION. The sardonix Portrait-cameo, published by Stosch, bearing the inscriptions $\Phi\Omega\text{K}\text{I}\Omega\text{N}\text{OC}$ and $\Gamma\text{Υ}\text{Ρ}\text{Γ}\text{O}\text{T}\text{E}\Lambda\text{H}\Sigma$ $\text{E}\Pi\text{O}\epsilon\text{I}$ is known to be the work of Alessandro Cesati. The Marlborough Phocion, which is also the work of the same Engraver, is however not the original, of which Stosch had an impression, and which, in Winckelmann's days, was in the possession of Cardinal Alex. Albani.

PHOILAS. Probably a misreading for $\Phi\Omega\text{K}\text{A}\Sigma$. Fictitious signature on a sard, representing a Bacchante, formerly in the Schellersheim collection.

PHRD, PERD (Germ.). Moneyer at Freising, *circ.* 1906.

(To be continued.)

THE BRITISH IMPERIAL BRONZE COINAGE.

PART 13.

The number of pieces of British Imperial bronze money coined in each year, during the reign of Queen Victoria is exhibited in detail in the following tables:

QUEEN VICTORIA, TYPES 1, 2, AND 3.

YEAR.	PENCE.	HALFPENCE.	FARTHING.
1860	5,053,440	6,630,400	2,867,200
1861	36,449,280	54,118,400	8,601,600
1862	50,534,400	61,107,200	14,336,300
1863	28,062,720	15,948,800	1,433,600
1864	3,440,640	537,600	2,508,800

1865	8,601,600	8,064,000	4,659,200
1866	9,999,360	2,508,800	3,584,000
1867	5,483,520	2,508,800	5,017,600
1868	1,182,720	3,046,400	4,851,208
1869	2,580,480	3,225,600	3,225,600
1870	5,695,022	4,350,739	None.
1871	1,290,318	1,075,280	None.
1872	8,494,572	4,659,410	2,150,400
1873	8,494,200	3,404,880	3,225,620
1874	5,621,865	1,347,655	None.
1874H	6,666,240	5,017,600	3,584,000
1875	10,691,040	5,430,815	712,760
1875H	752,640	1,254,400	6,092,800
1876H	11,074,560	6,809,600	1,075,200
1877	9,624,747	5,209,505	None.
1878	2,764,470	1,425,535	4,008,540
1879	7,666,476	3,582,545	3,977,180
1880	3,000,831	2,423,465	1,842,710
1881	2,302,362	2,007,515	3,494,670

QUEEN VICTORIA, TYPE 4.

YEAR.	PENCE.	HALFPENCE.	FARTHING.
1881H	3,763,200	1,792,000	1,792,000
1882H	7,526,400	4,480,000	1,792,000
1883	6,237,438	3,000,725	1,128,680
1884	11,702,802	6,989,580	5,782,000
1885	7,145,862	8,600,574	5,442,308
1886	6,087,759	8,586,155	7,767,790
1887	5,315,085	10,701,305	1,340,800
1888	5,125,020	6,814,070	1,887,250
1889	12,559,737	7,748,234	None.
1890	15,330,840	11,254,235	2,133,070
1891	17,885,961	13,192,260	4,959,690
1892	10,501,671	2,478,335	887,240
1893	8,161,737	7,229,344	3,904,320
1894	3,883,452	1,767,635	2,396,770
1895	None.	None.	546,560

QUEEN VICTORIA, TYPE 5.

YEAR.	PENCE.	HALFPENCE.	FARTHING.
1895	5,395,830	3,032,154	2,306,292
1896	24,147,156	9,142,500	3,668,610
1897	20,752,620	8,690,315	4,579,800
1898	14,296,836	8,595,180	4,010,080
1899	26,441,069	12,108,001	3,864,616
1900	31,778,109	13,805,190	5,969,317
1901	22,205,568	11,127,360	8,016,459

The subjoined table gives the number of pieces of British Imperial bronze money, of the first type of King Edward the Seventh, coined in each year, from the first day of January, 1902, to the thirty-first day of December, 1907 :

KING EDWARD VII., TYPE 1.

YEAR.	PENCE.	HALFPENCE.	FARTHING.
1902	26,976,768	13,672,960	5,125,120
1903	21,415,296	11,450,880	5,331,200
1904	12,913,152	8,131,200	3,628,800
1905	17,783,808	10,124,800	4,076,800
1906	37,989,504	11,101,440	5,340,160
1907	47,322,240	16,849,280	4,399,360

The publication of this account of the British Imperial bronze coinage affords me the opportunity of dispelling a popular fallacy of long standing respecting the alleged rarity of the bronze pence dated 1864. Many people still believe that very few pennies were coined in that year, and assume that in consequence they are extremely rare. By referring to the foregoing tabulated returns it will be

*

observed that 3,440,640 penny pieces were stamped into existence in the year 1864, whereas in 1868 and several succeeding years the number of pieces of pence coined was smaller. As the scarcity of a coin bearing any particular date must be principally owing to the number of pieces which were struck for circulation, it is obvious that pennies coined in 1864 are not so rare as pence minted in some subsequent years.

For a considerable time the common belief was, and is even yet with some people, that through accident or oversight a quantity of gold had been put into the molten bronze, and that the enriched alloy was coined into pennies which were issued to the general public before the officials at the Royal Mint discovered their error. Hence the high esteem in which these particular pennies have been, and are still held, by a large number of people in the British Islands, who honestly believe that this imaginary quantity of gold raises their intrinsic above their nominal value. Occasionally advertisers in "The Bazaar" newspaper offer for sale quantities of these coins at enhanced prices and irrespective of their state of preservation, but the most curious advertisement that I have seen concerning them was printed in "The Bazaar" of Friday, October 23rd, 1896. It was as follows:

What cash offers? Good 1864 penny, date clearly shown (specific gravity 9.380). — H. Forster, 334, High Street, Rochester.

Some years ago I submitted to careful chemical analysis in the Metallurgical Laboratory of the Royal School of Mines, London, several specimens of these coins that I had obtained in circulation, but was unable to discover the slightest trace of gold in any of the samples upon which I operated.

Owing to the causes previously referred to, few of these coins are now in circulation, the majority being hoarded by private individuals, who, I imagine, are totally unacquainted with official statistics. A mania for collecting these coins has been in existence for many years, and I hope to publish in a future article the result of my efforts to discover how the craze originated. The popular delusions relative to the rarity of these far-famed pennies never appear to grow old, being deeply rooted in the public mind, and revived at irregular intervals. I sincerely hope that the coins will cease to have a fictitious undeserved value imputed to them, and that people will not be deluded by their own fancies and mere popular errors. Choice specimens of the coins are undoubtedly scarce, but when in any other state of preservation they are not rare.

Henry GARSIDE.

NOTES ON THE 18th CENTURY TOKEN ISSUERS.

Middlesex No. 360.

A short time ago I met with the following note, which now supplies the particulars respecting this issuer, which I was unable to give at the time of publishing my "Notes on the Middlesex Tokens".

The token was issued by one Sims, the owner of the Garrick Head Public House in Russell Court; the following extract from the Thespian Dictionary, or Dramatic Biography, published in the year 1804, settles the difficulty where the contemporary directories fail to supply the information required.

"Sims. (Miss) An actress who was introduced to the public at Sadler's Wells, and made her first appearance at Covent Garden in the "Maid of the Mill" as "Fanny" in 1797. Her father lately kept a Public House, the resort of country managers and actors in Russell Court, now occupied by Mr. Baines, who was formerly a country manager himself. On his daughter's theatrical success Mr. Sims relinquished his business, and accompanied her to Birmingham &c., as her protector, where she was very well received. Little sprightly characters she sustains with suitable vivacity and discovers abilities which experience will improve".

I have in my collection of newspaper cuttings, one dated March the 6th 1814. Which records a Benefit performance at the Haymarket Theatre Royal for Mr. Sims of 22 Bridge Street, Covent Garden, probably the issuer in his old age. In the Era Almanack for 1870, the name of Williams Sims, Theatrical Agent, is given as dying Feb. 9th 1841, aged 53. This might have been the issuer's son, for

it is very possible the father went into the Theatrical Agency business, in the early years of the 19th Century.

Arthur W. WATERS.

A HISTORY OF SPECIMEN GOLD COINS IN BRITISH COLUMBIA IN 1862.

Only fifty years ago, the British and American possessions bordering the Pacific Ocean were a vast wilderness; inhabited by aborigines who lived on the natural productions of the country and bartered peltries for articles of a perishable nature. Coin a curiosity.

In 1849, in consequence of the discovery of gold, many thousands of civilized people rushed to California. The aborigines, mountains and ocean trembled at the onslaught — a new world born.

In this same year (January 1849) an Imperial babe came to life; the Hudsons' Bay Company, receiving a grant of Vancouver Island for colonization purposes; Victoria became the seat of Government and a system of "free port" and, indeed, free trade instituted. Half a dozen years later representative institutions were granted. At this time Victoria was a mere village alongside the extensive Hudson's Bay Company's picketed factory. Very few agriculturalists existed; they produced very little; the aborigines nothing. Considerable trade with Puget Sound, California, visitors and notably Her Majesty's "Hearts of Oak", existed.

In consequence of gold having been discovered on Fraser River in 1858, thousands of miners, chiefly from California, came to Victoria in flocks during the summer, the time of the annual river freshet. Suddenly Victoria, at this time the only port and place of business of the country, became a city of a thousand tents occupied by the miners, awaiting the fall of the river, in order that they might be able to get the gold believed to lie in its bed.

The baby grows! Of course all these had to be fed, entirely from abroad (food then costly) and all their supplies paid for by the gold procured; traders and merchants followed in the wake, built stores, warehouses, wharves, &c., and so made Victoria the business place then as she is now, the capital and chief commercial city of British Columbia. The river fell, and the miners made their way to the Fraser in all kinds of treacherous crafts they had built. On arriving there and not finding the gold as abundant as fancied, their expectations fell also, and most of them left as rapidly as they had come, like a flock. They had not come to, and did not, colonize. A few intrepid, undaunted ones remained, who, after a while, uncovered the riches of Cariboo, which, in a short time, yielded tons of gold, but varying in value, from the various creeks.

In consequence of the influx of people into the wilderness, the mainland was made a separate Crown Colony in 1858. His Excellency James Douglas the Governor of Vancouver Island being appointed Governor (a colossus astride the Gulf of Georgia) of the new Crown Colony, named British Columbia, New Westminster becoming its seat of Government, was given by Her Majesty for a time autocratic power to reduce the chaos to law and order, sending out at the same time skilled men to fill the many subordinate offices and assist him, notably Judge Begbie, as also a company of the Royal Engineers, under Colonel Moody, they taking part in the civil governmental departments. Customs dues imposed, but for convenience, collected at Victoria.

The baby toddles.

The gold became a commercial article, but there being no means of ascertaining the true commercial value of gold dust the miners and others soon became dissatisfied at the supposed low price offered for their metal, and disgusted at the delay in getting assays, or coin in exchange from San Francisco, many rich miners went to California with their gold, which there could be coined at about one-half of one per cent, changed and spent it there, wisely or riotously, generally the latter, so on April 2nd 1859, the Legislature of Vancouver Island presented an address to the Governor (Douglas) "praying for the establishment by the Home Government of a mint in this colony."

The Governor, however, had previously sent a despatch to H. M. Government recommending, as a partial remedy, the establishment of a Government Assay Office on a large scale, for there will be abundance of work, also a further one on April 2nd, mentioning Victoria as a suitable site. He considered the outlay for the plant at about £ 600, the income to be derived would at least pay the expenses, and probably leave a profit. Its advantages to the colony incalculable — keep the gold circulating in the country, of benefit to the miners as affording a means of learning the true value of their gold, give facilities for levying an export duty on gold; the bars bearing the government stamp would be a currency.

Here the Treasurer, who, when on his way, had enquired into the subject in San Francisco (the assayers there declined to establish an office in British Columbia), in a lengthy official report which he requests be sent to H. M. Government condemning a mint, "thinks H. E. Governor Douglas wrote inadvertently when mentioning Victoria for the assay office; that at Queensborough (now New Westminster) it should justly and righteously be erected and established with as little delay as possible. It would pay a profit after the first year; the cost of the plant, estimated at £ 2,000, and the annual expense at £ 2,000. That gold will follow the one known channel — trade compels this — and that channel will be to, as it is already by, New Westminster; that although no port exists there now, it will soon be the seaport of British Columbia and open the commerce." Recommends H. M. Government to send out British coin to the value of £ 100,000 for exchange.

In the end H. M. Government agrees, and so in 1860, the Executive, with the consent of H. M. Government, and according to the plans of, or satisfactory to the master of Her Majesty's mint, established at New Westminster an Assay Office, the experts having arrived from England by way of the Isthmus of Panama.

On the 14th November 1861, the Governor dilates on the injuries and inconveniences arising from the great scarcity of coin; so scarce that it brings a premium of 5 %, and men may be seen hawking gold dust who cannot raise coin enough to pay current expenses. Moreover as the customs and other taxes have to be paid in coin the disadvantages to the merchants are great. It costs 5 % to import coin. As a remedy he proposes a mint, the plant for which would not exceed £ 500, and which mint could be conducted without materially adding to the expense of the assay office, and at a less cost than importing coin. The gold of British Columbia, chiefly that of and from Cariboo, was not to be refined but simply reduced to a uniform standard of fineness (the silver therein not to count), and then coined into twenty and ten-dollar pieces.

H. M. Government, after consulting the master of the Royal Mint, agrees to the mint, with certain precautions, &c.; the plant having arrived, it becomes an addition to the Assay Office, and in May 1862, two silver specimens of the proposed coin are sent to H. M. Colonial Secretary, with the remark that it is not proposed to issue gold pieces until this year's mining produce arrives. (The miners at this time brought their gold, spending their winter in Victoria). After this five twenty-dollar and ten ten-dollar specimen trial coins were struck and then — the mint closed for ever and the Assay Office reduced. The reason for its closure are various; the officers of Assay Office requested an increase of salary; miners and traders did not exclusively patronize the Government Assay Office, because like establishments, banks and express offices existed in Victoria, where the greater part of the goods and provisions came from, and so the gold went there. Moreover, as the imports exceeded the exports, the metal flowed rapidly away to foreign countries to pay for the imports, &c.; leaving only gleamings behind; production having increased but little. Again, the establishment and mint are on such an extensive and expensive scale that all the assays of the two colonies would not pay the expense of ours, so no use removing it to Victoria. The accounts of the income and expenditure of the establishments having been examined it was discovered that the latter had exceeded the former by a considerable amount, "results so different from those anticipated."

A few years later, the Government when taking stock, found the specimen coins, which had annually been accounted for, in the safe; so not to allow so much money to lie idle, various officers bought them at their face value; attaching them to watch guards, &c., &c. Two of the twenty dollar pieces are said to be in the British

Museum, the rest scattered, and thus ends the instructive story¹.

P. S. Sept. 3rd, 1897. — Nearly two millions English speaking people now inhabit the wilderness above-mentioned; railroads span the continent. From Victoria, Dominion as well as American steamers ply regularly to and from Australia, China, Japan and our northern and southern coasts; our gold, silver, copper and coal mines, seas, rivers and forests, yield millions annually; telegraph wires to all parts of the world, affording in a few seconds communication, which formerly occupied months, and later on, weeks by post. Esquimalt, Victoria, now grown together, is the fortified, ever-growing naval North Pacific Station, and all this within 50 years! Judging by the past, what will the Imperial youth be 50 years hence? Echo, blind to the future, merely returns the question.

J. S. HELMCKEN.

LES MONTRES DE TIR AU POINT DE VUE HISTORIQUE, DÉCORATIF, &c.

Avec 73 figures dans le texte. Publié par le « Journal suisse d'horlogerie », Genève, Administration du Journal suisse d'horlogerie, 2, rue Necker. 1908. Une belle brochure de 52 pages, in-8o.

Il a été fréquemment question dans la revue numismatique, des institutions nationales suisses de tir, des tirs fédéraux de la Suisse, des tirs cantonaux, et des médailles commémoratives que les Comités chargés de l'organisation de ces concours patriotiques font frapper, soit en or, à quelques exemplaires, soit en argent ou en bronze pour récompenser l'adresse des tireurs.

La brochure que nous signalons aujourd'hui et qui est dédiée aux sociétés suisses de tir, forme le complément des travaux qui ont paru jusqu'à ce jour sur la numismatique des tirs fédéraux et cantonaux de la Suisse. Les montres de tir, fabriquées spécialement pour ces fêtes, sont délivrées également aux meilleurs tireurs par les Comités directeurs et constituent un des souvenirs les plus appréciés et les plus recherchés par les citoyens qui fréquentent ces tournois patriotiques. De toutes les récompenses offertes aux tireurs pour prix de leur adresse, médailles, coupes, gobelets, broches, montres, etc., ce sont incontestablement les montres qui sont le plus en vogue; elles joignent l'utile à l'agréable; la décoration de la boîte est généralement élégante et de bon goût, elle rappelle le but patriotique du tir, cette institution nationale suisse par excellence.

Au tir cantonal neuchâtelois de Fleurier, en 1902, le comité avait passé une convention avec un fabricant réputé de pendules à grande sonnerie, à Fleurier, qui eut l'occasion de livrer 16 de ces belles horloges de chambre, à fr. 200 la pièce, constituant à coup sûr l'un des plus beaux prix qui se puisse imaginer.

La brochure éditée par le « Journal suisse d'horlogerie » reproduit la décoration de 73 montres de tir, fournit les indications désirables sur la provenance des mouvements, des boîtes, sur les fabricants et les décorateurs de ces pièces; elle sera lue avec plaisir et profit par tous les intéressés, tireurs, numismates, décorateurs, collectionneurs, et en premier lieu, cela va sans dire, par tous les amis du bel art de l'horlogerie.

A. R.

NOMENCLATURE DE LA BIBLIOGRAPHIE NUMISMATIQUE DES TIRS FÉDÉRAUX SUISSES.

Les Tirs fédéraux de la Suisse et leurs médailles. Par M. F. Seguin. Bruxelles, Fr. Gobbaerts, Imp. du Roi, successeur d'Em. Devroye, 40, rue de Louvain, 1868. Et Tirage à part.

Le Tir fédéral à Zoug, 1869. Par M. F. Seguin. Avec une notice supplémentaire de M. R. Chalon. *Revue belge de numismatique*, 5^e série, tome II.

L'Ecu du Tir fédéral de Lugano, 1883. Par Ant. Henseler. *Bull. de la Société suisse de numismatique*, 1883, pp. 97-107.

Die Medaillen auf das eidgenössische Schützenfest in Lugano, 1883, nebst einer kurzen Beschreibung dieses Festes. Von Adolf Inwyler. *Bull. de la Société suisse de numismatique*, 1883, pp. 129-138.

1. This is not correct, the British Museum holds one of each denomination.
Eds Num. Circ.

Les pièces frappées à l'occasion des Tirs fédéraux. Sans nom d'auteur. *Bull. de la Société suisse de numismatique*, 1884, pp. 69-72.

Reproduit du *National suisse*.

L'Écu du Tir fédéral de Berne, 1885. Par A. H. (Antonin Henseler). *Bull. de la Société suisse de numismatique*, 1885, pp. 90-92.

Tir fédéral de Berne, 1885. Médailles diverses de la fête. Par A. H. (Ant. Henseler). *Bull. de la Société suisse de numismatique*, 1885, pp. 105-112.

Médaille officielle du Tir fédéral de 1887. Par E. D. (Eugène Demôle). *Bull. de la Société suisse de numismatique*, 1887, pp. 106-107.

Les Écus des tirs fédéraux. Par MM. A. R. (A. Revilliod) et E. D. (Eugène Demôle). Genève, Imp. Ch. Pfeiffer, 3, Rue du Mont-Blanc, 1887.

in-8°. 16 pp.

Les Médailles du Tir fédéral de Frauenfeld. Par J. Mayor. *Bull. de la Société suisse de numismatique*, 1890, pp. 199-208.

Les Tirs fédéraux de la Suisse et leur numismatique officielle. Par Arnold Robert. *Revue suisse de numismatique*, 1891, pp. 279-326. Planches XVIII-XXIII.

Les Tirs fédéraux de la Suisse et leur numismatique officielle. Par Arnold Robert. Extrait de la *Revue suisse de numismatique*, 1893.

in-8°. 52 pp. VII Planches.

Deuxième édition. Imp. du *National suisse*, 1893.

in-8°. 66 pp. Gravures dans le texte.

Médaille inédite du Tir fédéral de 1887, à Genève. Par P.-Ch. Stroehlin. *Rev. suisse de num.*, 1893, p. 56.

Variétés du jeton officiel du tir fédéral de Schwytz, 1867. — Les écus de tirs fédéraux, portant l'indication : 5 fr., doivent-ils être considérés comme des monnaies ou des médailles ? — Médailles de maîtrise des tirs fédéraux (*Mélanges*). *Rev. suisse de numismatique*, 1894, pp. 53, 55, 56, 236 et 293.

Numismatique des tirs suisses. Description de deux jetons inédits. *Rev. suisse de num.*, 1895, p. 387.

Tir fédéral suisse à Neuchâtel (ville) en 1898 (P.-Ch. Stroehlin. Médailles suisses nouvelles). *Rev. suisse de num.*, 1898, pp. 338-342.

Tir fédéral suisse à Lucerne (en 1901, P.-Ch. Stroehlin, Médailles suisses nouvelles). *Rev. suisse de num.*, 1901, p. 460.

Consulter aussi :

Annuaire numismatique suisse, publié par P.-Ch. Stroehlin, I, 1864-96, 636 p., in-12. *Répertoire général de numismatique*, par le même auteur. Genève, sans date, en cours de publication au décès de l'auteur, 1908.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

SWISS NUMISMATIC SOCIETY.

A Yverdon, samedi après-midi, 5 septembre, dans la salle du Conseil communal, a siégé, sous la présidence de M. F. de Stoutz (Genève), président par intérim, la XXIX^e assemblée de la Société suisse de numismatique. M. Jarrys (Genève) fonctionnait comme secrétaire. Étaient présentes 45 personnes, dont quelques dames. M. P. Bordeaux, de Paris, ancien président de la Société de numismatique de France, et M. le commandant Babut, président actuel de cette Société, y représentaient la France. Les sections de Berne et de Genève étaient représentées. Celle de Genève, qui compte 70 membres, et qui est présidée par M. Emile Dreyfus, expert officiel, est la plus importante. C'est à Genève, d'ailleurs, que, depuis dix-huit ans, siège le comité.

M. F. de Stoutz (Genève) a souhaité la bienvenue aux assistants ; il a exprimé sa satisfaction de les voir aussi nombreux ; il a adressé des remerciements aux autorités d'Yverdon, qui ont mis à la disposition de la Société l'élégante salle du Conseil communal.

Après lecture du procès-verbal de la dernière assemblée tenue à Bâle en 1907, l'assemblée a entendu le rapport du comité sur l'exercice de 1907.

Ce rapport consacre à M. Paul Stroehlin, président de la Société durant dix-huit années consécutives, décédé en 1907, des lignes émuës : « Né à Genève en 1864, dit-il entre autres, M. Stroehlin se voua de bonne heure aux sciences historiques et tout particulièrement à la numismatique. Dès 1889, il s'occupa de la Société, à la présidence de laquelle il venait d'être appelé ; il déploya dans l'exercice de ses fonctions une science remarquable et un dévouement sans bornes. »

Plusieurs autres membres de la Société ont été également enlevés, l'année dernière. L'assemblée s'est levée pour honorer leurs mémoires.

Le comité a étudié les voies et moyens capables de faire connaître davantage la Société et de lui attirer de nouveaux adhérents.

Elle compte aujourd'hui 181 membres actifs et 13 membres honoraires, au nombre desquels S. M. Victor-Emmanuel III, roi d'Italie, qui s'occupe avec beaucoup de goût et d'intérêt de la numismatique.

Le trésorier, M. Grossmann (Genève), a donné lecture des

comptes, qui accusent aux dépenses 4.664 fr. 45, un solde de caisse de 2.022 fr. 95. Le solde actif en 1907 était de 3.734 fr. 65. Rapport de M. le Dr. Grunau (Berne) au nom de la commission de vérification. Les comptes ont été approuvés et décharge a été donnée au comité de sa gestion pour l'exercice écoulé.

Le bibliothécaire, M. Cailler (Genève), présente un rapport au sujet de diverses publications que reçoit la Société du médaillier, qui compte 1514 numéros de la bibliothèque.

M^{lle} Clotilde Roch, sculpteur et graveur en médailles à Genève, auteur du monument Servet, a été admise à l'unanimité membre de la Société. M^{lle} Roch assistait à l'assemblée.

M. William Wavre (Neuchâtel) a demandé que le siège du comité soit maintenu à Genève pendant les trois années qui vont suivre.

Le nouveau comité a été composé comme suit : président, M. le Dr. Demôle, à Genève ; vice-président, M. de Stoutz ; secrétaire, M. Jarrys ; trésorier, M. Grossmann ; membres adjoints, MM. Cahorn et Audéoud, de Genève ; bibliothécaire, M. Cailler ; vérificateurs des comptes, MM. le Dr. Grunau et Charles Fontanellaz, à Berne.

La cotisation annuelle a été maintenue à 15 fr. Une proposition de la réduire à 12 fr. a été repoussée.

M. le Dr. Demôle a pris possession de ses fonctions de président. Il a, en quelques mots pleins d'à propos et d'une parfaite élégance de forme, parlé du but de la Société de numismatique en général, qu'il a caractérisée comme « le reflet de la race et de l'histoire d'un pays ». Les travaux des numismates sont du plus sérieux intérêt et dignes de notre patrie.

L'assemblée a ensuite écouté avec un très vif intérêt les communications de M. Aloys de Molin (Lausanne) sur les « Trouvailles monétaires et les monnaies en usage dans le Pays de Vaud » ; de M. William Wavre (Neuchâtel) sur « Samuel Lambelet, graveur neuchâtelois (1663-1727) » ; de M. Eugène Demôle sur « Une médaille inédite de Voltaire, gravée pour le tir à l'oiseau de Berne, le 25 août 1775 » ; enfin, de M. le Dr. Grunau (Berne) sur les « Médailles militaires suisses pour le mérite décrétées par la Diète en 1815 et 1817 ».

La prochaine assemblée aura lieu à Sion en 1909.

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Le Musée. Août 1908.

O. Marucchi, *Les dernières découvertes dans le cimetière de Priscille, à Rome*. — H. La Nave, *Le temple d'Angkor-Vat*. — O. Théates, *Une statuette du Metropolitan Museum de New-York*. — L'amateur, *Le Carnet de l'amateur*. — A. Sambon, *Bulletin numismatique: Recueil des monnaies de l'Italie méridionale depuis le VII^e siècle de notre ère jusqu'au XIX^e. Bénévent*.

Revue belge de Numismatique. 4^e livraison. 1908.

N. Svoronos, *Leçons numismatiques: Les premières monnaies (suite)*. — Ch. Gillemann et A. van Werveke, *Numismatique gantoise. — Cours et prix d'accouchement à Gand (suite et fin)*. — Q. Bigwood, *Sceaux de marchands lombards conservés dans les dépôts d'archives de Belgique (suite et fin)*. — A. de Witte, *Un incident à la monnaie de Bruxelles en 1759. Le graveur François Herrewyn suspendu de ses fonctions*. — V. Tournier, *Pourquoi la médaille liégeoise n'a pas été influencée par la médaille italienne*. — Nécrologie: *Sir John Evans* (par L. Förrer); *Sigismund Oettinger* (par R. Storer). — *Mélanges*. — *Société royale de numismatique*.

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J. E. Bennert, *Münzen und Medaillen der Republik Uruguay. — Münzfunde. — Neue Münzen u. Medaillen. — Modernes Geld- und Münzwesen. — Sammlungen. — Versteigerungen. — Gelehrte Gesellschaften u. Vereine. — Personalmeldungen. — Verschiedenes. — Berichtigung. — Preisausschreiben. — Numismatischer Verein zu Dresden. — Literatur. — Anzeigen*.

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Dr. Carl Curtius, *Der Münzfund von Cronsforde bei Lübeck*. — H. Halke, *Ableitung des Namens Händelbeller*. — Chr. Lange, *Drei schleswig-holsteinische Medaillen*. — H. Dannenberg, *Der Hacksilberfund von Mgowo*. — L. L., *Neue Münzen. — Neue Medaillen. — Numismatische Gesellschaft zu Berlin. — Literatur. — Münzversteigerungen. — Münzverkäufe. — Anzeigen*.

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Geo. W. Tracy, *Russian Roubles*. — C. N. S. LV. — *Commemorative Hungarian Coins*. — *New Norwegian Double Kroner*. — *The merchants*. — *The Bulletin*. — *Auctions*. — Sir John Evans, K.C.B.

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Farran Zerbe, *The American Numismatic Association. Retrospective*. — J. de Ladeberg, *Notes on new issues*, &c. — Frank G. Duffield, *A bureau of Publicity for the A. N. A.* — Edgar H. Adams, *The value of Numismatic Societies*. — Dr J. M. Henderson, "Numismatist". — Dr F. A. Hassler, *Some thoughts Anent our Association*. — *Programme for the Convention of the Numismatic Association*. — B. Max Mehl, *A Suggestion for earlier Conventions*. — Howland Wood, *Numismatic Insurance*. — *Numismatic Societies*, &c.

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In vendita a prezzi segnati. 1. Ottobre 1908. Nicolo Majer. Venezia. 1684 Nos.

Catalogue de monnaies et médailles et de papier monnaie. En vente aux prix marqués. L. Fuldauer, Amsterdam. Octobre 1908. 552 Nos.

Auktions-Catalog. Inhalt: *Deutsche Reichsmünzen*. — *Neue Deutsche Thaler*. — *Goldmünzen*, *Conventionsthaler*, &c.

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Sammlung des Prof. Dr Reinhard Sucher.

Münzen und Medaillen von Hanau, Hessen, Schlesien, &c.

Versteigerung in Frankfurt a/M. den 13. Oktober 1908 und folgende Tage. Expert: Joseph Hamburger. 2806 Nos.

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Verzeichnis der Münzfunde von Mettringen und Seulbitz, &c.

Versteigerung in Nürnberg, den 14. Oktober 1908. Expert: C. Gebert. 777 Nos.

Verzeichniss verkäuflicher Münzen und Medaillen. Zschiesche und Köder. Leipzig. 8093.

Catalog von Münzen und Medaillen aus verschiedenem Besitz, etc.

Versteigerung in Frankfurt a/M. den 21. Oktober 1908. Expert: Leo Hamburger. 999 Nos.

Auktions-Catalog. Sammlung von Münzen u. Medaillen des Mittelalters. — Sammlung von Medaillen auf Aerzte und Naturforscher, &c. — Sammlung von Braunschweig-Hannoverschen Münzen.

Versteigerung zu Frankfurt a/M. den 26. Oktober 1908 und folgende Tage. Expert: Adolph E. Cahn. 2614 Nos.

Die Bayerischen und Pfälzischen Münzen u. Medaillen des Hauses Wittelsbach, &c. II^e série. Nos 1521 bis 3801.

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Monete Italiane, Medaglia. Collezione Avv. Pietro Serazi di Novara.

Vendita a Genova il 5. Novembre 1908, e giorni successivi. Esperto: Rodolfo Ratto. 789 Nos.

Collezione Luigi Matteotti di Sassuolo el di altro distinto Numismatico straniero.

Aes grave, Monete Greche, Monete Romane, Monete Italiane e Straniere, Medaglie, Decorazioni.

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Gnecchi (Franc.), *Appunti di Numismatica Romana: LXXXIX. Roma e la Germania*. — Pansa (Giovanni), *Di un Sestante inedito e singolare con leggenda bilingue, battuto nella metropoli etrusca di Tarquinia*. — Gohl (Edmond), *Contributions au Corpus Numorum Romanorum (Matériaux du Musée national hongrois à Budapest)* (a suiv.). — Marini (Riccardo Adalgisio), *Nota di Numismatica Sabauda: Un Testone di Carlo II Duca di Savoia*. — Cunietti-Cunietti (Alberto), *Un Quattrino inedito della zecca Aretina sotto il Reggimento del Fiorentini dal 1337 al 1342*. — Bosco (Emilio), *Una curiosa monetina di Mantova (fig.)*. — Pellati (Franz), *Tesoretto di monete repubblicane d'argento*. — Milani (L. A.), *Due depositi dell'età del bronzo di Campiglia d'Orcia e della funzione monetale dell'aes rude nei sepolcri dell'Etruria*.

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O Archeologo Português. Janeiro a junho de 1908.

Arthur Lamas, *Uma medalha de Fr. D. Antonio Manoel de Vilhena Grão-Mestre português da Ordem de S. João de Jerusalem inedita no livro de Furse*. — J. L. de V., *Moeda de "Salacia" (Eviom)*. — Pr M. J. da Cunha Brito, *Achados de Moedas romanas. — Centenario de uma medalha da guerra peninsular*.

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Samling af Svenska och Utländska Mynt, Minnespenningar och Böcker. Sale at Stockholm on October 24th 1908. Expert: D. Holmberg. 820 nos.

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W. K. F. Zwierzina, *Nederlandsche penningen 1864-1898. Supplement (Slot)*. — J. E. ter Gouw, *De munt in de volkstaal*. — Aug. Sassen, *Bijdrage tot de muntgeschiedenis van Holland*. — W. Z., *Twee onbeschreven penningen*. — Z., *In Memoriam D. C. Meyer jr. — Munten van Negapatnam. — Penningen vereerd aan Dr. P. R. van Mierlo. — Eene Delische muntverzameling. — Geld in Abessinie. — De munten van Nederlandsch-Indie. — Inhoudsopgave van Tijdschriften. — Vergaderingen. — Verslag van den Secretaris over 1907, etc.*

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Oesterreichische Schulprämien. — Gussplakette auf Landmarschall Prinz Alois von und zu Liechtenstein von Karl Lang. — Vereinsnachrichten: Hauptversammlung des Gesamtvereines in Lübeck. — Schweizerische numismatische Gesellschaft. — Aufruf an unsere Mitglieder. — Verschiedenes: S. Oettinger. — Die österreichischen Jubiläums-Hundertkronen. — Zum Funde von Kasperow. — Die Medaille in den Jubiläums-Ausstellungen der Mozartstadt. — Jubiläums-Gedenkschild der Firma Johann Stegmann Sohn. — Anzeigen. — Einläufe an die Gesellschaft.

September 1908.

Oesterreichische Schulprämien (Forts.). — Marienbader Jubiläumsmedaille. — Vereinsnachrichten: Oesterr. Gesellschaft für Münz- und Medaillenkunde in Nürnberg. — Aufruf an unsere Mitglieder. — Verschiedenes: Todesfälle. Neue Prägeplaketten von Rudolf Neuberger. — Geschenk der Prägestalt L. Chr. Lauer. — Preisausschreiben für die Herstellung des Fünfundzwanzigpfennigstückes in Deutschland. — Die Prägekunst im Museum der niederösterreichischen Landesfreunde in Baden. — Bevorstehende Münzauctionen, etc.

CATALOGUE

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(For further particulars see first page of this Circular.)

ABBREVIATIONS

A. = Gold. — R. = Silver. — E. = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — R. = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F. = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — R. = Rare. — RR. = Very rare. — RRR. = Extremely rare. — H. = Head, *Historia Numorum*. — B. = Babelon, *Monnaies consulaires*. — C. = Cohen, *Monnaie impériales*, 2^e édition. — M. = Mionnet, *Monnaies grecques et romaines*. — Ev. = Evans, *Ancient British coins*. — K. = Kenyon, *Gold coins of England*. — Hks. = Hawkins, *Silver Coins of England*. — Rud. = Ruding, *Annals of the Coinage*. Ed. 1840. — A. = Atkins, *British Colonial coins*. — T. = Tancred, *Historical Record of War Medals*. — M. I. = *Medallist Illustrations of English History*, Franks and Grueber.

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— *Mad.* = Madai, Münzcabinet. — *S. R.* = Schulthess-Rechberg Thaler-cabinet. —
Rm. = Reimann, Sale Catalogue. — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS

(Continued from col. 10937.)

IONIA

CLAZOMENAE

- 58896 (Fifth Century B.C.). *AR.* Didrachm. Obv. Forepart of winged boar flying to r. *RL.* Quadripartite incuse square. *B. M. Cat.*, pl. vi, 1. V. F. 2 " "
- 58897 *AR.* Similar type. V. F. 1 10 "
- 58898 *AR.* Diobol. Similar type. *B. M. Cat.*, pl. vi, 3. V. F. " 10 "
- 58899 *AR.* Diobol. Similar with *A* in field of obverse. V. F. " 17 6
- 58900 *AR.* Another, similar. F. " 10 "
- 58901 *AR.* Triobol. Obv. Forepart of winged boar flying to r. *RL.* Helmeted head to r. within incuse square. *Not in B. M. Cat. RR.* V. F. 1 5 "
- 58902 *AR.* Triobol. Similar type. F. " 15 "
- 58903 (Circ. B.C. 387-300). *AR.* Drachm. Obv. Head of Apollo, laur., three-quarter face towards l., chlamys fastened round neck. *RL.* *KAA.* Swan standing to l., wings open, pluming his breast; above *ANTIΦAN HΣ*. Wt.: 61 grs. *B. M. Cat.*, 20. *From the Warren Collection.* V. F. 19 " "
- 58904 *AR.* Drachm. Obv. As last. *RL.* Swan standing to l., wings open. *B. M. Cat.*, 21 var. M. 1 " "
- 58905 *AR.* Hemidrachm. Obv. Head of Apollo, laur., three-quarter face towards l., chlamys fastened round neck. *RL.* *KAA.* Swan standing to l., wings open; around, *ΑΡΟΛΛΑΣ*, in field, l., ram's head. Wt.: 29 grs. *B. M. Cat.*, 23. E. F. 10 10 "
- 58906 *AR.* Hemidrachm. Similar type, struck on larger flan. E. F. 10 " "
- 58907 *AR.* Hemidrachm. Similar type. V. F. 7 " "
- 58908 *AR.* Hemidrachm. Similar type; magistrate's name: *MAN-ΔΡΩΝΑΞ*. No symbol in field. *B. M. Cat.*, 26. *Beautiful style.* V. F. 11 " "
- 58909 *AR.* Hemidrachm. Similar type; magistrate's name: *MNHΣΙΘΕΟΣ*; in field l., kantharos. *B. M. Cat.*, 27. V. F. 4 4 "
- 58910 *AR.* Hemidrachm. Similar type and symbol; magistrate's name: *MNHΣΙΘΕΟΣ*. *B. M. Cat.*, 28. V. F. 3 10 "
- 58911 *AR.* Hemidrachm. Similar type; magistrate's name: *MHTPO-ΔΩΡΟΣ*; no symbol on *RL.* *Not in B. M. Cat.* V. F. 4 " "

EPHESUS

- 58912 (Circ. B.C. 258-202). *AR.* Didrachm. Obv. Head of Artemis to r., wearing stephane: at her shoulder, bow and quiver; shoulders draped. *RL.* *E Φ.* Forepart of kneeling stag to r., head turned back; in field, to r., bee; to l., *BATTAS*. Wt.: 98 grs. *B. M. Cat.*, 93. E. F. 7 10 "
- 58913 *AR.* Didrachm. Similar type; magistrate's name: *ΓΡΥΛΙΣ*. *B. M. Cat.*, 54. V. F. 3 10 "
- 58914 *AR.* Didrachm. Similar. F. 2 10 "
- 58915 *AR.* Didrachm. Similar type; magistrate's name: *ΔΗΜΟΦΩΝ*. *B. M. Cat.*, 96. V. F. 3 10 "
- 58916 *AR.* Didrachm. Similar type; magistrate's name: *ΣΩΣΙΣ*. *B. M. Cat.*, pl. xi, 2. *From the Hoskier Collection.* E. F. 9 " "
- 58917 (Circ. B.C. 202-133). *AR.* Attic drachm. Obv. *E Φ* Bee; border of dots. *RL.* Stag standing to r. before a date-palm tree; in field, *ΑΙΧΑΣ*. *B. M. Cat.*, 131. E. F. 1 15 "
- 58918 *AR.* Cistophorus. Obv. Cista mystica with half-open lid, from which a serpent issues l.; the whole in ivy wreath. *RL.* *ΕΦΕ.* Two coiled serpents with heads erect, between them a bow-case ornamented with an aplustre, and star; in field to r., long torch. V. F. " 15 "
- 58919 *AR.* Cistophorus. Similar type; bee above bow-case on *RL.* F. " 5 "
- 58920 (Imperial Times) Julia Domna. *AE.* 2. Obv. *ΙΟΥΛΙΑ ΔΟΜΝΑ* *CEB.* Bust to r. *RL.* *ΕΦΕCΙΩΝ ΤΡΙCΝΕΩΚΟΡΩΝ.* Artemis huntress running to r., holding bow and drawing arrow from quiver; at her side, hound running r. *B. M. Cat.*, 266 var. V. F. " 10 "
- 58921 — *Valerian.* *AE.* Obv. *ΑΥΤ ΚΡΟΛΙΟ ΒΑΛΕΡΙΑΝΟΣ.* Laur. bust to r. *RL.* *ΕΦΕCΙΩΝ ΠΡΩΤΩΝΑCΙΑC.* Artemis huntress standing to r. holding bow and arrow; at her feet, stag. *B. M. Cat.*, 366 var. V. F. " 6 "
- 58922 — *AE.* (smaller). Obv. *ΑΥΤΚΜΑΝ ΡCΕΒΑΛΕΡΙΑΝΟΣ.* Laur. bust to r. *RL.* *ΝΕΩΚΟΡΩΝ ΕΦΕCΙΩΝ.* Artemis huntress to r., seizing fallen stag by the horns. V. F. " 5 "
- 58923 *Salonina.* *AE.* Obv. *CΑΛΩΝΙ-ΧΡΥCΟΓ-ΟΝΗ.* Bust to r. *RL.* *ΕΦΕCΙΩΝ ΝΕΩΚΟΡΩΝ.* Artemis huntress running r. holding bow and drawing arrow from quiver, at her side, hound running r. *B. M. Cat.*, 391. V. F. " 12 6

ERYTHRAE

- 58924 (Fifth century B.C.). *AR.* Drachm. Obv. Naked man holding by the rein horse walking to l. *RL.* Incuse square within which stellate flower of sixteen petals. Wt.: 65 grs. *B. M. Cat.*, 26. F. " 13 "

MILETUS

- 58925 (Circ. B.C. 700-494). *AR.* Stater of Aeginetic standard. Obv. Forepart of lion to r., with head turned back, and open jaws. *RL.* Incuse square quartered. Wt.: 176 grs. *B. M. Cat.*, pl. xxi, 1. V. F. 14 " "
- 58926 *AR.* Stater. Similar type with traces of letters on obv. Wt.: 186 grs. V. F. 13 10 "
- 58927 (Time of Hecatomnus: B.C. 391-377). *AR.* Drachm. Obv. *EKA.* Lion's head to l. with open jaws. *RL.* Incuse square containing ornamented star. Wt.: 65 grs. *B. M. Cat.*, pl. xxi, 5. E. F. 4 " "
- 58928 *AR.* Diobol. Similar type. Wt.: 19 grs. *B. M. Cat.*, pl. xxi, 4. F. D. C. " 15 "
- 58929 *AR.* Diobol. Similar. E. F. " 10 "
- 58930 *AR.* Diobol. Similar. E. F. " 9 "
- 58931 *AR.* Diobol. Similar type with lion's head to r. V. F. " 4 "
- 58932 (After B.C. 190). *AR.* 1 $\frac{1}{2}$ drachm of Cistophoric standard. Obv. Head of Apollo to r., laur. *RL.* *M.* Lion standing to r., looking back at star of eight rays; in field. *AE.*; ex., ... *ΥΡΟΥΛΟΣ*. Wt.: 96 grs. *B. M. Cat.*, pl. xxii, 4 var. E. F. 6 15 "

PHOCAEA

- 58933 (Fifth and fourth Centuries B.C.). Electrum hecta. Obv. Head of youthful Pan to l. with short horns and pointed ear; wearing ivy-wreath; beneath, seal. *RL.* Incuse square quartered. Wt.: 38 grs. *B. M. Cat.*, pl. iv, 26. *From the Berlin Museum Duplicates Sale.* V. F. 3 15 "
- 58934 Electrum hecta. Obv. Head of Athena to l. wearing crested Athenian helmet, on side of which griffin recumbent to l.; beneath, seal. *RL.* Incuse square quartered. *B. M. Cat.*, pl. v, 2. V. F. 2 15 "
- 58935 Electrum hecta. Similar type. F. 2 " "
- 58936 Electrum hecta. Obv. Female head to l., hair rolled and bound with cord; beneath, seal. *RL.* Incuse square quartered. *B. M. Cat.*, pl. v, 12. V. F. 2 15 "
- 58937 Electrum hecta. Obv. Female head to l., laur., hair in saccos; beneath, seal. *RL.* Incuse square quartered. *B. M. Cat.*, pl. v, 15. F. 1 10 "
- 58938 Electrum hecta. Obv. Female head to l. wearing pendent earring, hair in net confined by strings; beneath, seal. *RL.* Incuse square quartered. *B. M. Cat.*, pl. v, 17. *From the Ashburnham and O'Hagan Collections.* V. F. 5 " "

SMYRNA

- 58939 (Second Century B.C.). *AR.* Tetradrachm of Attic standard. Obv. Head of Kybele to r., turreted. *RL.* *Ξ ΜΥΡ | ΝΑΙΩΝ |* *PP.* the whole in oak-wreath. Wt.: 251 grs. *B. M. Cat.*, pl. xxv, 5 var. *An excellent specimen from the Delbeke Collection.* F. D. C. 25 " "
- 58940 *AE.* Obv. *CΙΠΥΛΗΝΗ.* Bust of Kybele to r., turreted. *RL.* *CΜΥΡΝΑΙΩΝ.* Lion walking to r. *Patinated.* E. F. 1 2 6
- 58941 (Imperial Times). *AE.* Obv. Winged Nemesis standing to r. *RL.* River-god recumbent to l., holding reed and resting l. elbow on reversed vase. *B. M. Cat.*, pl. xxvi, 3. V. F. " 7 6
- 58942 *Nero and Agrippina.* *AE.* Obv. *ΝΕΡΩΝΑ CΕΒΑCΤΟΝ ΑΓΡΙΠΠΙΝΑΝ CΕΒΑCΤΗΝ.* Busts, face to face, of youthful Nero, laur., and of Agrippina, draped. *RL.* *ZΜΥΡ-ΝΑΙΩΝ....* Eirene winged, standing to r., holding caduceus downwards, at her feet, serpent. *B. M. Cat.*, pl. xxviii, 12 var. V. F. " 15 "
- 58943 *Julia Titi.* *AE.* Obv. *ΙΟΥΛΙΑ CΕΒΑCΤΗ.* Bust of Julia to r., draped. *RL.* *ΕΠΙΦΛΩΡΟΥ ΑΝ ΘΥCΜΥΡΝΑΙΩΝ.* Kybele seated to l., turreted, holding patera, and resting l. arm on tympanum. *B. M. Cat.*, 311. V. F. " 15 "

TEOS

- 58944 (B.C. 544-494). *AR.* Stater. Obv. Griffin seated to r. with curled wings; left foreleg raised, beneath which, symbol. *RL.* Quadripartite incuse square. Wt.: 176 grs. *B. M. Cat.*, pl. xxx, 3 var. V. F. 10 " "
- 58945 *AR.* Trihemibol. Similar type. *B. M. Cat.*, 11 var. V. F. 1 15 "
- 58946 *AR.* Trihemibol. Obv. Griffin seated to r. *RL.* Quadripartite incuse square with rough surface. *Variety not in B. M. Cat.* E. F. 2 15 "

CHIOS

- 58947 (Before B.C. 490). **AR.** Didrachm. Obv. Sphinx seated to l.; in front, amphora. **RL.** Quadripartite incuse square. Wt.: 122 grs. *B. M. Cat.*, pl. xxxii, 1. V. F. 1 " "
- 58948 **AR.** Didrachm. Similar type. F. " 15 "
- 58949 (Circ. B.C. 478-412). **AR.** Didrachm. Similar type. Amphora larger. *B. M. Cat.*, pl. xxxii, 3. V. F. " 13 6
- 58950 **AR.** Didrachm. Similar type. F. " 10 "
- 58951 **AR.** Didrachm. of similar type but of somewhat later fabric. Wt.: 126 grs. *An excellent specimen.* V. F. 1 5 "
- 58952 **AR.** Drachm. Obv. Sphinx seated to l.; in front, amphora surmounted by bunch of grapes; the whole on circular raised shield. **RL.** Quadripartite incuse square with granulated surface. *B. M. Cat.*, pl. xxxii, 6. V. F. 1 10 "
- 58953 (After B.C. 84). **AE.** Obv. Sphinx seated to r. **RL.** **HPOKPA.. XIOΣ.** Amphora. *B. M. Cat.*, pl. xxxii, 15 var. V. F. " 3 "

SAMOS

- 58954 (Circ. B.C. 494-439). **AR.** Drachm. Obv. Forepart of winged boar to l. **RL.** Lion's scalp facing within a square of double lines, between which, dots: the whole in incuse square. Wt.: 53 grs. *B. M. Cat.*, pl. xxxiv, 16. V. F. 1 10 "
- 58955 **AR.** Drachm. Obv. Forepart of winged boar to r. **RL.** As last. Wt.: 48 grs. *B. M. Cat.*, pl. xxxiv, 17. V. F. 1 5 "
- 58956 **AR.** Hemidrachm. Obv. Forepart of boar to l. **RL.** Lion's scalp to l. within incuse square. Wt.: 19 grs. V. F. " 6 6
- 58957 (Circ. B.C. 439-394). **AR.** Tetradrachm. Obv. Lion's scalp facing. **RL.** **ΣΑ.** Forepart of bull to r., right leg bent under him; truncation dotted; behind, olive-branch; in front, **Ξ.** Wt.: 203 grs. *B. M. Cat.*, pl. xxxv, 2 var. V. F. 11 " "
- 58958 **AR.** Hemidrachm. Obv. Forepart of winged boar to r. **RL.** **ΣΑ.** Lion's head to r. with open jaws within incuse square. Wt.: 19 grs. *B. M. Cat.*, pl. xxxv, 5. V. F. " 6 "
- 58959 (Circ. B.C. 394-365). **AR.** Hemidrachm. Obv. Lion's scalp. **RL.** **ΗΓΗΣΙ ΣΑ.** Forepart of bull to r. within incuse square. Wt.: 26 grs. *B. M. Cat.*, pl. xxxv, 16. F. " 7 6
- 58960 (Circ. B.C. 205-129). **AR.** 1 1/2 Drachm. Lion's scalp; border of dots. **RL.** **ΣΑΜΙΩΝ.** Forepart of bull to r., r. leg bent under him; below, vase. Wt.: 70 grs. *B. M. Cat.*, pl. xxxvi, 6 var. E. F. 3 10 "
- 58961 **AR.** 1 1/2 Drachm. Obv. As last. **RL.** **ΣΑΜΙΩΝ.** Forepart of bull to r.; behind, kantharos; below, trident and prow. Wt.: 67 grs. V. F. 2 15 "
- 58962 **AR.** Drachm. Obv. Lion's scalp; border of dots. **RL.** **ΣΑΜΙΩΝ.** Forepart of bull to r. as before; below, vase and ear of corn. Wt.: 113 grs. *B. M. Cat.*, pl. xxxvi, 6. F. " 15 "
- 58963 **AE.** Obv. Head of Hera to l. **RL.** Lion's scalp. V. F. " 7 6

(To be continued.)

ROMAN CONSULAR

(Continued from col. 10939.)

THORIA

- 58964 *L. Thorius Balbus.* **AR.** Obv. ISMR. Head of Juno to r. wearing lion's skin. **RL.** **L. THORIVS BALBVS.** Bull rushing to r.; in field, S. V. F. " 2 "

TITIA

- 58965 *Quintus Titius.* **AR.** Obv. Head of the god Mutinus Titinus, bearded and diademed, to r. **RL.** **Q. TITI.** Pegasus flying to r. B. 1. E. F. " 3 "
- 58966 **AR.** Obv. Head of Bacchus to r. **RL.** **Q. TITI.** Pegasus flying to r. B. 2. V. F. " 3 "
- 58967 **AR.** Quin. Obv. Winged bust of Victory to r. **RL.** **Q. TITI.** Pegasus flying to r. B. 3. V. F. " 2 "

TITINIA

- 58968 *C. Titinius Gadaeus* (B.C. 136). **AR.** Obv. Helmeted head of Roma to r., behind, XVI. **RL.** **C. TITIN.** Victory in biga galloping to r. B. 7. F. " 1 "

TITURIA

- 58969 *L. Titurius.* **AR.** Obv. SABIN. Bare head of the Sabine king Tatius; in front, TA (in monogram). **RL.** **L. TITVRI.** Two Roman soldiers carrying away two Sabine women. B. 1. E. F. " 3 6
- 8970 **AR.** Similar type. V. F. " 2 6

- 58971 **AR.** Obv. SABIN. A. PV. Head of Tatius to r.; in front, palm-branch. **RL.** As last. B. 3. V. F. " 3 "
- 58972 **AR.** Obv. SABIN. Head of King Tatius to r.; in front, palm-branch. **RL.** **L. TITVRI.** Tarpeia half buried under a heap of bucklers endeavouring to separate two fighting warriors; in the field, lunar crescent. B. 4. E. F. " 4 6
- 58973 **AR.** Similar type. V. F. " 3 "
- 58974 **AR.** Obv. SABIN. Head of king Tatius to r. **RL.** **L. TITVRI.** Victory in biga to r.; ex., thyrsus. B. 6. E. F. " 4 "

TULLIA

- 58975 *M. Tullius* (B.C. 135). **AR.** Obv. ROMA. Helmeted head of Roma to r. **RL.** **M. TVLLI.** Victory holding palm-branch standing in quadriga galloping to r.; above, wreath; below, X. B. 1. E. F. " 3 6
- 58976 **AR.** Similar type. V. F. " 2 6

VALERIA

- 58977 *L. Valerius Flaccus* (B.C. 104). **AR.** Obv. Winged bust of Victory to r.; in front, **✱.** **RL.** **L. VALERI FLACCI.** Mars, nude, standing to l. holding trophy and spear; in the field, ear of corn and flamen cap. B. 1. V. F. " 4 "
- 58978 *L. Valerius Acisculus* (B.C. 46-45). **AR.** Obv. ACISCVLVS. Diademed head of Apollo Soranus to r.; behind, acisculus; whole in laurel-wreath. **RL.** **L. VALERIVS.** Valeria Luperca holding her veil unrolled over her head, seated on cow advancing to r. B. 16. E. F. " 10 "

VETTIA

- 58979 *T. Vettius Sabinus* (B.C. 69). **AR.** Obv. SABINVS S. C. Bare head of king Tatius to r. **RL.** **T. VETTIVS IVDEX.** The *interrex* Sp. Vettius clad in toga and holding a sceptre, standing in biga advancing to r.; behind, ear of corn. B. 2. (12 f.). V. F. " 10 "

VIBIA

- 58980 **AR.** Victoriatus. Obv. Laur. head of Jupiter to r. **RL.** VB (in monogram). Victory crowning a trophy; ex., ROMA. M. " 1 "
- 58981 *C. Vibius C. f. Pansa* (B.C. 90). **AR.** Obv. PANSA. Laur. head of Apollo to r. **RL.** **C. VIBIVS C. F.** Pallas holding sceptre and trophy standing in quadriga galloping to r. B. 1. F. D. C. " 5 "
- 58982 **AR.** Similar type, M in front of head of Apollo. F. D. C. " 4 "
- 58983 **AR.** Similar type. Uncertain symbol in field of obv. V. F. " 2 6
- 58984 **AR.** Obv. PANSA. Laur. head of Apollo to r. with long locks; in front, symbol. **RL.** As last. B. 2. F. D. C. " 4 "
- 58985 **AR.** Similar type; symbol, bird. E. F. " 3 6
- 58986 **AR.** Similar type; symbol, insect. E. F. " 3 "
- 58987 **AR.** Similar type; symbol, **Υ.** V. F. " 3 "
- 58988 **AR.** Similar type; symbol, three cornucopiae. V. F. " 3 "
- 58989 **AR.** Similar type; uncertain symbol. V. F. " 2 "
- 58990 **AR.** Obv. As before; symbol, ear of corn. **RL.** Pallas in quadriga to l. B. 3. V. F. " 2 6
- 58991 **AR.** Obv. PANSA. Laur. head of Apollo to r.; in front, S. **RL.** **C. VIBIVS C. F.** Ceres advancing to r., a lighted torch in each hand, and preceded by a pig. B. 6. V. F. " 9 "
- 58992 *C. Vibius C. f. n. Pansa* (B.C. 43). **AR.** Obv. PANSA. Mask of Pan to r. **RL.** **IOVIS AXVR C. VIBIVS F. F. C. N.** Jupiter Axur seated to l. on throne, holding patera and spear. B. 18. F. D. C. " 15 "
- 58993 **AR.** Similar type. E. F. " 10 "
- 58994 **AR.** Similar type. V. F. " 5 "
- 58995 **AR.** Similar type. V. F. " 3 6
- 58996 **AR.** Similar type, *pedum* behind mask of Pan. B. 19. V. F. " 3 6
- 58997 *C. Vibius Varus* (B.C. 43-42). **AR.** Obv. Laur. head of Hercules to r. **RL.** **C. VIBIVS VARVS.** Pallas standing to r., holding small victory and spear; his buckler at his feet. B. 23. *An excellent specimen.* F. D. C. " 17 6
- 58998 **AR.** Similar type. *Almost as good.* F. D. C. " 16 "
- 58999 **AR.** Obv. Helmeted bust of Pallas to r. **RL.** **C. VIBIVS VARVS.** Hercules nude standing to l. holding club and lion's skin. B. 26. F. D. C. " 17 6
- 59000 **AR.** Similar type. V. F. " 6 "
- 59001 **AR.** Obv. Bare head of Mark Anthony to r., bearded. **RL.** **C. VIBIVS VARVS.** Fortune standing to l., holding Victory and cornucopia. B. 29. E. F. " 13 6
- 59002 **AR.** Obv. Bearded head of Octavius to r. **RL.** **C. VIBIVS VARVS.** Venus standing to l., holding Victory in r. and cornucopia in l. hand. B. 21 (200 frs.). E. F. 6 " "
- 59003 **AR.** Similar type. V. F. 2 " "

VICINIA

- 59004 *L. Vicinius L. j.* (B.C. 16). **AR.** Obv. Equestrian statue of Augustus to r., erected before the walls of a town, and placed on pedestal inscribed: S. P. Q. R. | IMP. CAES. **RL.** **L. VI-**

CINIVS L.F.III.VIR. Cippus inscribed: S.P.Q.R | IMP.
CAE | QVOD.V | M.S.EX | EA.P.Q.IS | AD.A.DE.
B. 3. V. F. 1 15 »

VOLTEIA

- 59005 *M. Volteius M. f.* (B.C. 88). *Æ*. Obv. Laur. head of Apollo to r. *℞*. M·VOLTEI·M·F. Tripod around which serpent entwined; in the field: S.C. D.I. B. 5 (80 frs). V. F. 3 » »

ROMAN IMPERIAL

(Continued from col. 10941.)

CLAUDIUS (A.D. 41-54)

- 59006 *Æ*. Medallion. Obv. TI·CLAVD·CAES·AVG. Bare head to l. *℞*. COM·ASI. Temple of two columns in which the Emperor stands, holding spear, and crowned by Fortune; the frieze of the temple is inscribed: ROM·ET·AVG (Struck at Pergamum). *Cohen*, 3. V. F. 2 10 »
- 59007 *Δ*. Obv. TI·CLAVD·CAESAR·AVG·GERM·P·M·TR·P. Laureated head to r. *℞*. CONSTANTIAE·AVGVSTI. Constancy seated to l. on curule chair, raising r. hand. C. 5. E. F. 7 » »
- 59008 *Æ*. Similar type. V. F. » 5 »
- 59009 *Æ*. Obv. TI·CLAVDIVS·CAESAR·AVG·P·M·TR·P·IMP. Bare head to l. *℞*. CONSTANTIAE·AVGVSTI·S.C. Pallas standing to l. holding spear. C. 14. V. F. » 5 »
- 59010 *Æ*. Medallion. Obv. TI·CLAVD·CAESAR·AVG·GER·P·M·TR·P. Laur. head to r. *℞*. DE·BRITANNIS. Claudius in quadriga advancing to r. C. 15 (300 frs). *RR*. V. F. 10 » »
- 59011 *Δ*. Obv. DIVVS·CLAVDIVS·AVGVSTVS. Laur. head to l. *℞*. EX·S·C. Carpentum to r. drawn by four horses. C. 31. E. F. 6 » »
- 59012 *Δ*. Obv. TI·CLAVD·CAESAR·AVG·GERM·P·M·TR·P. Laur. head to r. *℞*. EX·S·C·OB·CIVES·SERVATOS within oak-wreath. C. 34. E. F. 6 » »
- 59013 *Æ*. Obv. TI·CLAVDIVS·CAESAR·AVG·P·M·TR·P·IMP·P·P. Laur. head to r. *℞*. EX·S·C·P·P·OB·CIVES·SERVATOS within oak-wreath. C. 38. E. F. 1 15 »
- 59014 *Æ*. Similar type. V. F. » 15 »
- 59014^a *Æ*. Similar type. V. F. » 12 6
- 59015 *Æ*. Obv. TI·CLAVDIVS·CAESAR·AVG·P·M·TR·P·IMP·P·P. Bare head to l. *℞*. LIBERTAS·AVGVSTA·S.C. Liberty standing to r, holding cap and stretching out l. hand. C. 47. *Patinated*. E. F. » 15 »
- 59016 *Æ*. Similar type. V. F. » 7 6
- 59017 *Æ*. Similar type. V. F. » 6 »
- 59018 *Δ*. Obv. TI·CLAVD·CAESAR·AVG·P·M·TR·P·VIII·IMP·XVI. Laur. head to r. *℞*. PACE·AVGVSTAE. Peace, winged, standing to r., holding caduceus, and preceded by serpent. C. 60. E. F. 6 » »
- 59019 *Æ*. Obv. TI·CLAVDIVS·CAESAR·AVG. Modius. *℞*. PON·M·TR·P·IMP·COS·DES·IT. around S.C. C. 70. F. D. C. » 4 »
- 59020 *Æ*. Similar type. V. F. » 2 6
- 59021 Another. V. F. » 2 »
- 59022 *Æ*. Obv. TI·CLAVDIVS·CAESAR·AVG. Hand holding scales; in the field, P.N.R. *℞*. As last. C. 71. E. F. » 3 »
- 59023 *Æ*. Obv. TI·CLAVDIVS·CAESAR·AVG. Modius. *℞*. PON·M·TR·P·IMP·P·P·COS·II. Around S.C. C. 72. *Patinated*. F. D. C. » 5 »
- 59024 *Æ*. Similar type. V. F. » 2 6
- 59025 *Æ*. Another. V. F. » 2 6
- 59026 *Æ*. Obv. As no 59022. *℞*. PON·M·TR·P·IMP·COS·II around S.C. C. 73. F. D. C. » 5 »
- 59027 *Æ*. Obv. TI·CLAVDIVS·CAESAR·AVG·IMP·P·M·TR·P. Laur. head to r. *℞*. SPES·AVGVSTA. Hope advancing to l. holding flower and raising her skirt. C. 85 *var. Patinated*. V. F. 1 5 »
- 59028 *Æ*. Similar type. F. » 12 6
- 59029 *Restoration by Titus*. *Æ*. Obv. TI·CLAVDIVS·CAESAR·AVG·P·M·TR·P·IMP·P·P. Laur. head to r. *℞*. IMP·T·VESP·AVG·REST·S·C. Type as last (Hope). C. 103. R. V. F. 1 » »

CLAUDIUS and NERO

- 59030 *Æ*. Medallion. Obv. DIVOS·CLAVD·AVGVST·GERMANIC·PATER·AVG. Laur. head of Claudius to r. *℞*. NERO·CLAVD·DIVI·CLAVD·F·CAESAR·AVG·GERMA. Laur. head of Nero to r. C. 1. V. F. 1 » »
- 59031 *Æ*. Medallion. Smaller size. Similar type. C. 3. V. F. 1 » »
- 59032 *Æ*. Obv. TI·CLAVD·CAESAR·AVG·GERM·P·M·TRIB·POT·P·P. Laur. head of Claudius to r. *℞*. NERO·CLAVD·

CAES·DRVSVS·GERM·PRINC·IVVENT. Young bust of Nero to l. C. 5. R. V. F. 2 10 »

CLAUDIUS and MESSALINA

- 59033 Potin tetradrachm. Obv. TI·KAAYAI·KAIZ·ΣΕΒΑ·ΓΕΡΜ·ANI·AYTOKP. Laur. head of Claudius to r. *℞*. ΜΕΣΣΑ·ΛΙΝΑ·KAIZ·ΣΕΒΑΣ. Messalina standing to l., veiled, leaning against column, supporting on her r. hand two small figures and holding two ears of corn in l. hand (Struck at Alexandria). V. F. » 10 »
- 59034 Similar type. F. » 7 »
- 59035 Similar type. F. » 5 »

AGRIPPINA and CLAUDIVS

- 59036 *Æ*. Obv. AGRIPPINAE·AVGVSTAE. Bust of Agrippina to r., crowned with corn. *℞*. TI·CLAVD·CAESAR·AVG·GERM·P·M·TRIB·POT·P·P. Laur. head of Claudius to r. C. 3. E. F. 3 10 »

AGRIPPINA and NERO

- 59037 *Æ*. Medallion. Obv. AGRIPPINA·AVGVSTA·MATER·AVGVSTI. Bust of Agrippina to r. *℞*. NERO·CLAVD·DIVI·CLAVD·F·CAESAR·AVG·GERMANI. Laur. head of Nero to r. (Struck in Asia). C. 1 (60 frs). V. F. 1 » »
- 59038 *Æ*. Obv. NERO·CLAVD·DIVI·F·CAES·AVG·GERM·IMP·TR·P·COS. Busts of Nero and Agrippina conjoined to r. *℞*. AGRIPP·AVG·DIVI·CLAVD·NERONIS·CAES·MATER·EX·S·C. Augustus and Livia in quadriga with elephants to l.; Augustus holds a sceptre surmounted with eagle, and Livia holds sceptre. C. 3. F. D. C. 5 » »
- 59039 *Æ*. Obv. AGRIPP·AVG·DIVI·CLAVD·NERONIS·CAES·MATER. Busts of Agrippina and Nero facing each other. *℞*. NERONI·CLAVD·DIVI·F·CAES·AVG·GERM·IMP·TR·P. Oak-wreath within which: EX·S·C. C. 7. E. F. 4 10 »
- 59040 *Æ*. Obv. NERO·CLAVD·DIVI·CLAVD·F·CAESAR·AVG·GERMANI. Laur. head of Nero to r. *℞*. AGRIPPINA·AVG·..... Diademed and veiled head of Agrippina to l.; in the field: K. E. F. 4 10 »

NERO (A.D. 54-68).

- 59041 *Æ*. Obv. IMP·NERO·CAESAR·AVG·PONT·MAX·TR·POT·P·P. Laur. head to l.; below, globe. *℞*. ADLOCVT·COH·S·C. Nero standing to l. on estrade, accompanied by praetor, addressing three soldiers in front of temple. C. 6. *R*. E. F. 5 10 »
- 59042 *Æ*. Obv. NERO·CLAVD·CAESAR·AVG·GER·P·M·TR·P·IMP·P·P. Laur. head to r. *℞*. ANNONA·AVGVSTI·CERES·S·C. Ceres seated to l. holding torch and ears of corn; in front of her, Abundance holding the horn of Amalthea; between them, altar ornamented with wreaths, on which modius; galley in the distance. C. 14. V. F. 1 10 »
- 59043 *Æ*. Obv. NERO·CLAVDIVS·CAESAR·AVG·GERM·P·M·TR·P·IMP·P·P. Laur. head to l. *℞*. Type as last, without S.C. V. F. 1 5 »
- 59044 *Æ*. Quin. Obv. NERO·CLAVD·DIVI·CLAVD·F·CAESAR·... Laur. head to r. *℞*. ARMENIAC. Victory advancing to r., holding wreath and palm-branch. C. 32 (40 frs). V. F. 1 » »
- 59045 *Æ*. Obv. NERO·CLAVD·CAESAR·AVG·GER·P·M·TR·P·IMP·P·P. Laur. head to r. *℞*. AVGVSTI·PORT·OST·S·C. View of the Port of Ostia in which six ships, and pharos; below, the Tiber reclining to l., holding oar and dolphin. C. 37. V. F. 1 5 »
- 59046 *Δ*. Obv. NERO·CAESAR. Laur. head to r. *℞*. AVGVSTVS·GERMANICVS. Nero, radiated, standing facing, holding Victory and laurel-branch. C. 44. F. D. C. 8 10 »
- 59047 *Æ*. Similar type. E. F. 6 10 »
- 59048 *Æ*. Similar type. F. » 5 »
- 59049 *Æ*. Obv. NERO·CAES·AVG·IMP. Laur. head to r. *℞*. CER·QVINO·ROM·CO·S·C. Gaming table on which, vase, wreath and the letter S; below, a globe. C. 47. E. F. » 15 »
- 59050 *Æ*. Similar type. E. F. » 9 »
- 59051 *Æ*. Similar type. V. F. » 5 »
- 59052 *Æ*. Obv. NERO·CLAVD·CAESAR·AVG·GER·P·M·TR·P·IMP·P·P. Laur. head to r. *℞*. DECVRIO·S·C. Nero on horseback galloping to r., carrying long spear, and followed by a horseman bearing standard. C. 83. V. F. 1 15 »
- 59053 *Æ*. Obv. NERO·CLAVDIVS·CAESAR·AVG·GERM·P·M·TR·P·IMP·P·P. Laur. bust to l. *℞*. As last. C. 85. *Patinated*. V. F. 3 10 »
- 59054 *Æ*. Obv. IMP·NERO·CAESAR·AVG·PONT·MAX·TR·POT·P·P. Laur. head to l.; below a globe. *℞*. As last. C. 88. *From the Cufrae Collection*. F. D. C. 5 10 »
- 59055 *Æ*. Obv. NERO·CLAVDIVS·CAESAR·AVG·GER·P·M·TR·P·IMP·P·P. Laur. head to r. *℞*. As last. C. 91. V. F. 2 » »
- 59056 *Æ*. Obv. NERONI·CLAUDIO·DRVSO·GERM·COS·DESIGN. Young bust, draped, to r. *℞*. EQVESTER·ORDO·PRINCIPI

- IVVENT on round shield, behind which a spear. C. 97. E. F. 1 5 "
- 59057 Æ^3 . Obv. NERO CLAUD. CAESAR AVG. Helmet on column against which rests a buckler; behind, a spear. R^2 . GERM. P. M. TR. P. IMP. P. P. S. C. Olive branch. C. 113. V. F. 4 "
- 59058 A^1 . Obv. NERO CAESAR AVGVSTVS. Laur. head to r. R^2 . IVPITER CVSTOS. Jupiter seated to l., holding fulmen and sceptre. C. 118. F. D. C. 7 10 "
- 59059 A^1 . Similar type. V. F. 4 10 "
- 59060 A^1 . Obv. IMP. NERO CAESAR AVG. P. P. Laur. head to r. R^2 . As last. C. 122. F. D. C. 5 10 "
- 59061 Æ^3 . Obv. NERO CLAUD. CAESAR AVG. GER. P. M. TR. P. IMP. P. P. Radiated head to r. R^2 . MAG. AVG. S. C. Macellum with double row of columns in height and round cupola. C. 127. *Patinated.* E. F. 15 "
- 59062 Æ^3 . Obv. NERO CLAUDIVS CAESAR AVG. GER. P. M. TR. P. IMP. P. P. Laur. head to r. R^2 . PACE P. R. TERRA MARIQ. PARTA IANVM CLVSIT S. C. Temple of Janus closed with gate to l. C. 132. *Fine patina.* E. F. 4 10 "
- 59063 Æ^3 . Obv. NERO CLAUD. CAESAR AVG. GER. P. M. TR. P. IMP. P. P. Radiated head to r. R^2 . Legend as last. Temple of Janus closed with gate to r. C. 150. F. D. C. 1 10 "
- 59064 Æ^3 . Obv. NERO CAESAR AVG. GERM. IMP. Laur. head to r. R^2 . PACE P. R. VBIQ. PARTA IANVM CLVSIT S. C. Temple of Janus closed with gate to r. C. 164. *Patinated.* F. D. C. 1 5 "
- 59065 Æ^3 . Obv. NERO CL. CAE. AVG. Type as 59057. R^2 . P. M. TR. P. IMP. P. P. S. C. Olive branch. C. 179. V. F. 3 "
- 59066 Æ^3 . Obv. NERO CLAV. CAE. AVG. GER. Similar type. C. 183. V. F. 2 "
- 59067 Æ^3 . Obv. NERO CLAUD. CAESAR AVG. GERM. Bare head to l. R^2 . PONTIF MAX TR. P. IMP. P. P. Rome, helmeted, seated to l. on cuirass and bucklers, holding wreath and parazonium. C. 193. F. D. C. 1 10 "
- 59068 Æ^3 . Obv. NERO CLAUD. CAESAR AVG. GERMANI. Radiated head to r. R^2 . PONTIF MAX TR. P. IMP. P. P. Nero, laureated, standing to r., in female dress, playing the lyre. C. 199. F. D. C. 1 15 "
- 59069 A^1 . Obv. NERO. CAESAR. AVG. IMP. Bare head to r. R^2 . PONTIF MAX. TR. P. III. P. P. Oak-wreath within which: EX. S. C. C. 206. E. F. 6 "
- 59070 A^1 . Similar type. C. 207. E. F. 1 5 "
- 59071 A^1 . Obv. As last. R^2 . PONTIF MAX. TR. P. VI. COS. III. P. P. Oak-wreath within which EX. S. C. C. 213. E. F. 5 "
- 59072 A^1 . Obv. NERO CAESAR. AVG. IMP. Bare head to r. R^2 . PONTIF. MAX. TR. P. VII. COS III. P. P. Ex. S. C. Ceres standing to l., holding two ears of corn and poppy in r. and long torch in l. hand. C. 217. *A magnificent specimen from the Imhof-Blumer Collection.* F. D. C. 16 "
- 59073 A^1 . Similar type. C. 218. E. F. 1 15 "
- 59074 A^1 . Obv. As last. R^2 . PONTIF MAX. TR. P. VII. COS. III. P. P. EX. S. C. Roma seated to r., l. foot on cuirass, holding round shield. C. 221. E. F. 3 5 "
- 59075 A^1 . Obv. As last. R^2 . PONTIF MAX. TR. P. X. COS. III. P. P. EX. S. C. Mars standing to l., r. foot on cuirass, holding spear and parazonium. C. 232. V. F. 6 10 "
- 59076 Æ^3 . Obv. NERO CLAUD. CAESAR. AVG. GERMANIC. Radiated head to r. R^2 . PONTIF MAX. TR. POT. IMP. P. P. Nero, laureated, in female dress, standing to r., playing the lyre. C. 241. E. F. 17 6 "
- 59077 Æ^3 . Obv. NERO CLAUD. CAESAR. AVG. GER. P. M. TR. P. IMP. P. P. Laur. head to r. R^2 . ROMA S. C. Roma seated to l. on cuirass, holding Victory and parazonium; l. foot on helmet. C. 261. V. F. 2 "
- 59078 Æ^3 . Similar type. V. F. 1 10 "
- 59079 Æ^3 . Similar type. V. F. 17 6 "
- 59080 Æ^3 . Obv. IMP. NERO. CAESAR. AVG. P. MAX. TR. P. P. Laur. head to r. R^2 . As last. C. 266. *Patinated.* V. F. 3 "
- 59081 Æ^3 . Obv. NERO CLAUD. CAESAR. AVG. GER. P. M. TR. P. IMP. P. P. Laur. head to l.; below, globe. R^2 . As last. C. 273. *Patinated.* E. F. 7 10 "
- 59082 Æ^3 . Obv. IMP. NERO CLAUD. CAESAR. AVG. GER. P. M. TR. P. P. P. Laur. head to r. R^2 . As last. C. 274. *Beautiful light green patina.* E. F. 6 10 "
- 59083 Æ^3 . Obv. NERO CLAUD. CAESAR. AVG. GER. P. M. TR. P. IMP. P. P. Laur. head to r. R^2 . As last. C. 280. *Light green patina.* V. F. 1 "
- 59084 Æ^3 . Obv. NERO CAESAR AVG. GERM. IMP. Laur. head to r. R^2 . S. C. Victory to l. holding buckler inscribed: S. P. Q. R. C. 288. F. 5 "
- 59085 Æ^3 . Similar type with laur. head to l. C. 289. *Patinated.* E. F. 1 15 "
- 59086 Æ^3 . Obv. NERO CLAUD. CAESAR. AVG. GER. P. M. TR. P. IMP. P. P. Laur. head to r. R^2 . As last. C. 292. F. 7 6 "
- 59087 Æ^3 . Obv. IMP. NERO. CAESAR. AVG. GERM. Laur. head to r. R^2 . As last. C. 298. E. F. 17 6 "
- 59088 Æ^3 . Similar type. V. F. 7 6 "
- 59089 Æ^3 . Obv. NERO CLAUDIVS CAESAR AVG. GERMANIC. Laur. head to r. R^2 . S. C. Triumphal arch on which Nero in quadriga. C. 306 *var.* RR. V. F. 2 "
- 59090 A^1 . Obv. NERO CLAUD. CAES. DRVSVS GERM. PRINC. IVVENT. Bare bust to l., draped. R^2 . SACERD. COOPT.

- IN OMN. CONL. SVpra NVM. EX. S. C. Simpulum on tripod, augural staff and patera. C. 311. *From the Hoskier Collection.* E. F. 10 "
- 59091 A^1 . Similar type. V. F. 1 10 "
- 59092 A^1 . Obv. IMP. NERO CAESAR. AVGVSTVS. Laur. head to r. R^2 . SALVS. Salus seated to l., holding patera. C. 317. E. F. 6 "
- 59093 Æ^3 . Obv. IMP. NERO CAESAR AVG. P. MAX. TR. P. P. Laur. head to r.; below, globe. R^2 . SECVRITAS AVGVSTI S. C. Security seated to r., in front of lighted altar, holding spear. C. 324. V. F. 5 "
- 59094 Æ^3 . Obv. NERO CAES. AVG. IMP. Laur. head to r. R^2 . TR. POT. P. P. S. C. Roma seated to l. C. 332. V. F. 3 "
- 59095 A^1 . Obv. NERO CAESAR AVGVSTVS. Laur. head to r. R^2 . VESTA. Round temple with six columns; in the centre, Vesta seated. C. 334. R. V. F. 6 10 "
- 59096 Æ^3 . Obv. NERO CLAUD. CAESAR AVG. GER. P. M. TR. P. IMP. P. P. Laur. head to r., below, globe. R^2 . VICTORIA AVGVSTI S. C. Victory advancing to l. holding wreath and palm-branch. C. 340. E. F. 15 "
- 59097 Æ^3 . Similar type with radiated head to r. C. 349. V. F. 10 "
- 59098 Æ^3 . Similar type with bare head to r. V. F. 8 "
- 59099 Æ^3 . Obv. NERO CLAUDIVS CAESAR AVG. GER. P. M. TR. P. IMP. P. P. Radiated head to r. R^2 . VICTORIA AVGVSTI. Victory advancing to r., holding wreath and palm-branch; esc. II. C. 350. *Patinated.* V. F. 15 "
- 59100 A^1 . Quin. Obv. NERO CLAUD. DIVI. CLAUD. F. CAESAR AVG. GERMANI. Laur. head to r. R^2 . Victory standing to r., foot on globe, holding buckler. C. 351. F. 5 "
- 59101 A^1 . Quin. Obv. As last. R^2 . Victory seated to r. on globe, holding diadem. C. 352. V. F. 15 "
- 59102 A^1 . Obv. IMP. NERO CAESAR AVG. P. P. Laur. head to r. R^2 . Roman eagle between two military standards. C. 356. V. F. 1 "
- 59103 Æ^3 . (Colonial). Obv. NEPΩNIA PΩΛHICTIC . Laur. head to r. R^2 . NEPΩNOS . Victory standing to l., holding wreath and palm-branch. V. F. 10 "

(To be continued.)

CONTINENTAL COINS

GERMAN SERIES

(Continued from col. 10943.)

SAXONY

Saxe-Coburg-Gotha.

- 59104 *Frederick I. A.* Ducat, 1689. Obv. FRIDERIC. D. G. DUX. SAX. I. C. ET. M. Bust to r. R^2 . PIETATE. PRUDENTIA. IUSTITIA. Four crowned shields disposed in cruciform fashion; two F's in each angle. *Köhler 2139 var.* V. F. 1 "
- 59105 *Alfred. A.* 20 Marks, 1865. Obv. ALFRED HERZOG V. SACHSEN COBURG U. GOTH. Bare head to r. R^2 . DEUTSCHES REICH. 1865 20 MARK. Crowned Imperial eagle. S. F. D. C. 1 13 "
- Albertine Branch.*
- 59106 *George the Bearded (1500-1539).* R^2 . 1 $\frac{1}{2}$ Thaler, 1527. Obv. GEORGIVS DEI GRACIA DVX SAXONIE & C. Inner legend: ANNO DOMINI M D XXVII ETATIS SVE LV. Bust to l., wearing cap and mantle. R^2 . SIT NOMEN DOMINI BENEDICTVM. Shield of arms. *By Hieronymus Magdeburger. R.* V. F. 6 "
- 59107 *Maurice (1541-1553).* R^2 . Thaler, 1552. Obv. MAVRICI D: G: DV: SAX: SA: RO: IMP: Bust in armour to r. R^2 . ARCHIMA-RSCHAL: ET: — ELEC: ANB (legend divided by 3 small shields of arms). Shield of arms; above, 1552. *Rm. 4694.* E. F. 1 "
- 59108 *Augustus (1553-1586).* R^2 . Schneeberger Thaler, 1567. Obv. AVGVSTVS: D: G: DVX: SAXONIE: SA: ROMA: IMP. Bust to r., in cap and mantle, holding sword. R^2 . ARCHIMARSHAL: ET: ELECTO: T. Helmeted shield of arms. V. F. 17 6 "
- 59109 *Christian II, John George and Augustus (1591-1614).* R^2 . Thaler, 1595. Obv. CHRISTIAN IOHAN: GEORG: ET: AVGVSTVS. Busts of the three Dukes facing; above, 1595. R^2 . FRAT: ET: DVCES. SAXON. Helmeted shield of arms. *Mudai, 517.* E. F. 9 "
- 59110 R^2 . Thaler, 1607. Obv. CHRISTIAN: II: D: G: S: RO: IMP: ARCHIM: ET: EL. Bust of Christian II in armour to r.; in the field, 16—07. R^2 . IOHAN: GEORG: ET: AVGVST: FRAT: ET: DV: S: HR. Busts of John George and Augustus facing each other. F. 9 "

- 59111 *Sophia*. Consort of Christian II. *A.* Kinderducat, 1616. Obv. WOL DEM DER FREVD AN SEIN KIND: ERLEBT. Crowned C.S. (in monogram); above, two swords in saltire. *R.* HILF DV HEILIGE DREYFALTIGKEIT 1616. Eye of Providence, IHS and dove. *Kohler* 1010. F. D. C. 19 "
- 59112 *John George I.* (1615-1656). *A.* Ducat, 1617. in commemoration of Luther's centenary. Obv. Bust to r. *R.* Bust of Luther to l. V. F. 1 "
- 59113 *A.* Christfestthaler, 1617. Obv. HONOREM HABEBIS MATRI. OMNIB., DIEB. VITÆ EI. The Duke bowing before his seated mother. *R.* DITANT VOTA MATERNA 1617. Between two cornucopie, arms of a woman with clasped hands imploring support from Jehovah and supported by two mailed hands. *Rm.* 4734. V. F. 1 10 "
- 59114 *A.* Dresdener Treble Thaler. By Kitzkat, 1627. Obv. IOHANN: GEORG: D: G: DVX: SAXONIÆ: IVL CLIV. ET MONTI: The Duke in armour on horseback to r.; in the background, view of town. *R.* SACRI: ROM: IMP: ARCHIM: ET ELECT. 1627. Helmeted shield of arms. *RR.* E. F. 5 "
- 59115 *A.* Thalerklippe on the marriage of Princess Marie Elizabeth, 1630. Obv. IOHANN GEORG. D. G. DVX. SAXONIÆ ARCHIMAR: ET ELECT. Bust of the Duke in armour to r. In the four corners: SCOPVS—VITÆ—MEÆ—CHRISTVS. *R.* OMNIA AD METAM. Two clasped hands within wreath; in the corners: M—D—C—XXX. *Rm.* 4755. V. F. 15 "
- 59116 *A.* Half thaler, 1636. Obv. Bust of the Duke in armour to r. *R.* Shield of arms. E. F. 5 "
- 59117 *A.* Thaler, 1644. Obv. Bust to r. in armour. *R.* Helmeted shield of arms. E. F. 14 "
- 59118 *A.* Thaler, 1647. Similar type. E. F. 15 "
- 59119 *John George II.* (1656-1680). *A.* Vicariat's Ducat, 1657. Obv. DEO ET PATRIÆ. 1657. The Duke on horseback to r. *R.* Inscription in twelve lines: I. G. | IOHAN. GEORG. II. | DVX SAX. I. C. ET MONT. | &c. E. F. 1 "
- 59120 *A.* Half Ducat, 1662. Obv. Bust to r. in ducal mantle. *R.* SAC. ROM. IMP. ARCHIM. ET. ELECT. 1662. Shield of arms. E. F. 16 "
- 59121 *A.* Vicariat's double thaler, 1657. Obv. DEO ET PATRIÆ. The Duke on horseback to r., behind him, 1657; below, shield of arms. *R.* D. G. IOHAN. GEORG. II. DUX. SAX. I. C. & MONT. &c. *Rm.* 4763. E. F. 2 10 "
- 59122 *A.* Broad double thaler, 1663. Obv. IOHANN. GEORG. II. D. G. DUX. SAXON. IUL CLIV. ET. MONT. The Duke in state dress standing to r., holding sword, between two tables on which hat and helmet. *R.* Within circle of twenty small shields, 2 shields of arms surmounted by ornamented helmet, around which: SACRI. ROM. IMP. ARCHIMARS. ET. ELECT. 1663. *Rm.* 4773. F. D. C. 5 "
- 59123 *A.* $\frac{1}{2}$ Thaler, 1669. Obv. Bare bust to r. *R.* Shield of arms. V. F. 4 "
- 59124 *A.* Memorialthaler, 1680. Obv. HONI. SOIT. QVI. MAL. Y. PENSE. Fame sounding trumpets above trophies; in front, Death with scythe. *R.* Inscription in sixteen lines: NUMMUS EXEQUIALIS ET MEMORIALIS, &c. *Rm.* 4786. V. F. 1 "
- 59125 *A.* 1669. Thalerklippe on the Christening of his grandson John George IV. Obv. *Johannes Georg der Vierte, Herzog zu Sachse, I. C. u. B.* around monogram I. G. *R.* *Büchsen Schiessen bei der Chur-Prinzl: Einsegnung.* Infant Hercules in the cradle holding serpent in each hand; above: AB. INCUNABILIS. E. F. 1 "
- 59126 *Frederick Augustus II* (1694-1733). *A.* Ducat. Obv. Under crown and palm-branches: D. G. AUGUSTUS. II. CORON. IN. REG. POLON. & M. D. L. 15. SEPT. 1697. *R.* PRO REGNO. Arm issuing from clouds and brandishing sword. E. F. 1 13 "
- 59127 *A.* Cosel Gulden, 1706. Obv. D. G. FRID. AUGUST: REX. POLONIARUM. Laur. bust to r. *R.* DUX. SAX. I. C. M. A. & W. S. R. I. ARCH. & EL. 1706. Two shields of arms under crown. E. F. 17 6 "
- 59128 *A.* Gulden, 1709. Obv. AUGUSTUS D. G. REX. ET ELECTOR. Laur. bust to r. *R.* MONETA SAXONICA. Monogram *A.* under crown between 1709; below, I. L. $\frac{2}{3}$ H. *Rm.* 4814. F. D. C. 15 "
- 59129 *Frederick Augustus II* (1733-1763). *A.* Vicariat's ducat, 1741. Obv. D. G. FRID. AUG. REX. POL. DUX. SAX. ARCHIM. & ELECTOR. The Prince Elector on horseback to r. *R.* IN PROVINCIS. IUR. SAXON. PROVISO. ET VICARIUS. 1741. Imperial throne on which crown and sceptre. F. D. C. 1 "
- 59130 *A.* Vicariat's thaler, 1741. Similar type. F. D. C. 15 "
- 59131 *A.* Vicariat's half thaler, 1741. Similar type. E. F. 5 "
- 59132 *A.* Double ducat, 1756. Obv. D. G. AVGVSTVS III REX POLONIARVM. Crowned bust to r. *R.* SAC. ROM. IMP. ARCHIM. ET. ELECT. 1756. Crowned shield of arms between two palm-branches. V. F. 17 6 "
- 59133 *A.* Ducat, 1756. Similar type. F. D. C. 15 "
- 59134 *A.* Obsidional Augustus (5 Thalers), 1758, struck during the Seven Years war. Type as last. V. F. 1 10 "
- 59135 *Frederick Augustus III.* (1763-1806). *A.* Gulden, 1792. Obv. FRID. AVGVST. D. G. DVX. SAX. ELECTOR. Bust to r.; below, 1792. *R.* Double headed eagle. V. F. 3 6 "
- 59136 *A.* Half gulden, 1785. Obv. As last. *R.* Crowned shield of arms. V. F. 2 "
- 59137 *A.* Thaler, 1793. Obv. As last. *R.* DER SEGEN DES BERGBAUES. Crowned shield between two palm-branches; below, X. EINE MARCK F. 1793. E. F. 6 "
- 59138 *A.* Ducat, 1796. Obv. As last. *R.* Crowned shield between palm-branches. V. F. 10 "
- Kingdom of Saxony.
- 59139 *Frederick Augustus I* (1806-1827). *A.* Thaler, 1820. Obv. FRIEDRICH AUGUST KOENIG VON SACHSEN. Bust to l. *R.* ZEHN EINE FEINE MARK 1820. Crowned shield between two palm-branches. E. F. 5 "
- 59140 *A.* Thaler, 1824. Similar type. E. F. 6 "
- 59141 *A.* Thaler, 1827. Obv. Bust to r. *R.* VOLLENDET DEN 5. MAI 1827. PSALM 91 V. 14. 16. Within wreath. E. F. 6 "
- 59142 *Frederick Augustus II.* (1836-1854). *A.* Thaler, 1840. Obv. FRIEDRICH AUGUST V. G. G. KOENIG V. SACHSEN. Bare head to r. *R.* EIN THALER XIV EINE F. M. 1840. Crowned and draped shield of arms. V. F. 3 6 "
- 59143 *A.* Thaler, 1841. Similar type. V. F. 3 6 "
- 59144 *A.* Thaler, 1847. Similar type. F. 3 "
- 59145 *A.* Double thaler, 1853. Similar type. F. D. C. 8 6 "
- 59146 *A.* Double thaler, 1854. Obv. FRIEDRICH AUGUST II. KOENIG VON SACHSEN. Bare head to r. *R.* ER SÆETE GERECHTIGKEIT UNTERNETE LIEBE. HOSEA X. 12. Equity and Charity seated face to face; between them, a shield. E. F. 7 6 "
- 59147 *A.* Thaler, 1854. Similar type. E. F. 4 "
- 59148 *A.* $\frac{1}{2}$ Thaler, 1854. F. D. C. 1 6 "
- 59149 *John.* (1854-1873). *A.* Double thaler. Obv. IOHANN V. G. G. KOENIG VON SACHSEN. 2 THALER VII EINE F. MARK &c. Bare head to r. *R.* Crowned and draped shield of arms. E. F. 6 6 "
- 59150 *A.* $\frac{1}{2}$ Thaler, 1856. Similar type. E. F. 2 "
- 59151 *A.* $\frac{1}{2}$ Thaler, 1860. F. D. C. 2 6 "
- 59152 *A.* $\frac{1}{2}$ Thaler, 1865. F. D. C. 1 6 "
- 59153 *A.* Double thaler on the King and Queen's golden wedding, 1872. Obv. IOHANN KOENIG AMALIE KOENIGIN V. SACHSEN. Conjoined busts to r. *R.* 1822 10. NOVEMBER 1872 under crown within oak-wreath. F. D. C. 6 6 "
- 59154 *A.* 20 Marks, 1873. F. D. C. 1 5 "
- 59155 *Albert.* *A.* 5 Marks, 1900. Obv. ALBERT KOENIG VON SACHSEN. Bare head to r. *R.* DEUTSCHES REICH. FÜNFF MARK. Crowned Imperial eagle. *A brilliant proof.* F. D. C. 7 6 "
- 59156 *George.* *A.* 5 Marks, 1903. Similar type. F. D. C. 6 6 "
- (To be continued.)
- ..
- ## FRENCH SERIES
- (Continued from col. 10945.)
- ### FIRST REPUBLIC
- 59157 *Æ.* 5 decimes. An 2. "Régénération française". E. F. 2 "
- 59158 *A.* 6 livres, 1793. Obv. REPUBLIQUE FRANÇOISE L'AN II. Within oak-wreath: SIX LIVRES A (Paris). *R.* REGNE DE LA LOI. Genius inscribing: CONSTITUTION on tablet; in the field fasces surmounted by cap of liberty, and gallic cock; ex. 1793. E. F. 7 6 "
- 59159 *A.* 6 livres. Similar type. V. F. 5 6 "
- 59160 Another. F. 3 6 "
- 59161 *A.* 6 livres, 1793. Similar type. Struck at Bayonne. E. F. 7 6 "
- 59162 *A.* 6 livres. Struck at Lille. V. F. 4 6 "
- 59163 *A.* 5 francs. An 5. Obv. REPUBLIQUE FRANÇAISE. Within wreath: 5 FRANCS L'AN 5 *R.* UNION ET FORCE. Hercules between Liberty and Equality (Paris). E. F. 5 6 "
- 59164 *A.* 5 francs. An 5. Similar. V. F. 5 "
- 59165 *A.* 5 francs. An 8. Similar type. V. F. 6 "
- 59166 *A.* 5 francs. An 9. Similar type. V. F. 6 "
- 59167 *A.* 5 francs. An 10. Similar type. V. F. 5 "
- 59168 *Æ.* 5 centimes. An 8. E. F. 2 "
- ### NAPOLEON I
- 59169 *A.* 20 francs. An 11. Obv. BONAPARTE PREMIER CONSUL. Bare head to l. *R.* REPUBLIQUE FRANÇAISE. AN XI. Within wreath: 20 FRANCS (Paris). F. 18 "
- 59170 *A.* 20 francs. An 12. Similar type. V. F. 18 "
- 59171 *A.* 5 francs. An 12. Similar type. *Brilliant.* F. D. C. 17 6 "
- 59172 *A.* 5 francs. An 12. Similar. V. F. 7 6 "
- 59173 *A.* Franc. An 12. Similar type. F. D. C. 2 6 "
- 59174 *A.* Another. F. 1 6 "
- 59175 *A.* Half Franc. Similar type. F. 1 "
- 59176 *A.* 20 francs. An 12. Obv. NAPOLEON EMPEREUR. Bare head to l. *R.* REPUBLIQUE FRANÇAISE AN 12. Within wreath: 20 FRANCS (Paris). F. D. C. 1 5 "
- 59177 *A.* 20 francs. Similar. V. F. 19 "
- 59178 *A.* 20 francs. An 13. Similar type. V. F. 19 "

- 59179 **R.** 5 francs. An 13. Obv. NAPOLEON EMPEREUR. Bare head to r. **R.** REPUBLIQUE FRANÇAISE. AN 13. Within wreath, 5 FRANCS (Toulouse). E. F. » 9 »
- 59180 **R.** Franc. An 13. Similar type (Paris). V. F. » 1 6 »
- 59181 **R.** Franc. Similar. F. » 1 »
- 59182 **R.** Franc. Similar type (Perpignan). V. F. » 1 »
- 59183 **R.** $\frac{1}{2}$ Franc. An 13. Similar type. F. » 6 »
- 59184 **A.** 20 francs, 1806. Type as No 59176. F. » 18 »
- 59185 **R.** Half franc, 1806 (Paris). F. » 1 »
- 59186 **R.** Half franc, 1807 (Paris). V. F. » 1 6 »
- 59187 **A.** 20 francs, 1808. Obv. NAPOLEON EMPEREUR. Laur. head to l. **R.** REPUBLIQUE FRANCAISE 1808. Within wreath: 20 FRANCS (Paris). V. F. » 19 »
- 59188 **R.** 5 francs, 1808. Similar type, head to r. F. » 5 »
- 59189 **R.** 2 francs, 1808. Similar type. V. F. » 3 »
- 59190 **R.** Another. F. » 2 »
- 59191 **R.** Franc, 1808. Similar type (La Rochelle). V. F. » 2 »
- 59192 **R.** Franc. Similar (Lille). F. » 1 6 »
- 59193 **R.** Franc. — (Nantes). V. F. » 2 »
- 59194 **R.** Franc. — (Paris). F. » 1 »
- 59195 **R.** Franc. — (Rouen). F. » 1 »
- 59196 **R.** Half franc, 1808. Similar type (Paris). V. F. » 1 »
- 59197 Another. F. » 6 »
- 59198 **R.** Half franc. Similar (Lille). F. » 9 »
- 59199 **R.** Half franc. — (Nantes). F. » 6 »
- 59200 **R.** $\frac{1}{2}$ franc, 1808. Similar type (Paris). F. D. C. » 1 6 »
- 59201 **R.** 5 francs, 1809. **R.** E. 4PIRE FRANÇAIS (Turin). Scarce. V. F. » 15 »
- 59202 **R.** 5 francs, 1809 (Rouen). F. » 5 6 »
- 59203 **R.** Half franc, 1809 (Paris). F. » 6 »
- 59204 **R.** 40 francs, 1810. Obv. Laur. head to l., by J. P. Droz. **R.** EMPIRE FRANÇAIS 1810. Within wreath: 40 FRANCS (Lille). V. F. 1 16 »
- 59205 **A.** 20 francs, 1810. Similar type (Paris). V. F. 1 » »
- 59206 **R.** 5 francs, 1810 (Bordeaux). V. F. » 7 6 »
- 59207 **R.** 2 francs, 1810 (Paris). F. » 1 6 »
- 59208 **R.** Half franc, 1810 (Rouen). F. » 6 »
- 59209 **A.** 40 francs, 1811. Type as No 59204 (Paris). E. F. 1 17 6 »
- 59210 **A.** 20 francs, 1811. Similar. F. » 18 »
- 59211 **R.** 5 francs, 1811 (Paris). E. F. » 7 6 »
- 59212 **R.** 5 francs, 1811 (Lille). E. F. » 7 6 »
- 59213 **R.** 2 francs, 1811 (Paris). V. F. » 2 6 »
- 59214 **R.** Franc, 1811 (Paris). V. F. » 2 »
- 59215 **R.** Franc, 1811 (Limoges). V. F. » 1 6 »
- 59216 **R.** Half franc, 1811 (Paris). V. F. » 1 »
- 59217 **R.** Half franc, 1811 (Rouen). F. » 9 »
- 59218 **A.** 20 francs, 1812 (Paris). V. F. 1 » »
- 59219 **R.** 5 francs, 1812 (Paris). E. F. » 7 6 »
- 59220 **R.** 5 francs, 1812 (Limoges). E. F. » 7 6 »
- 59221 **R.** Franc, 1812 (Bayonne). F. » 1 »
- 59222 **R.** Half franc, 1813 (Paris). V. F. » 1 »
- 59223 **A.** 20 francs, 1813 (Paris). V. F. 1 » »
- 59224 **R.** 5 francs, 1813 (Paris). E. F. » 8 6 »
- 59225 **R.** 5 francs, 1813 (Bordeaux). E. F. » 7 6 »
- 59226 **R.** Franc, 1813 (Paris). V. F. » 1 6 »
- 59227 **R.** Half franc, 1813 (Paris). V. F. » 1 »
- 59228 **R.** Half franc, 1813 (Lille). F. » 9 »
- 59229 **R.** Half franc, 1813 (Toulouse). F. » 9 »
- 59230 **R.** 5 francs, 1814 (Paris). F. D. C. » 10 »
- 59231 **A.** 20 francs, 1815 (Paris). E. F. 1 5 »
- 59232 **R.** 5 francs, 1815 (Limoges). E. F. » 7 6 »
- 59233 **R.** 5 francs, 1815 (Rouen). E. F. » 10 »
- 59234 **R.** Brochage of the Half franc, with head incuse on **R.**. F. » 1 »

(To be continued.)

CONTINENTAL MEDALS

(Continued from col. 10948.)

FRANCE (Since 1815).

- 59235 **Louis XVIII.** Restoration of the statue of Henry IV, 1817. **A.** By Andrieu. Obv. Head of Louis XVIII to r. **R.** Monument of Henry IV. 50 mill. F. D. C. » 2 »
- 59236 **Birth of the Duke of Bordeaux**, 1820. **R.** By Andrieu. Obv. LVDOVICVS FRANC. ET NAV. REX. Bare head to r. **R.** GALLIA IMPETRATO VOTO RECREATA. Minerva and Genius holding child, holding between them shield inscribed HENRICVS ATER. Ex., DIE NATALI HENRICI CAROL. FERD. MARIE ADEODATI. ATREBAT. DVCIS. BVRDIGAL. XXIX SEPTEMBRIS MDCCCXX. 50 mill. F. D. C. » 16 »
- 59237 **Charles X.** Coronation, 1825. **R.** By Gatteaux and Barre. Obv. CAROLVS. X. REX. CHRISTIANISSIMVS. Crowned bust to r. **R.** REX. CAROLVS. COELESTI. OLEO. UNCTVS. Cardinal anointing the King; ex. ADSTANTIBVS. FRANCIAE. PARIBUS. &c. 68 mill. F. D. C. 1 » »

- 59238 **R.** Similar type. 51 mill. F. D. C. » 10 »
- 59239 **Encouragement to Industry**, 1827. **R.** By Caque. Obv. CHARLES X ROI DE FRANCE. Bare head to l. **R.** ENCOURAGEMENTS ET RECOMPENSES A L'INDUSTRIE. Crowned figure of Gallia holding two wreaths, standing near figure of Industry; ex., MDCCCXXVII. 56 mill. F. D. C. » 16 »
- 59240 **Louis Philippe I.** **R.** Octagonal Jetton. 1834. Obv. LOUIS PHILIPPE I ROI DES FRANÇAIS. Bare head to r. **R.** QUO NON HAC DUCE. Prow of ship on which compass. Ex., XV VIRI BVRDIGALENSES COMMERCII REGENDIS 1834. 33 mill. F. D. C. » 4 »
- 59241 **R.** Prize Medal. Obv. Laur. head to r. **R.** Engraved inscription within wreath: VILLE DE CAEN 1^{er} PRIX DESSIN D'ARCHITECTURE. JOHNSON-FARTHING. 1844. 40 mill. F. D. C. » 12 »
- 59242 **R.** Medal of the Chamber of Deputies. 1846. Obv. Laur. head to l. **R.** CHAMBRE DES DEPUTES. Female holding law tablet standing on estrade in the midst of four allegorical figures of Commerce, Agriculture, Science and Arts; ex., SESSION 1846. 52 mill. F. D. C. » 8 »
- 59243 **Third Republic.** Life saving medal with ribbon. Obv. REPUBLIQUE FRANÇAISE. Head of the Republic to l. **R.** Two figures holding shield inscribed: MINISTÈRE DE L'INTÉRIEUR. ACTES DE DEVOUEMENT. HENRIOT FRANÇOIS. E. 1859-1880. F. D. C. » 12 »
- 59244 **R.** Another engraved: U. BLANCHETEAU. 1871. F. D. C. » 12 »

Personal Medals.

- 59245 **Alfred Damon**, 1889. **A.** Plaque by C. Deloye. Bust in high relief to l. 99 mill. **RR.** F. D. C. 2 » »
- 59246 **Léon Gambetta**, 1888. **A.** By S. E. Vernier. Bust to l. **R.** Monument. 70 mill. F. D. C. » 12 »
- 59247 **Jean Goujon**, **A.** Portrait medal by Veyrat. 41 mill. F. D. C. » 3 »
- 59248 **Valentin Haüy**, **R.** By F. Vernon. Obv. Bust to r. **R.** INSTITUTION NATIONALE DES JEUNES AVEUGLES. 50 mill. F. D. C. 1 4 »
- 59249 **Montesquieu**, **A.** By Dassier. Obv. CAROL. DE SECONDAT BARO DE MONTESQUIEU. Bust to l. **R.** HINC IVRA. Nude female in clouds supporting sun; at her side, figure of Justice; ex., 1753. 60 mill. F. D. C. » 5 »
- 59250 **J. C. Roettiers**. Lead; by Hedlinger. Obv. IOSEPHVS CAROLVS ROETTIERS PARISIENSIS. Bust to r. **R.** VIRO PER ILLUSTRUM IN REG. PICT. ET SC. ACAD. &c. 40 mill. F. D. C. » 6 »
- 59251 **Sully**, **R.** Obv. Bust to r. **R.** QVO IVSSA IOVIS. Eagle holding fulmen flying over landscape. 43 mill. **Restrike.** F. D. C. » 6 6 »
- 59252 **E. Titon du Tillet**, **A.** gilt. By Simon Curé. 57 mill. F. » 1 6 »

Modern Artistic Medals and Plaquettes.

- 59253 **L. Bottée**, **R.** Marriage Medal "Bénédiction Nuptiale". 37 mill. F. D. C. » 10 »
- 59254 **Borrel**, **R.** Plaquette. École des langues orientales vivantes. E. F. 3 3 »
- 59255 **E. Dropsy**, **R.** Confirmation medalet with loop. 20 mill. F. D. C. » 4 »
- 59256 **Alphie Dubois**, Discovery of 100 Planets. **A.** Silvered Medal. Obv. JR. HIND. H. GOLDSMITH. R. LUTHER. Conjoined busts to l. **R.** CENT PLANETES DECOUVERTES ENTRE MARS ET JUPITER 1801-1868. Female figure flying over globe; field strewn with stars. 69 mill. F. D. C. 1 4 »
- 59257 **Henri Dubois**, **R.** Medal. First national shooting competition. "Qui vive? France!" 58 mill. F. D. C. 1 10 »
- 59258 — International shooting competition, Lyons, 1894. **R.** medal. 61 mill. F. D. C. 1 16 »
- 59259 — **A.** Silvered Horticultural prize medal. Obv. Gardeners at work. 60 mill. F. D. C. » 15 »
- 59260 **Daniel Dupuis** "La Gironde". **R.** Plaquette. Female reclining on stone block, elbow resting on vase from which water is flowing. 109 x 87 mill. **Uniface.** F. D. C. 5 » »
- 59261 **A. Erdmann**, **A.** Medal for horse show. 48 mill. F. D. C. » 6 »
- 59262 **Sulla Eustache**, **R.** Plaquette. Dog. 30 x 22 mill. F. D. C. » 5 »
- 59263 **J. C. Chaplain**, **R.** Medal. Visit of the Russian Sovereigns in Paris 1896. 70 mill. F. D. C. 2 10 »
- 59264 — **R.** Portrait medal of President Loubet. F. D. C. 2 15 »
- 59265 **L. Coudray**, "Orpheus". **R.** Medal. 68 mill. F. D. C. 2 » »
- 59266 — "Orpheus". **A.** Medal. Similar. F. D. C. » 16 »
- 59267 — "Défense de la Patrie". **R.** Medal. 68 mill. F. D. C. 2 10 »
- 59268 **Geneviève Granger**, **A.** Plaquette. Portrait of the artist. 81 x 61 mill. **Uniface.** F. D. C. 2 10 »
- 59269 **Ch. Marcy**, **R.** Plaquette. Shooting competition at Mâcon 1903. 48 x 30 mill. F. D. C. » 12 »
- 59270 **E. Mouchon**, **R.** Plaquette. Paris Mint Souvenir. 53 x 29 mill. F. D. C. » 12 »

- 59271 *A. Patey*. *AR*. Plaque. Conservatoire National des Arts et Métiers. 68 × 48 mill. F. D. C. 2 » »
 59272 *A. Poncet*. *AR*. Medal. "Grand Concours Régional du Tir, Lyon 1885". 50 mill. F. D. C. » 12 »
 59273 *V. Peter*. *AE*. Portrait plaque of A. Rodin, sculptor. 78 mill. Uniface. F. D. C. 2 » »
 59274 *H. Rivet*. *AR*. Medal "Pigeons". 35 mill. F. D. C. » 12 »
 59275 — *AR*. Medal "Patria". 32 mill. Uniface. V. F. » 5 »
 59276 — *AR*. Medal "Mignon". 31 mill. Uniface. V. F. » 5 »
 59277 — *AR*. Medal "Mignon". 26 mill. E. F. » 8 »
 59278 — *AE*. Medal. Inauguration of the Townhall at Levallois-Perret. 27. march 1898. 50 mill. F. D. C. » 4 »
 59279 — *AE*. Prize medal for dog show. 44 mill. F. D. C. » 4 »
 59280 — *AE*. Another, different type. F. D. C. » 4 »
 59281 *Rozet*. *AR*. Portrait plaque of Victor Hugo. F. D. C. » 15 »
 59282 *O. Roly*. *AR*. Marriage medal. 42 mill. F. D. C. » 12 »
 59283 — *AR*. "Maternité". 21 mill. Slightly damaged. V. F. 1 5 »
 59284 — *AR*. — Similar. F. D. C. 1 10 »
 59285 — *AR*. "Fermière". 51 mill. F. D. C. 1 8 »
 59286 — *AR*. "Jeanne d'Arc". 23 mill. F. D. C. 1 10 »
 59287 — *AR*. "Pro Patria". 50 mill. F. D. C. 1 5 »
 59288 — *AR*. gilt. Similar. F. D. C. » 16 »
 59289 — *AR*. Medal. Opening of the Suez Canal. 42 mill. V. F. » 16 »
 59290 — *AR*. Medal. Cutting of the Isthmus of Panama. 34 mill. Uniface. Pierced. V. F. » 16 »
 59291 — *AR*. Plaque. "Paris-Lyon-Méditerranée". Assemblée générale des Actionnaires. 59 × 45 mill. F. D. C. 1 10 »
 59292 *S. E. Vernier*. *AE*. Plaque. "Le Set". 127 × 72 mill. Uniface. F. D. C. 4 » »
 59293 *F. Vernon*. *AE*. Silvered Plaque. Opening of the Palace Hôtel. 70 × 55 mill. F. D. C. 2 » »
 59294 — *AR*. Plaque. "Pomona". F. D. C. 1 10 »
 59295 — *AR*. Marriage Medalet with loop and ring. 14 mill. F. D. C. » 4 »
 59296 *O. Yencesse*. *AR*. Plaque. "Joyeux Anniversaire". 53 × 33 mill. F. D. C. 1 5 »

(To be continued.)

ORIENTAL COINS

GREEK AND SCYTHIC KINGS OF BACTRIA AND INDIA

- 59297 *Euthydemus I.*, king of Bactria (Circ. B.C. 220). *AR*. Tetradrachm. Obv. Head of the king to r., diademed. *R*. *ΒΑΣΙΛΕΩΣ ΕΥΘΥΔΗΜΟΥ*. Herakles, bearded, naked, seated to l. on rock; in r. club, also resting on rock. *B. M. Cat.*, Pl. I, 11. From the H. P. Smith Collection. E. F. 16 » »
 59298 *Euthydemus II.*, king of India (Circ. B.C. 185). *AR*. Tetradrachm. Obv. Diademed bust of the king to r. *R*. *ΒΑΣΙΛΕΩΣ ΕΥΘΥΔΗΜΟΥ*. Young Herakles, facing, ivy-wreathed; holds in r. hand ivy-wreath; in l. club and lion's skin; to l. *K. B. M. Cat.*, Pl. III, 3. Wt.: 261 grs. *RR*. V. F. 30 » »
 59299 *Agathocles*, King of India. *AR*. Drachm. Obv. Head to r., diademed. *R*. Zeus facing. Pierced. M. » 4 »
 59300 *Antimachus*. *AR*. Tetradrachm. Obv. Bust of the king to r., diademed, wearing kausia. *R*. *ΒΑΣΙΛΕΩΣ ΘΕΟΥ ΑΝΤΙΜΑΧΟΥ*. Poseidon facing, wearing himation and wreath; holds in r. hand trident; in l. palm, bound with fillet; to r. *Φ*. Wt.: 257 grs. *B. M. Cat.*, Pl. VI, var. *RR*. E. F. 39 » »
 59301 *AR*. Tetradrachm. Obv. Head of the king in broad Macedonian kausia, to r. *R*. *ΒΑΣΙΛΕΩΣ ΘΕΟΥ ΑΝΤΙΜΑΧΟΥ*. Poseidon standing, holding trident and palm. Somewhat oxidized and cleaned. *RR*. F. 5 » »
 59302 *Eucratides*, king of Bactria and India (B.C. 200-150). *AR*. Tetradrachm. Obv. Bust of the king to r., diademed. *R*. *ΒΑΣΙΛΕΩΣ ΕΥΚΡΑΤΙΔΟΥ*. The Dioskuri charging to r.; holding long lances and palms. *B. M. Cat.*, Pl. V, 6. M. 1 » »
 59303 *AR*. Drachm. Similar type. F. » 10 »
 59304 *AR*. Tetradrachm. Obv. Helmeted bust of the king, to r. *R*. *ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ ΕΥΚΡΑΤΙΔΟΥ*. The Dioskuri on horseback. *R*. F. 8 » »
 59305 *AR*. Drachm. Similar type, in field to r. *Φ*. *R*. V. F. 4 4 »
 59306 *AR*. Obol. Similar helmeted bust of Eucratides. *R*. *ΒΑΣΙΛΕΩΣ ΕΥΚΡΑΤΙΔΟΥ*. Pilei of the Dioskuri and two palm-branches; beneath, monogram. Wt.: 10 grs. F. » 5 »
 59307 *AR*. Obol. Diademed bust of king to r. *R*. *ΒΑΣΙΛΕΩΣ ΕΥΚΡΑΤΙΔΟΥ*. Pilei of the Dioskuri; beneath, *IK*. *B. M. Cat.*, Pl. V, 10. Ex. *White King Sale*. S. V. F. » 12 »
 59308 *AR*. Obol. Similar type. F. » 5 »
 59309 *Heliocles* (Circ. B.C. 150). *AR*. Tetradrachm. Obv. Bust of king to r., diademed and draped; fillet border. *R*. *ΒΑΣΙΛΕΩΣ ΗΛΙΟΚΛΕΟΥΣ ΔΙΚΑΙΟΥ*. Zeus laureate, facing, holding

- winged thunderbolt and sceptre; on l. (mon.). *B. M. Cat.*, Pl. VII, 1. Oxidized and cleaned. *RR*. F. 9 » »
 59310 *Antialcidas* (Circ. B.C. 150). *AR*. Quarter Stater. Obv. *ΒΑΣΙΛΕΩΣ ΝΙΚΗΦΟΡΟΥ ΑΝΤΙΑΛΚΙΔΟΥ*. Bust of king to r. wearing kausia. *R*. Zeus Nikephorus enthroned, with forepart of elephant raising his trunk to Nike; around, Pehlvi legend. *B. M. Cat.*, Pl. VII, 13. *R*. E. F. » 12 »
 59311 *Lysias* (Circ. B.C. 150). *AR*. Quarter Stater. Obv. *ΒΑΣΙΛΕΩΣ ΑΝΙΚΗΤΟΥ ΛΥΣΙΟΥ*. Bust of the king in elephant's skin. *R*. *A—Σ*. Herakles crowning himself; around, Pehlvi legend. *B. M. Cat.*, Pl. VIII, 1. *R*. F. D. C. 2 10 »
 59312 *AR*. Quarter Stater. Similar type. *R*. E. F. 1 » »
 59313 *Archebius*. *AR*. Quarter Stater. Obv. *ΒΑΣΙΛΕΩΣ ΔΙΚΑΙΟΥ ΝΙΚΗΦΟΡΟΥ ΑΡΧΕΒΙΟΥ*. Diademed and draped bust to r. *R*. Zeus, facing, holding sceptre and wielding fulmen; in field, monogram. V. F. » 12 »
 59314 *Hippostratus*. *AR*. Stater. Obv. *ΒΑΣΙΛΕΩΣ ΗΓΓΑΛΟΥ ΣΟΤΗΡΟΣ ΙΠΠΟΣΤΡΑΤΟΥ*. Bust of king to r., diademed. *R*. (Native Indian legend). The King diademed and helmeted, wearing chlamys, on horseback to r., in the field, symbols and monogram. *B. M. Cat.*, pl. XIV, 3. E. F. 1 » »
 59315 *Azes*. *AR*. Drachm. Obv. *ΒΑΣΙΛΕΩΣ ΒΑΣΙΛΕΩΝ ΜΕΓΑΛΟΥ ΑΖΟΥ*. King standing to l. *R*. Pehlvi legend. Nike holding wreath, and monogram; Pehlvi legend. *R*. E. F. » 14 »
 59316 *Azilizes*. *AR*. Stater. Obv. *ΒΑΣΙΛΕΩΣ ΒΑΣΙΛΕΩΝ ΜΕΓΑΛΟΥ ΑΖΙΛΙΣΟΥ*. The king on horseback to r., holds lance couched. *R*. (Native Indian legend). Female figure standing to l.; holds in r. uncertain object, in l. palm branch, in field, monogram. *B. M. Cat.*, Pl. XX, 9. V. F. » 15 »
 59317 *AR*. Stater. Similar type; different monogram. V. F. » 6 »
 59318 *AR*. Stater. With loop. V. F. » 17 »
 59319 *Kadphises II*. *N*. Double stater. Obv. *ΒΑΣΙΛΕΥΣ ΚΟΟΗ ΜΟΚΑΔ—ΙΧΗ*. The king wearing helmet and diadem, seated facing cross-legged, head turned to r.; in his r., a club; in field, monogram. *R*. (Native legend). Siva facing, head l., holds trident in r. hand, behind him, humped bull.; in field, monogram. *B. M. Cat.*, Pl. XXV, 7. V. F. » 10 »
 59320 *Kanerkas*. *AE*. Obv. King standing to l. holding spear, sacrificing at altar. *R*. Nanaia holding sceptre standing to r. *B. M. Cat.*, Pl. XXVI, 3. V. F. » 8 »
 59321 *Hoerkes*. *N*. Stater. Obv. *ΠΑΟΝΑΝΟΡΑΟΥ ΟΗΡΚΙ-ΚΟΡΑΝΟ*. Upper part of king to l., emerging from clouds, diademed, wears rounded helmet; holds ear of corn and elephant-goad. *R*. *ΜΙΟΡΟ*. Sun god to l., radiate, l. hand rests on hip, holds wreath in r.; in field, monogram. *B. M. Cat.*, Pl. XXVIII, 4. E. F. 1 5 »
 59322 *N*. Stater. Similar type. Damaged by *cisel-cut*. F. 1 2 »
 59323 *N*. Stater. Obv. *ΠΑΟΝΑΝΟΡΑΟΥ ΟΗΡΚΙ-ΚΟΡΑΝΟ*. Upper part of king as last, holds ear of corn and sceptre. *R*. *ΦΑΡΡΟ*. Male deity to l., nimbate; holds in extended r. hand, fire, in l. sceptre; to l., monogram. *B. M. Cat.*, Pl. XXVIII, 26. E. F. 1 15 »

ENGLISH GOLD COINS

(Continued from col. 10950.)

THE COMMONWEALTH

UNITES

- 59324 1649. Mm. Sun. THE COMMONWEALTH OF ENGLAND. Shield of St. George within wreath of palm and laurel. *R*. GOD WITH VS. 1649. Two shields, one bearing the cross of St. George and the other the Irish harp; above XX. *R*. E. F. 4 » »
 59325 — — — — — V. F. 3 10 »
 59326 — — — — — V. F. 2 10 »
 59327 1650. Same type. Rare date. *R*. F. D. C. 5 » »
 59328 1651. — — — — — F. D. C. 4 10 »
 59329 — — — — — E. F. 4 » »
 59330 1652. — — — — — F. D. C. 5 » »
 59331 1653. — — — — — F. D. C. 4 10 »
 59332 — — — — — E. F. 3 10 »
 59333 — — — — — V. F. 2 15 »
 59334 — — — — — F. 2 2 »
 59335 1654. — — — — — A splendid example of this rare date. *R*. F. D. C. 7 10 »
 59336 1657. — — — — — Also a rare date. *R*. E. F. 5 » »
 59337 1660. Mm. Anchor. The last year. *RR*. E. F. 6 10 »

HALF-UNITES

- 59338 1649. Same type as the unite. *R*. E. F. 3 » »
 59339 — — — — — V. F. 2 5 »

59340	1650.	—	—	R.	E. F.	3	10	»
59341	1651.	—	—	<i>A splendid coin.</i> R.	F. D. C.	4	10	»
59342		—	—		E. F.	3	3	»
59343	1652.	—	—	R.	F. D. C.	4	10	»
59344	1653.	—	—	R.	E. F.	3	10	»

CROWNS

59345	1649.	Same type as the larger pieces.	<i>R.</i>	E. F.	3	»	»
59346	—	—		V. F.	2	»	»
59347	1651.	—	<i>R.</i>	F. D. C.	4	»	»
59348	—	—		E. F.	2	15	»
59349	1653.	—	<i>R.</i>	E. F.	2	10	»

Cromwell.

BROADS

59350	1656.	OLIVAR. D. G. RP. ANG. SCO. ET. HIB. &c. PRO. Laureate bust of Cromwell to left. <i>R.</i> PAX. QVÆRITVR. BELLO. 1656. Crowned shield. <i>Brilliant.</i> R.	F. D. C.	10	»	»
59351	—	—	<i>Toned.</i>	E. F.	8	10 »
59352	—	—		E. F.	8	» »

Charles II.

BROADS

59353	1 st issue.	Mm. Crown. CAROLVS. II. D : G : MAG : BRIT : FRAN : ET. HIB : REX. Laureate bust of Charles II to left. R. FLORENT. CONCORDIA REGNA. Crowned shield between the letters C and R. RR.	E. F.	6	»	»	
59354	—	—	Cheap.	F.	2	5	»
59355	2 nd issue.	—	Mark of value XX behind the bust. RR.	F. D. C.	4	10	»
59356	—	—	—	V. F.	3	10	»
59357	Simon's Broad. 1662.	CAR. II. D. G. M. BR. FR. ET. HI. REX. Laureate bust to left. R. FLORENT. CONCORDIA. REGNA. 1662. Crowned shield. R.	E. F.	4	»	»	
59358	—	—	—	E. F.	2	15	»

HALF-BROADS

59359	1 st issue.	Same type as the broad. RR.	F. D. C.	7	10	»
59360	2 nd issue.	— Mark of value X. RR.	F. D. C.	6	»	»
59361	—	—	V. F.	3	»	»

CROWNS

59362	1 st issue. Same type.	CAROLVS. II. D. G. MAG. BRIT. FR. ET. HIB. REX. RR.	V. F.	5	»	»
59363	—	BR : FR : ET. HI : RR.	F. D. C.	7	»	»
59364	2 nd issue.	CAROLVS. II. D. G. MAG. BRIT. FR. ET. HIB. REX. RR.	E. F.	5	»	»
59365	—	—	E. F.	4	10	»

FIVE GUINEAS

59366	1678.	Elephant and castle. Lovelock; pointed truncation. Formerly in the Lord Hastings collection. R.	F. D. C.	10	»	»
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TWO GUINEAS

59367	1684.	Elephant.	—	R.	V. F.	3	10	»
59368	1680.	Same type.	—	R.	E. F.	3	10	»
59369		—	—		V. F.	3	3	»
59370	1681.	—	—	R.	E. F.	4	10	»
59371	1682.	—	—	R.	F. D. C.	5	10	»
59372	1683.	—	—	R.	E. F.	4	10	»

James II.

FIVE GUINEAS

59373	1687.	Usual type.	—	R.	V. F.	6	»	»
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TWO GUINEAS

59374	1687.	—	—	R.	V. F.	4	10	»
59375	1688.	—	—	R.	V. F.	6	5	»
59376		—	—	Cheap.	V. F.	4	15	»

GUINEAS

59377	1686.	—	—	R.	F. D. C.	2	10	»
59378	1688.	Elephant and castle. <i>R.</i>	—		F.	2	»	»

HALF-GUINEAS

59379	1688.	—	—	R.	E. F.	2	»	»
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William and Mary.

FIVE GUINEAS

59380	1691.	—	—	R.	E. F.	6	15	»
59381	1692.	—	—	R.	E. F.	7	10	»
59382		—	—	Elephant and castle. RR.	E. F.	10	15	»
59383	1693.	Usual type. R.	—		E. F.	8	10	»
59384		—	—	Elephant and castle. R.	E. F.	9	»	»

TWO GUINEAS

59385	1693.	—	—	Almost F. D. C. R.	E. F.	5	10	»
59386		—	—	Toned.	E. F.	6	5	»
59387	1694.	—	—	R.	F. D. C.	7	»	»
59388		—	—	Cheap.	E. F.	4	10	»

GUINEAS

59389	1689.	—	—	R.	F. D. C.	4	»	»
59390	1691.	—	—	R.	V. F.	2	15	»

HALF GUINEAS

59391	1694.	—	—	R.	F.	1	5	»
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William III.

FIVE GUINEAS

59392	1699.	Elephant and castle. R.	—		V. F.	7	»	»
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TWO GUINEAS

59393	1701.	—	—	<i>A magnificent piece. Brilliant R.</i>	F. D. C.	7	»	»
59394		—	—		F. D. C.	6	»	»
59395		—	—		E. F.	4	10	»
59396		—	—		E. F.	4	4	»
59397		—	—		V. F.	3	15	»

GUINEAS

59398	1695.	—	—	S.	V. F.	1	15	»
59399		—	—	Elephant and castle. RR.	M.	2	2	»
59400	1697.	Usual type.	—	S.	F. D. C.	3	»	»
59401	1700.	—	—	Brilliant, equal to a proof. S.	E. F.	5	»	»
59402		—	—		E. F.	3	»	»
59403		—	—	Elephant and castle. R.	V. F.	3	»	»
59404	1701.	Usual type. S.	—		F. D. C.	2	10	»
59405		—	—	Elephant and castle. R.	F.	2	»	»

HALF GUINEAS

59406	1695.	—	—	R.	E. F.	1	5	»
59407	1696.	Elephant and castle. R.	—		V. F.	1	10	»
59408	1698.	Usual type. R.	—		F. D. C.	2	5	»
59409	1701.	—	—	R.	E. F.	1	15	»

Queen Anne.

FIVE GUINEAS

59410	1703.	VIGO.	—	RR.	F. D. C.	16	»	»
59411	1706.	—	—	Post-Union type. R.	E. F.	9	»	»

TWO GUINEAS

59412	1709.	—	—	R.	E. F.	5	»	»
59413	1711.	—	—	Almost F. D. C. R.	E. F.	5	»	»
59414		—	—		V. F.	4	»	»
59415		—	—		V. F.	3	»	»

GUINEAS

59416	1702.	—	—	Brilliant. R.	F. D. C.	4	10	»
59417		—	—		V. F.	3	»	»
59418	1703.	VIGO.	—	RR.	E. F.	5	»	»
59419	1707.	Before the Union.	—	R.	V. F.	2	»	»
59420		—	—	Post-Union type; arms of England and Scotland impaled. R.	F. D. C.	2	15	»
59421		—	—		V. F.	2	»	»
59422	1708.	Elephant and castle. RR.	—		V. F.	3	15	»
59423		—	—		M.	1	10	»

59424 **1709.** Elephant and castle. RR. E. F. 4 10 »
 59425 **1714.** Usual type. R. F. D. C. 2 7 6

HALF GUINEAS

59426 **1703.** VIGO. — RR. E. F. 4 15 »
 59427 **1707.** Usual type, post after the Union. R. E. F. 2 » »
 59428 **1713.** — — R. E. F. 2 » »

George I.

FIVE GUINEAS

59429 **1718.** — — R. F. D. C. 12 10 »
 59430 — — Almost as fine. 8 10 »
 59431 **1717.** — — R. V. F. 7 » »
 59432 **1726.** — — R. E. F. 8 » »
 59433 — — Cheap. V. F. 6 » »

TWO GUINEAS

59434 **1717.** — — R. E. F. 3 5 »
 59435 **1720.** — — R. E. F. 4 10 »
 59436 **1726.** — — Brilliant. R. F. D. C. 6 10 »

GUINEAS

59437 **1714.** — — R. F. D. C. 2 15 »
 59438 **1715.** — — R. V. F. 2 » »
 59439 **1725.** — — R. E. F. 2 » »
 59440 **1726.** — — R. V. F. 1 12 6

HALF GUINEAS

59441 **1725.** — — R. F. D. C. 1 5 »
 59442 **1726.** — — R. E. F. 1 5 »

George II.

FIVE GUINEAS

59443 **1731.** — — S. E. F. 6 10 »
 59444 **1748.** — — S. E. F. 6 » »
 59445 **1753.** — — S. E. F. 6 » »

TWO GUINEAS

59446 **1739.** Young head. S. E. F. 2 15 »
 59447 — Older head. S. E. F. 2 15 »

GUINEAS

59448 **1728.** — — R. F. D. C. 3 10 »
 59449 — — E. E. 3 » »
 59450 **1729.** E.I.C. F. D. C. 5 10 »
 59451 **1732.** E.I.C. V. F. 3 10 »
 59452 **1739.** E.I.C. F. D. C. 4 15 »
 59453 **1760.** Usual type. — R. F. D. C. 2 10 »

HALF GUINEAS

59454 **1728.** — — R. F. D. C. 1 10 »
 59455 — — R. E. F. 1 5 »
 59456 **1730.** — — R. F. D. C. 2 » »
 59457 — E.I.C. — R. E. E. 4 » »
 59458 **1740.** — — R. F. D. C. 1 5 »
 59459 **1745.** LIMA. — R. F. D. C. 3 10 »
 59460 **1751.** — — R. V. F. 1 1 »
 59461 **1752.** — — R. F. D. C. 1 10 »
 59462 **1755.** — — R. F. D. C. 1 5 »
 59463 **1760.** — — R. E. F. 2 10 »

George III.

GUINEAS

59464 **1785.** — — S. E. F. 1 10 »
 59465 **1787.** 'Spade'. — — E. F. 2 5 »
 59466 **1788.** — — E. F. 2 5 »
 59467 **1789.** — — E. F. 2 7 6
 59468 **1791.** — — F. D. C. 2 15 »
 59469 — — E. F. 2 5 »
 59470 — — V. F. 2 » »
 59471 **1793.** — — E. F. 2 5 »
 59472 **1794.** — — E. F. 2 5 »
 59473 **1796.** The rare date. — — E. F. 3 10 »
 59474 **1798.** — — F. D. C. 2 10 »
 59475 — — E. F. 2 5 »
 59476 **1813.** The 'Military' guinea. — — F. D. C. 1 15 »
 59477 — — E. F. 1 10 »

HALF-GUINEAS

59478 **1774.** — — Almost F. D. C. 1 7 »
 59479 **1801.** Head as the spade half-guinea. F. D. C. » 12 »
 59480 **1803.** — — F. D. C. » 12 »
 59481 **1804.** Type as the military guinea. F. D. C. » 12 »

SEVEN-SHILLING PIECES

59482 **1798.** — — Brilliant. F. D. C. » 15 »
 59483 — — F. D. C. » 12 »
 59484 **1800.** — — E. F. » 10 »
 59485 **1801.** — — F. D. C. » 12 »
 59486 **1803.** — — E. F. » 10 »
 59487 — — F. D. C. » 12 »
 59488 **1804.** Different bust. F. D. C. » 10 »
 59489 **1806.** — — F. D. C. » 10 »
 59490 **1808.** — — F. D. C. » 10 »
 59491 **1809.** — — F. D. C. » 10 »
 59492 **1810.** — — F. D. C. » 10 »

HALF-SOVEREIGNS

59493 **1817.** — — F. D. C. » 12 »
 59494 **1818.** — — E. F. » 11 »
 59495 **1820.** — — F. D. C. » 12 »

George IV.

DOUBLE SOVEREIGNS

59496 **1823.** — — E. F. 2 12 6
 59497 — — V. F. 2 7 »

SOVEREIGNS

59498 **1824.** — — E. F. » 1 2 6

HALF-SOVEREIGNS

59499 **1821.** R. Garnished, crowned and surrounded by roses, thistles, and shamrocks. R. F. D. C. 1 5 »
 59500 — — V. F. » 17 »
 59501 — — V. F. » 12 »
 59502 **1823.** R. Square shield, crowned S. F. D. C. » 15 »
 59503 **1824.** — — F. D. C. » 12 »
 59504 **1825.** — — Brilliant. F. D. C. » 15 »
 59505 — — F. D. C. » 12 »
 59506 **1826.** Smaller bust, date below. R. Square shield, garnished and crowned. E. F. » 11 »
 59507 **1828.** — — F. D. C. » 15 »

William IV.

SOVEREIGN

59508 **1833.** — — E. F. 1 2 6

Victoria.

FIVE-POUND PIECES

59509 **1887.** — — F. D. C. 5 8 6
 59510 **1893.** — — F. D. C. 5 15 »

TWO-POUND PIECES

59511 **1887.** — — F. D. C. 2 12 6
 59512 **1893.** — — F. D. C. 2 17 6

SOVEREIGNS

59513 **1866.** — — E. F. 1 2 6
 59514 **1887.** — — F. D. C. 1 1 6

HALF-SOVEREIGNS

59515 **1861.** — — E. F. » 12 6
 59516 **1883.** — — E. F. » 11 6
 59517 **1885.** — — V. F. » 11 6
 59517^a **1887.** — — F. D. C. » 11 6

ENGLISH SILVER COINS

CROWNS

(Continued from col. 10951.)

Victoria.

59518	1844.	—	—	Toned. S.	E. F.	» 15 »
59519	—	—	—	—	E. F.	» 10 »
59520	1845.	—	—	S.	F. D. C.	» 1 »
59521	—	—	—	Almost as fine.	—	» 12 6
59522	—	—	—	—	E. F.	» 9 »
59523	—	—	—	—	V. F.	» 7 6
59524	1847.	—	—	R.	F. D. C.	» 1 5 »
59525	—	—	—	—	E. F.	» 15 »
59526	—	—	—	—	V. F.	» 12 6
59527	—	—	—	The Gothic type; plain edge. R.	F. D. C.	» 1 5 »
59528	—	—	—	Inscribed edge. S.	—	» 1 5 »
59529	Brilliant.	—	—	—	F. D. C.	» 1 »
59530	—	—	—	—	E. F.	» 15 »
59531	1887.	—	—	The Jubilee type.	F. D. C.	» 6 6
59532	1888.	—	—	—	F. D. C.	» 7 6
59533	1889.	—	—	—	F. D. C.	» 7 6
59534	1890.	—	—	—	F. D. C.	» 7 6
59535	1891.	—	—	—	E. F.	» 6 6
59536	1892.	—	—	—	F. D. C.	» 7 6
59537	1893.	—	—	ANNO REGNI LVI. Old head; veiled crown.	E. F.	» 6 »
59538	—	—	—	LVII. — Rare with this edge. R.	V. F.	» 6 »
59539	1894.	—	—	LVIII.	S. V. F.	» 6 6
59540	1895.	—	—	LIX.	S. E. F.	» 7 6
59541	1896.	—	—	LIX.	S. V. F.	» 6 »
59542	—	—	—	LX.	F. D. C.	» 7 »
59543	—	—	—	—	E. F.	» 6 »
59544	1897.	—	—	LXI.	F. D. C.	» 7 »
59545	—	—	—	—	E. F.	» 6 »
59546	1898.	—	—	LXII.	E. F.	» 6 »
59547	1900.	—	—	LXIII.	S. V. F.	» 6 6
59548	—	—	—	LXIV.	E. D. C.	» 7 6
59549	—	—	—	—	E. F.	» 6 6

FOUR-SHILLING PIECES

Victoria.

59550	1887.	—	—	F. D. C.	» 5 6
59551	1888.	—	—	E. F.	» 6 »
59552	1889.	—	—	F. D. C.	» 7 »
59553	—	—	—	E. F.	» 6 »
59554	1890.	—	—	V. F.	» 5 6

HALF-CROWNS

(Continued from col. 10951.)

Victoria.

59555	1842.	—	—	F. D. C.	» 4 »
59556	1843.	—	—	F. D. C.	» 4 »
59557	1844.	—	—	E. F.	» 3 6
59558	1845.	—	—	E. F.	» 3 6
59559	1874.	—	—	F. D. C.	» 4 »
59560	1878.	—	—	F. D. C.	» 4 »
59561	1879.	—	—	F. D. C.	» 4 »
59562	1880.	—	—	E. F.	» 3 6
59563	1881.	—	—	E. F.	» 3 6
59564	1882.	—	—	F. D. C.	» 4 »
59565	1883.	—	—	E. F.	» 3 6
59566	1884.	—	—	F. D. C.	» 3 6
59567	1885.	—	—	F. D. C.	» 3 6
59568	1886.	—	—	F. D. C.	» 3 6
59569	1887.	—	—	E. F.	» 3 6
59570	—	The Jubilee type.	—	F. D. C.	» 3 3
59571	1888.	—	—	F. D. C.	» 3 6
59572	1890.	—	—	F. D. C.	» 3 6
59573	1891.	—	—	F. D. C.	» 3 6
59574	1892.	—	—	E. F.	» 3 3
59575	1893.	Old head; veiled crown.	—	F. D. C.	» 3 6
59576	1895.	—	—	F. D. C.	» 3 6
59577	1896.	—	—	F. D. C.	» 3 6
59578	1898.	—	—	F. D. C.	» 3 6
59579	1899.	—	—	F. D. C.	» 3 6
59580	1900.	—	—	F. D. C.	» 3 3
59581	1901.	—	—	E. F.	» 3 3

FLORINS

Victoria.

59582	1849.	—	—	The Godless types.	E. F.	» 3 »
59583	1852.	—	—	—	E. F.	» 3 »
59584	1859.	—	—	—	F. D. C.	» 3 6
59585	—	—	—	—	E. F.	» 3 »
59586	1872.	—	—	—	F. D. C.	» 3 »
59587	1875.	—	—	—	E. F.	» 2 6
59588	1883.	—	—	—	F. D. C.	» 3 »
59589	1884.	—	—	—	F. D. C.	» 3 »
59590	1885.	—	—	—	E. F.	» 2 6
59591	1886.	—	—	—	F. D. C.	» 3 »
59592	1887.	—	—	The Jubilee type.	F. D. C.	» 2 6
59593	1890.	—	—	—	E. F.	» 2 6
59594	1893.	—	—	Old head; veiled crown.	F. D. C.	» 2 6
59595	1894.	—	—	—	F. D. C.	» 2 6
59596	1896.	—	—	—	F. D. C.	» 2 6
59597	1897.	—	—	—	F. D. C.	» 2 6
59598	1898.	—	—	—	F. D. C.	» 2 6
59599	1899.	—	—	—	F. D. C.	» 2 6
59600	1900.	—	—	—	F. D. C.	» 2 6
59601	1901.	—	—	—	F. D. C.	» 2 6

SHILLINGS

(Continued from col. 10952.)

Victoria.

59602	1838.	—	—	S.	F. D. C.	» 4 »
59603	—	—	—	—	E. F.	» 3 »
59604	1839.	—	—	—	F. D. C.	» 3 »
59605	—	—	—	—	E. F.	» 2 »
59606	1842.	—	—	—	F. D. C.	» 2 6
59607	1844.	—	—	—	F. D. C.	» 2 6
59608	1845.	—	—	—	F. D. C.	» 2 »
59609	1846.	—	—	—	F. D. C.	» 2 »
59610	1852.	—	—	—	F. D. C.	» 2 »
59611	1853.	—	—	—	F. D. C.	» 2 »
59612	1855.	—	—	—	F. D. C.	» 2 »
59613	1856.	—	—	—	F. D. C.	» 2 »
59614	1857.	—	—	—	F. D. C.	» 2 »
59615	1858.	—	—	—	F. D. C.	» 2 »
59616	1859.	—	—	—	F. D. C.	» 2 »
59617	1860.	—	—	—	F. D. C.	» 2 »
59618	1864.	—	—	—	F. D. C.	» 1 6
59619	1865.	—	—	—	F. D. C.	» 2 »
59620	1866.	—	—	—	E. F.	» 1 6
59621	1868.	—	—	—	E. F.	» 1 6
59622	1872.	—	—	—	F. D. C.	» 1 6
59623	1873.	—	—	—	F. D. C.	» 1 6
59624	1874.	—	—	—	F. D. C.	» 1 6
59625	1875.	—	—	—	F. D. C.	» 1 6
59626	1876.	—	—	—	F. D. C.	» 2 »
59627	1877.	—	—	—	E. F.	» 1 6
59628	1878.	—	—	—	F. D. C.	» 2 »
59629	1880.	—	—	—	F. D. C.	» 2 »
59630	1881.	—	—	—	F. D. C.	» 1 6
59631	1882.	—	—	—	F. D. C.	» 1 6
59632	1883.	—	—	—	F. D. C.	» 1 6
59633	1884.	—	—	—	F. D. C.	» 1 6
59634	1885.	—	—	—	F. D. C.	» 1 6
59635	1886.	—	—	—	F. D. C.	» 1 6
59636	1887.	—	—	The Jubilee type.	F. D. C.	» 1 6
59637	1888.	—	—	—	E. F.	» 1 6
59638	1889.	—	—	Small head as on the issues of 1887 and 1888. Rare. M.	F. D. C.	» 2 »
59639	—	—	—	Large head.	F. D. C.	» 2 »
59640	1891.	—	—	—	F. D. C.	» 1 6
59641	1892.	—	—	—	F. D. C.	» 1 6
59642	1893.	—	—	Old head; veiled crown.	F. D. C.	» 1 6
59643	1894.	—	—	—	F. D. C.	» 1 6
59644	1896.	—	—	—	F. D. C.	» 1 6
59645	1897.	—	—	—	F. D. C.	» 1 6
59646	1898.	—	—	—	F. D. C.	» 1 6
59647	1899.	—	—	—	F. D. C.	» 1 6
59648	1900.	—	—	—	F. D. C.	» 1 6
59649	1901.	—	—	—	E. F.	» 1 6

SIXPENCES

(Continued from col. 10952.)

Victoria.

59650	1838.	—	S.	F. D. C.	» 3 6
59651	—	—	—	E. F.	» 2 6
59652	1839.	—	—	F. D. C.	» 2 6
59653	1842.	—	—	F. D. C.	» 2 »
59654	1843.	—	—	F. D. C.	» 1 6
59655	1844.	—	—	F. D. C.	» 1 6
59656	1845.	—	—	F. D. C.	» 1 6
59657	1846.	—	—	F. D. C.	» 1 6
59658	1850.	—	—	F. D. C.	» 1 6
59659	1856.	—	—	F. D. C.	» 1 6
59660	1859.	—	—	F. D. C.	» 1 6
59661	1860.	—	—	F. D. C.	» 1 6
59662	1864.	—	—	F. D. C.	» 1 6
59663	1866.	—	—	F. D. C.	» 1 6
59664	1872.	—	—	E. F.	» 1 3
59665	1874.	—	—	F. D. C.	» 1 6
59666	1878.	—	—	E. F.	» 1 3
59667	1880.	—	—	F. D. C.	» 1 6
59668	1881.	—	—	F. D. C.	» 1 6
59669	1883.	—	—	F. D. C.	» 1 »
59670	1884.	—	—	F. D. C.	» 1 »
59671	1885.	—	—	F. D. C.	» 1 »
59672	1886.	—	—	F. D. C.	» 1 »
59673	1887.	The Jubilee type, crowned shield of arms within the Garter.	S.	F. D. C.	» 1 6
59674	—	Ordinary reverse.	—	F. D. C.	» 1 »
59675	1888.	—	—	F. D. C.	» 1 »
59676	1889.	—	—	F. D. C.	» 1 »
59677	1890.	—	—	F. D. C.	» 1 »
59678	1891.	—	—	F. D. C.	» 1 »
59679	1892.	—	—	F. D. C.	» 1 »
59680	1893.	Old head; veiled crown.	—	F. D. C.	» 1 »
59681	1894.	—	—	F. D. C.	» 1 »
59682	1895.	—	—	F. D. C.	» 1 »
59683	1896.	—	—	F. D. C.	» 1 »
59684	1897.	—	—	F. D. C.	» 1 »
59685	1898.	—	—	F. D. C.	» 1 »
59686	1899.	—	—	F. D. C.	» 1 »
59687	1900.	—	—	F. D. C.	» 1 »
59688	1901.	—	—	F. D. C.	» 1 »

GROATS

(Continued from col. 10953.)

Charles II.

59689	Mm. Crown.	CAROLVS·II·D·G·MAG·BR·FR·ET·HIB·REX.	Crowned bust to left; mark of value III behind the head. R. CHRISTO·AVSPICE·REGNO. Shield of arms on cross fleury. S.	E. F.	» 4 »
59690	—	—	—	V. F.	» 3 »
59691	—	—	—	F.	» 2 »

William IV.

59692	1836.	GULIELMUS III D : G : BRITANNIAR. REX F : D :	Bust to right. R. FOURPENCE. Britannia. Ex. : 1836.	F. D. C.	» 1 »
59693	1837.	—	—	F. D. C.	» 1 6

Victoria.

59694	1838.	VICTORIA D : G : BRITANNIAR : REGINA F : D :	Bust to left. R. FOURPENCE. Britannia. Ex. : 1838.	F. D. C.	» 1 »
59695	1839.	—	—	F. D. C.	» 1 »
59696	1840.	—	—	F. D. C.	» 1 »
59697	1841.	—	—	S. F. D. C.	» 2 »
59698	1842.	—	—	F. D. C.	» 1 »
59699	1843.	—	—	F. D. C.	» 1 »
59700	1844.	—	—	F. D. C.	» 1 »
59701	1845.	—	—	S. F. D. C.	» 1 6
59702	1846.	—	—	R. F.	» 2 »
59703	1848.	—	—	F. D. C.	» 1 »
59704	1849.	—	—	F. D. C.	» 1 »
59705	1851.	—	—	R. M.	» 1 »
59706	1854.	—	—	F. D. C.	» 1 »
59707	1855.	—	—	F. D. C.	» 1 »

THREEPENNY PIECES

Edward VI.

LONDON

59708	Mm. Tun.	EDVVRD·VI·D·G·FR·Z·HIB·REX.	Crowned bust facing, rose to left of head, value to right. R. POSVI DEVI : ADIVTORA·DEV.	V. F.	» 2 10
59709	—	—	Shield on cross fourchée. R.	V. F.	» 2 10
59710	—	—	—	V. F.	» 1 10
59711	—	—	—	F.	» 1 10
59712	—	—	—	F.	» 1 10
59713	—	—	—	F.	» 1 10
59714	—	—	Cracked. R.	F.	» 1 10
59715	—	—	—	F.	» 1 10
59716	—	—	—	F.	» 1 10

YORK

59717	Mm. Mullet pierced. Same type.	POSVI DEVI : ADIVTORA·DEV.	A very rare piece from the Wigan, Neck, Webb, and Murdoch collections.	V. F.	» 6 10
59718	—	—	Almost as fine, but clipped. Cheap.	—	» 1 10
59719	—	—	Fractured.	F.	» 1 10

Elizabeth.

59720	1564.	Mm. Pheon. ELIZABETH : D·G·ANG·FR·ET·HI·REGINA.	Crowned bust to left; a rose behind the head. R. POSVI &c. Shield on cross fourchée.	F.	» 1 10
59721	1565.	Mm. Rose.	—	V. F.	» 2 10
59722	1566.	Mm. Lion.	—	F.	» 2 10
59723	1568.	Mm. Coronet.	—	F.	» 2 10
59724	1573.	Mm. Ermine.	—	V. F.	» 2 10
59725	—	Mm. Acorn.	—	F.	» 2 10
59726	1575.	Mm. Cinquefoil.	—	V. F.	» 2 10
59727	—	—	—	F.	» 2 10
59728	1578.	Mm. Cross.	—	V. F.	» 2 10
59729	—	—	—	V. F.	» 2 10
59730	1580.	Mm. Cross.	—	F.	» 2 10
59731	1581.	Mm. Cross.	—	V. F.	» 2 10
59732	1582.	Mm. Sword.	—	F.	» 2 10
59733	Milled. 1561.	—	—	R. M.	» 2 10
59734	—	1562.	—	R. V. F.	» 12 10
59735	—	—	—	F.	» 7 10
59736	—	—	—	M.	» 3 10
59737	—	Small rose.	—	V. F.	» 15 10
59738	—	—	—	F.	» 10 10

Charles I.

TOWER MINT

59739	Mm. Bell.	CAROLVS·D·G·MA·BR·FR·ET·H·REX.	Crowned bust to left; rose behind. R. SALVS REIPVBLI·CÆ·SVPREMA·LEX. Oval shield. R.	V. F.	» 2 10
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ABERYSTWTH MINT

59740	Mm. Open book.	CAROLVS·D·G·M·B·FR·ET·H·REX.	Crowned bust to left, plume before, value behind. R. CHRISTO·AVSPICE·REGNO. Oval shield, surmounted by a plume. S.	F. D. C.	» 7 10
59741	—	—	—	E. F.	» 4 10
59742	—	—	—	F.	» 2 10

EXETER MINT

59743	1644.	Mm. Rose. CAROLVS·D·G·MA·BR·F·E·H·REX.	Crowned bust to left; value mark behind the head. R. CHRISTO·AVSPICE·REGNO. Square shield on cross fleury, with date 1644 above. Hks. 541. RR.	E. F.	» 2 10
59744	—	—	—	V. F.	» 1 10

OXFORD MINT

59745	1644.	Mm. (Obv.) Lis. CAROLVS·D·G·MAG·BR·FR·ET·H·REX.	Crowned bust, value behind. Hks. 542. R (Rawlins) below the bust. R. EXVRGAT &c. Declaration RELI·PRO LEG·ANG LIB·PAR. Three plumes (centre large) above the Declaration, date below. R.	V. F.	» 1 10
59746	—	—	—	V. F.	» 15 10
59747	—	—	—	F.	» 10 10
59748	—	—	—	M.	» 3 10
59749	—	Larger date figure; equal sized plumes. Hks. 542. R. F.	—	F.	» 7 10
59750	—	—	—	F.	» 7 10
59751	1646.	Mm. (Obv.) Lis. CAROLVS·D·G·M·B·FR·ET·H·REX.	Crowned bust to left, value behind. Reverse as before but date 1646. R.	V. F.	» 1 10
59752	—	—	—	V. F.	» 15 10
59753	—	—	—	F.	» 7 10

- 59754 — Mm. Plume. Larger bust, plume in front. CAROLVS·D·G·M·B·F·ET·H·REX. R. EXVRGAT &c. Single plume and scroll ornament above the Declaration REL: PRO: | LEG: AN | LIB: PA:; date below. Hks. 543. R. V. F. » 15 »
- 59755 — — HI: Reverse E. F. Obverse F. » 15 »

SALISBURY MINT

- 59756 Mm. Lis. CAROLVS·D·G·M·B·F·ET·H·REX. Crowned bust to left. R. CHRISTO·AVSPICE·REGNO. Oval garnished shield. R. V. F. » 10 »
- * The halfcrown with SA under the horse (Hks. 502) has a lis mint mark, and a similar type of shield on reverse.

- 59757 — — — — — F. » 1 » »
- 59758 — — — — — F. » 15 »

YORK MINT

- 59759 Mm. Lion. CAROLVS·D·G·MA·BR·F·E·H·REX. Crowned bust to left, value behind. R. CHRISTO·AVSPICE·REGNO. Cross fleury and square shield surmounted by EBOR. R. F. D. C. » 15 »
- 59760 — — — — — E. F. » 10 »
- 59761 — — — — — V. F. » 7 6
- 59762 — — — — — F. » 4 »
- 59763 — HI. R. AVSPICE. R. — — — — — V. F. » 7 6
- 59764 — — — — — F. » 4 »
- 59765 — — — — — REGN. — — — — — V. F. » 7 6
- 59766 — — — — — F. » 3 6
- 59767 — MAG·BR·FR·ET·HI. R. CHRISTO·AVSPICE·REGNO. — — — — — V. F. » 10 »
- 59768 — — — — — F. » 5 »

Charles II.

- 59769 Mm. Crown. CAROLVS·II·D·G·M·BR·FR·ET·HI·REX. Crowned bust to left, value behind. R. CHRISTO·AVSPICE·REGNO. S. E. F. » 4 »
- 59770 — — — — — V. F. » 3 »
- 59771 — — — — — F. » 1 6

HALF-GROATS

(Continued from col. 10954.)

Commonwealth.

- 59772 Shield bearing the cross of St. George, within wreath of palm and laurel. R. Two shields conjoined, one bearing the cross of St. George, the other the Irish harp; above, mark of value II·S. E. F. » 5 »
- 59773 — — — — — V. F. » 3 6
- 59774 — — — — — V. F. » 2 6
- 59775 — — — — — F. » 1 6

Charles II.

- 59776 First issue. Mm. Crown. CAROLVS·II·D·G·MAG·BRIT·FR·ET·HIB·REX. Crowned bust to left. R. CHRISTO·AVSPICE·REGNO. Shield on cross fleury. S. V. F. » 4 »
- 59777 — — — — — V. F. » 3 »
- 59778 2nd issue. Mark of value behind the head. CAROLVS·II·D·G·M·B·F·ET·H·REX. S. V. F. » 2 6
- 59779 — — — — — F. » 1 6
- 59780 3rd issue. Mark of value and inner circle. CAROLVS·II·D·G·MAG·BRI·FRA·ET·HIB·REX. E. F. » 3 »
- 59781 — — — — — V. F. » 2 »
- 59782 — — — — — F. » 1 3

THREEHALFPENCE

Elizabeth.

- 59783 1561. Mm. Pheon. E·D·G·ROSA·SINE·SPINA. Crowned bust to left, rose behind. R. CIVITAS LONDON. Cross fourchée and shield surmounted by the date. R. F. » 5 »
- 59784 1572. Mm. Ermine. — — — — — R. F. » 4 »
- 59785 — — — — — F. » 3 »
- 59786 — Mm. Acorn. — — — — — R. F. » 3 »
- 59787 1573. Mm. Acorn. — — — — — R. F. » 5 »
- 59788 — — — — — F. » 4 »
- 59789 — Mm. Cinquefoil. — — — — — R. F. » 5 »
- 59790 1575. Mm. Cinquefoil. — — — — — R. F. » 5 »
- 59791 1578. Mm. Cross. — — — — — R. E. F. » 10 »

THREEFARTHINGS

Elizabeth.

- 59792 1575. Mm. Cinquefoil. Same type as the three halfpence. R. V. F. » 10 »
- 59793 1578. Mm. Cross. — — — — — R. V. F. » 10 »
- 59794 — — — — — F. » 7 6

MISCELLANEOUS ENGLISH COINS

Recent Purchases.

(Continued from col. 10961.)

EADGAR

- 59795 * E·AÐGAR·REX·ANG. Cross pattée. R. * FASTOL·F·E·MOST. Cross pattée. B. M. Cat., type III. V. F. » 7 6
- 59796 * EADGARI REXI. R. * F·A·STOL·F·MON. Same type. V. F. » 7 6
- 59797 * EADG·AR·REX. Cross pattée. R. * M·O·R·G·N·Y·N. B. M. Cat., type I. V. F. » 7 6
- 59798 * EADG·AR·RE·R. YNBEIN NO. Same type. V. F. » 7 6

CANUTE

- 59799 * CNVT REX ANGLOR. Crowned bust to left, within quatrefoil. R. * MOLEMAN LV. On quatrefoil, long cross voided, each limb terminating in three crescents. B. M. Cat., type VIII. Hild, type E. V. F. » 7 6

WILLIAM I

- 59800 London. Hks., 241. * IELFRIED ON LV. F. » 4 6

HENRY I

- 59801 Norwich. Hks., 255. * BALD..... NOR. R. F. » 1 » »
- 59802 Reading. Hks., 255. * ED: G·[AR ON LV]ND: One of the coins struck at the London mint for the Abbey of Reading. Cf. The Numismatic Chronicle. 1901. W. J. Andrew's "Numismatic History of the reign of Henry I". R. M. » 10 »

HENRY II

- 59803 Winchester. Hks., 285. * RICHARD: ON VVINE. Unusually fine. » 12 6
- 59804 London. Short-cross type, class I. * hENRI·ON·LVND. V. F. » 3 »

JOHN

Lord of Ireland. 1177-1199.

- 59805 Halfpenny. Dublin. * IOH·ANNES] DOO. Head facing. R. * NORMAN ON DVV. Short double cross with annulet in each angle. S. F. » 3 »

KING JOHN

- 59806 Penny. Dublin. IOH·ANNES REX arranged outside a triangle within which is the facing bust of the king, crowned, and with sceptre. R. ROBERTON DIVA arranged outside a triangle containing flaming star and crescent. V. F. » 3 »

HENRY III

- 59807 Penny. London. hENRICVS REX III. Facing bust, crowned, sceptre. R. hENRI ON LVND. Long cross voided, three pellets in each angle. E. F. » 2 6
- 59808 — — — — — V. F. » 1 6
- 59809 — Same type. RENTVD ON LVND. V. F. » 1 6
- 59810 Penny. Dublin. hERICVS REX III arranged around a triangle containing bust of the king, facing, crowned, and with sceptre. * RICHARD ON DIVA. Long cross voided with three pellets in each angle. S. V. F. » 3 »

EDWARD I

- 59811 **Groat.** * EDVVARDVS. DI' GRA' : REX :
ANGL' : Bust facing, crowned, within quatrefoil; mullet
on breast; cinquefoil each side of head; trefoil in each
spanning of quatrefoil. R. : DNS HIB' & DV*
AQVT. CIVI LONDONIA. Long cross pattée with
three pellets in each angle. 86 grains. Hks., fig. 290. RR. V. F. 6 10 "
- 59812 **Penny.** Canterbury. * EDVV R' ANGL' DNS
HYB. R. CIVITAS QANTOR. E. F. " 2 "
- 59813 — Durham. * EDVV R' ANGL' DNS HYB.
R. CIVITAS DURAME. S. V. F. " 2 "
- 59814 — London. * EDVV R' ANGL' DNS HYB.
R. CIVITAS LONDON. V. F. " 1 6
- 59815 — * EDVV REX ANGL DNS HYB.
R. CIVITAS LONDON. S. E. F. " 7 6

JOHN BALIOL

(Scotland).

- 59816 **Penny.** * IOHANNES DEI GRA. Crowned bust to
left, with sceptre; pellet on sceptre handle. R. REX SCO-
TORVM *. Long cross pattée with two mullets of five
and two stars of five points in angles. Burns, fig. 221. A
rare variety. V. F. 1 " "

EDWARD II

- 59817 **Penny.** Canterbury. * EDVV R ANGL DNS
HYB. R. CIVITAS QANTOR. S. V. F. " 5 "

EDWARD III

- 59818 **Groat.** * EDVVARD' DI' GRA' REX : ANGL' :
Z : FRANC : D' HYB. (open E, open C, cross pattée
instead of the usual X in REX). Crowned bust facing within
tressure of nine arches fleured. R. POSVI DEVM
ADIVTORVM MEV CIVITAS LONDON.
An interesting variety. R. V. F. 1 " "

DAVID II

(Scotland).

- 59819 **Halfpenny.** [DAVID : DEI GRA REX]. Crowned
head to left, with sceptre. R. [DAVID SCOTTOR.
Long cross pattée with mullets in alternate angles. Cf. Burns,
p. 237, and fig. 248 A. Cochran-Patrick, vol. II, Pl. II, 2.
Extremely rare, but badly chipped. M. " 10 "

RICHARD II

- 59820 **Noble.** RICHARD' DI' GRA' REX : ANGL' : S :
FRANC' DI' HIB' : Z : ANGL'. The King standing in
ship, holding sword and shield; three ropes from stern, one
from prow. R. * IHC AVTE' TRANSIENS :
PER MEDIVM : ILLORV : IBAT. Floriated
cross within tressure of arches, &c. R. F. D. C. 3 15 "
- 59821 **Penny.** York. * RICHARDVS : REX : ANGLIA.
Crowned bust facing; trefoil or lis on breast. R. : CIVITAS
EBORACI. Long cross pattée with quatrefoil centre, and
three pellets in each angle. R. F. " 10 "
- 59822 — * RICHARD' REX : ANGL' : S : FRANC.
Cross on breast. R. CIVITAS EBORACI : R. V. F. " 15 "
- 59823 **Halfpenny.** London. * RICHARD : REX : ANGL.
R. CIVITAS LONDON. S. V. F. " 4 6
- 59824 — * RICHARD' REX : ANGL. S. V. F. " 4 6
- 59825 — * RICHARD' REX : ANGL. R. Roman V. F. " 12 6
- 59826 — * RICHARD' REX : ANGL. F. R. CIVITAS
LONDON. S. V. F. " 5 "

HENRY IV

- 59827 **Halfpenny.** [HENRIC' : REX : ANGLIA.
R. CIVITAS LONDON. 7 3/4 grains. R. F. 1 10 "



HENRY V

- 59828 **Penny.** York. Clipped legends Broken annulet to right of
crown, mullet to left. S. V. F. " 12 6

- 59829 — — — F. " 7 "
- 59830 **London.** * HENRIC' REX : ANGL' : S : F. Broken
annulet to right, mullet to left of crown. R. CIVITAS
LONDON. R. V. F. 1 "
- 59831 **Halfpenny.** London. Broken annulet to right, trefoil of
pellets to left of crown. S. V. F. " 1 "

HENRY VI

- 59832 **Noble.** HENRIC' DI' GRA' REX ANGL' : S :
FRANC' DNS HYB' (Small trefoil stops). Annulet at the
king's sword arm. R. * IHC AVTE' TRANSIENS :
PER MEDIVM : ILLORV : IBAT (Mullet after
IHC). S. E. F. 1 10 "
- 59833 **Groat.** Calais. Annulet each side of neck, and in two
quarters of reverse. * HENRIC' DI' GRA' REX :
ANGL' : S : FRANC. R. * POSVI &c. VILLT :
CALISIE : V. F. " 2 6
- 59834 — — — F. " 1 "
- 59835 — * HENRIC' &c., as before. Mascle after REX.
R. * POSVI &c. VILLT CALISIE. Mascle after
VIL, cone after CALISIE. S. V. F. " 3 "
- 59836 **Halfpenny.** London. * HENRIC' REX : ANGL' :
R. CIVITAS LONDON. Annulet between pellets in
two quarters. S. E. F. " 7 "
- 59837 — * HENRIC' REX ANGLI. Cross on
breast, pellet each side of crown. R. E. F. " 15 "
- 59838 — Another, mm. cross patonce. HENRIC'
REX ANGL. Cone (?) after HENRIC. R. E. F. " 10 "

EDWARD IV

- 59839 **Noble.** Mm. Crown. EDVVARD' DI' GRA' REX
ANGL' : S : FRANC' DNS IB. (Small trefoil stops). The
king standing facing in ship, holding sword and shield; a
rose on side of ship; flag with E at stern. R. IHC AVTE'
TRANSIENS PER MEDIVM ILLORVM IBAT.
(Small trefoil stops). Arched tressure containing floriated cross
with rose on sun in centre, &c. S. V. F. 1 10 "
- 59840 **Groat.** Mm. Rose. EDVVARD' DI' GRA' REX
ANGL' : S : FRANC. Annulet each side of neck.
R. POSVI &c. CIVITAS LONDON. Mascle after
CIVITAS. S. E. F. " 3 "
- 59841 — Mm. Rose. Quatrefoil each side of neck. CIVI-
TAS LONDON. Mascle as before. F. " 1 6
- 59842 — Mm. Sun. Quatrefoil each side of neck. CIVITAS
LONDON. V. F. " 2 6
- 59843 — Mm. Annulet. No quatrefoils. CIVITAS
LONDON. V. F. " 2 6
- 59844 — **Halfpenny.** Mm. Rose. Quatrefoil of pellets each
side of neck. EDVVARD' DI' GRA' REX.
R. [CIVITAS LONDON. Edge broken. R. V. F. " 5 "

HENRY VII

- 59845 **Groat.** Third issue. Mm. Cross crosslet. Crowned bust in pro-
file to right. HENRIC' VII' DI' GRA' REX :
ANGL' : S : F. S. V. F. " 7 6
- 59846 — Mm. Pheon. Same type and legends. S. F. " 4 6
- 59847 **Half-Groat.** Third issue. Mm. Martlet. HENRIC' VII' :
DI' GRA' REX : ANGL' : S : F. S. E. F. " 15 "



- 59848 — Mm. Martlet. HENRIC' VII' DI' :
GRA' REX : ANGL' : S : F. S. Two keep (York mint)
below the shield on reverse. S. F. " 3 6

HENRY VIII

- 59849 **Half-Sovereign.** Mm. Annulet enclosing pellet.
HENRIC' 8. DI' GRA' ANGL' : FRANDI : Z :
HIB' RX. The King enthroned, R. IHC AVTE'
TRANSIENS PER MEDIVM : ILLORV : IBAT. Royal
shield, crowned, and with lion and dragon supporters. S. V. F. 1 5 "
- 59850 **Crown.** Mm. Arrow. HENRIC' VIII' RVTI-
LANS : ROSA : SIE' SPIA'. Crowned rose
between the crowned letters h and A. R. DEI GRA' R'
ANGLIA : Z : FRANC' DNS : HIBERNIA :
Crowned shield between the crowned letters h and A. S. V. F. " 15 "

- 59851 **Groat.** Second issue. Mm. Rose. Crowned bust in profile to right. **HENRIC' VIII. D' G' R' AGL' Z.** **FRANC' S.** V. F. » 2 6
- 59852 — **Third issue.** Mm. (R.) Lis. **HENRIC' VIII. D' G' R' AGL' Z. HIB' REX.** Crowned bust, nearly full face. **R. POSVI &c.** Shield on cross fourchée; an annulet in each fork of cross. S. V. F. » 5 »
- 59853 — Mm. Lis. **Base coinage.** Annulet enclosing pellet in each fork of cross. S. V. F. » 4 »
- 59854 **Half-Groat.** Second issue. Mm. Lis. **HENRIC' VIII. D' G' R' AGL' Z. FRANC' POSVI &c. S.** E. F. » 5 »
- 59855 — **Canterbury.** Mm. (Obv.). Catherine wheel. Same issue. **HENRIC' VIII. D' G' R' AGL' Z. FRANC' POSVI &c. S.** The letters **T A** (Thomas Cranmer) at sides of shield. S. F. » 2 6
- 59856 — **York.** Mm. Key. Same type. **HENRIC' VIII. D' G' R' AGL' Z. FRANC' POSVI &c. S.** The letters **E L** (Edward Lee) at sides of shield. S. V. F. » 3 6
- 59857 — **Bristol.** **Base coinage.** Mm. **VVS** monogram on reverse. Crowned bust, almost full-face. **HENRIC' VIII. D' G' R' AGL' Z. HIB' REX. R. CIVITAS BRISTOLIA S.** V. F. » 10 »
- 59858 — **Canterbury.** Same type. No mint mark. **AGL' R. CIVITAS BRISTOLIA S.** Chipped. S. V. F. » 7 6
- 59859 — **London.** Same type. Mm. (R.) **E. HENRIC' &c. R. CIVITAS LONDON. S. V. F.** » 10 »
- 59860 **Penny.** **Durham.** Mm. Trefoil. **H. D' G' ROSA SINE SPI. . .** The King enthroned. **R. CIVITAS DURHAM. S.** Shield on cross fourchée; **TVV** (Thomas Wolsey) at sides. S. V. F. » 5 »
- 59861 — **London.** **Base coinage.** **H. D' G' &c.** Crowned bust facing. **R. CIVITAS LONDON. S.** V. F. » 7 6
- 59862 **Halfpenny.** **Canterbury.** **Base coinage.** **H. D' G' ROSA SINE SPI. . . R. CIVITAS BRISTOLIA S.** Cross pattée, three pellets in each angle. R. V. F. » 12 6
- 59863 **Sixpence.** **Dublin.** Mm. Harp on obverse, and boar's head on reverse. **HENRIC' VIII. D' G' R' AGL' Z. HIB' REX.** Crowned bust facing. **R. CIVITAS DVBLINIE.** Shield on cross fourchée with half-rose in each fork. S. V. F. » 10 »

EDWARD VI

- 59864 **Shilling.** 1549. Mm. **Y.** EDWARD VI. D' G' AGL' FRA' Z. HIB' REX. Crowned bust in profile to right. **R. TIMOR : DOMINI : FONS : VITE : M : D : XLIX.** Crowned bust in profile to right. S. V. F. » 15 »
- 59865 — Mm. Tun. Crowned bust facing, rose to left, value mark XII on right. **EDWARD VI. D' G' AGL' FRA' Z. HIB' REX. R. POSVI DEV' ADIVTORE. MEV.** Shield on cross fourchée. E. F. » 10 »
- 59866 — Mm. **Y.** Same type. F. » 2 6
- 59867 — Mm. **Y.** Same type. F. » 2 6
- 59868 **Threepence.** Mm. Tun. Same type as the shilling. R. M. » 4 »
- 59869 — **Badly chipped.** F. » 5 »
- 59870 **Penny.** **York.** Mm. Mullet. E : D : G : ROSA : SINE : SPINA. Full blown rose. **R. CIVITAS EBORACI.** Shield on cross fourchée. R. F. » 5 »

PHILIP AND MARY

- 59871 **Shilling.** 1554. PHILIP ET MARIA. D. G. R. ANG. FR. NEAP. PR. HISP. Busts facing; crown and date above. **R. POSVIMVS. DEVM. ADIVTOREM. NOSTRVM.** Crowned shield, and value mark. R. F. » 10 »
- 59872 **Sixpence.** 1557. Mm. Lis. PHILIP. Z. MARIA. D : G : REX. Z. REGINA. AN. Same type as the shilling. R. V. F. » 15 »
- 59873 **Irish Groat.** 1557. Mm. Rose. PHILIP ET MARIA. D. G. REX. ET. REGINA. Same type as the sixpence. **R. POSVIMVS &c.** A crowned harp between the crowned letters **P** and **M. S.** E. F. » 10 »

ELIZABETH

- 59874 **Shilling.** Mm. Tun. ELIZAB' D' G' ANG' FR' ET HIB' REGI'. Crowned bust in profile to right. **R. POSVI DEV' ADIVTOREM. MEV.** Shield on cross fourchée. S. V. F. » 5 »
- 59875 **Sixpence.** 1561. Mm. Pheon. S. V. F. » 3 »
- 59876 — 1563. Mm. Pheon. S. V. F. » 4 »
- 59877 — 1565. Mm. Pheon. S. F. » 2 »
- 59878 — 1568. Mm. Coronet. S. F. » 2 6
- 59879 — 1573. Mm. Acorn. S. V. F. » 4 »
- 59880 — 1592. Mm. Tun. S. V. F. » 6 »
- 59880a — — S. V. F. » 4 6
- 59881 — 1593. Mm. Tun. S. V. F. » 6 »
- 59882 — 1592. Milled. Mm. Star. S. F. » 4 6
- 59883 **Groat.** Mm. Lis. S. F. » 3 6
- 59884 **Threepence.** 1572. Mm. Ermine. S. F. » 2 »
- 59885 — 1575. Cinquefoil. S. V. F. » 3 6
- 59886 — — S. F. » 2 »

- 59887 — The 5 over 4. S. V. F. » 5 »
- 59888 — 1578. Mm. Cross. S. V. F. » 3 »
- 59889 — — S. F. » 2 »
- 59890 — 1579. Mm. Cross. S. F. » 2 6
- 59891 — 1580. Mm. Cross. S. F. » 2 6
- 59892 — 1582. Mm. Sword. S. F. » 2 6
- 59893 **Threehalfpence.** 1575. Mm. Cinquefoil. R. F. » 4 »

JAMES I

- 59894 **Half-Laurel.** Mm. Lis. obverse only. IACOBVS. D : G : MAG : BRI : FRA : ET. HIB : REX. Laureate bust to left. **R. HENRIC' ROSAS. REGNA' IACOB'.** Crowned shield on cross. S. V. F. » 15 »
- 59895 **Halfcrown.** Mm. Lis. IACOBVS. D : G : MAG : BRI : FRA : ET. HIB : REX. The King on horseback to right, ground line. **R. QVÆ DEVS CONIVNXIT NEMO SEPARET.** Square garnished shield. R. V. F. » 1 »
- 59896 **Shilling.** Mm. Coronet. IACOBVS. D' G' MAG' BRIT'. FRA' ET. HI' REX. Crowned bust to right, value behind. **R. QVÆ DEVS CONIVNXIT NEMO SEPARET.** Square shield of arms. S. F. » 3 6
- 59897 — Mm. Scallop. — S. V. F. » 4 6
- 59898 — Mm. Bell. — S. M. » 1 6
- 59899 — Mm. Tower. — S. F. » 4 6
- 59900 — Mm. Rose. HIB'. — S. E. F. » 12 6
- 59901 — — — S. F. » 2 6
- 59902 — Mm. Thistle. BRI : FRA : ET : HIB : — V. F. » 4 6
- 59903 — Mm. Lis. — S. V. F. » 4 6
- 59904 **Sixpence.** 1623. Mm. Thistle. IACOBVS. D : G : MAG : BRI : FRA : ET. HIB : REX. S. V. F. » 4 »
- 59905 **Half-Groat.** Mm. Thistle. I. D' G' ROSA. SINE. SPINA. Crowned bust to right, value behind. **R. Shield surmounted by thistle. S.** V. F. » 4 6
- 59906 **Penny.** Mm. Coronet. I. D. G. ROSA. SINE. SPINA. A rose. **R. TVEATVR. VNITA. DEVS.** A thistle. S. V. F. » 3 »
- 59907 **Half-Groat.** Mm. Bell. Same type. — S. V. F. » 3 »
- 59908 **Penny.** Mm. thistle. Same type as the half-groat with this mint-mark. S. V. F. » 2 6
- 59909 **Irish Shilling.** Mm. Rose. IACOBVS. D' G' MAG' BRIT'. FRA' ET. HIB' REX. Crowned bust to right. **R. HENRICVS ROSAS REGNA IACOBVS.** Crowned harp. S. V. F. » 10 »
- 59910 **Irish Sixpence.** Mm. Bell. Similar type. **R. TVEATVR VNITA DEVS. S.** V. F. » 5 »
- 59911 **Scots Ten-Shilling piece.** 1593. Mm. Quatrefoil. IACOBVS. D' G' R. SCOTORVM. Bare headed bust to right. **R. NEMO ME IMPVNE LACESSIT 1593.** A triple-headed thistle. S. F. » 6 »

CHARLES I

- 59912 **Gold Crown.** Mm. Lis. CAROLVS. D : G : MAG : BR : FR : ET. HI : REX. Crowned bust to left, ruff, Garter collar. **R. CVLTORES SVI DEVS PROTEGIT.** Crowned shield. *Ken.*, type 1. R. V. F. » 15 »
- 59913 **Crown.** Mm. Harp. CAROLVS. D' G' MAG' BRIT'. FRA' ET. HIB' REX. The King on horseback to left. **R. 'CHRISTO - AVSPICE - REGNO -** Oval shield surmounted by **C R.** *Hks.* 474. R. F. » 10 »
- 59914 **Halfcrown.** Mm. Tun. CAROLVS. D' G' MA' BR' FR'. ET. HI' REX. The King on horseback to left. **R. CHRISTO AVSPICE REGNO.** Oval shield. *Hks.*, type 3 a. S. V. F. » 10 »
- 59915 — **York.** Mm. Lion. CAROLVS. D' G' MAG' BRIT'. FRAN' ET. HIB' REX. The King on horseback to left, EBOR below. **R. 'CHRISTO AVSPICE REGNO.** Crowned shield, oval, lion's paw garniture. *Rud.* Pl. xxi, 2. R. V. F. » 2 »
- 59916 **Shilling.** Mm. Plume. CAROLVS. D' G' MA' BR' FR'. ET. HI' REX. Crowned bust to left, ruff, scarf, armour. **R. CHRISTO AVSPICE REGNO.** Oval shield surmounted by **C R.** *Hks.*, fig. 513. R. F. » 3 6
- 59917 — Mm. Bell. CAROLVS. D' G' MA' BR' FR'. ET. HI' REX. Crowned bust to left, lace collar, armour. Oval garnished shield. *Hks.*, type 3 a. S. V. F. » 4 6
- 59918 — Mm. Anchor. **Anchor.** CAROLVS. D' G' MA' BR'. FR' ET. HI' REX. Smaller bust. Square shield on cross fleury. S. F. » 2 6
- 59919 — Mm. Triangle. CAROLVS. D' G' MAG' BRIT'. FRA' ET. HIB' REX. Same type. S. E. F. » 15 »
- 59920 — Same mint mark. Rougher style. Larger bust. CAROLVS. D' G' MAG' BRIT'. FR' ET. HIB' REX. S. F. » 3 »
- 59921 — Mm. Sceptre. Different bust. *Rud.* Pl. xx, 13. CAROLVS. D' G' MAG' BRIT'. FRA' ET. HIB' REX. R. V. F. » 10 »
- 59922 **Sixpence.** Mm. Portcullis. CAROLVS. D' G' MA' BR'. ET. HI' REX. Crowned bust to left, lace collar, armour. Oval garnished shield between **C R.** *Hks.*, type 3. R. F. » 4 6
- 59923 — Mm. Crown. CAROLVS. D' G' MA' BR' FR'. ET. HI' REX. Similar type of bust. Oval garnished shield; no letters. *Hks.*, type 3 a. F. » 3 6

59924	—	—	M.	»	1	6
59925	Mm. Tun.	—	F.	»	2	6
59926	—	Mm. Star, Square shield on cross fleury. <i>Hks.</i> , type 4. CAROLVS. D. G. MAG. BRI. FRA. ET. HI. REX. S.	V. F.	»	10	»
59927	Groat. Oxford. 1646.	Mm. Plume. CAROLVS. D. G. MAG. BR. FR. ET. HIB. REX. Crowned bust to left, plume before, value behind. <i>R.</i> EXVRGAT. DEVS. DISSIPENTVR INIMICI. Declaration REL. PRO. LEG. ANG. LIB. PAR. Three plumes above, 1646 below. S.	F.	»	7	6
59928	Threepence. Aberystwith.	Mm. Open book. CAROLVS. D. G. M. B. FR. ET. H. REX. Crowned bust to left; plume in front, value behind. <i>R.</i> CHRISTO. AVSPICE. REGNO. Oval shield surmounted by a plume. S.	V. F.	»	5	»
59929	Half-Groat. Tower.	Mm. Crown. CAROLVS. D. G. M. B. F. ET. H. REX. Crowned bust to left, lace collar, armour. <i>R.</i> IVSTITIA. THRONVM. FIRMAT. Oval garnished shield. S.	F.	»	2	6
59930	—	Mm. Triangle. Same type. —	S. V. F.	»	4	6
59931	—	Mm. Triangle in circle. —	S. F.	»	2	6
59932	—	Mm. Star. —	S. F.	»	2	6
59933	—	Mm. Sun. Smaller bust. —	S. V. F.	»	3	6
59934	—	Aberystwith. Mm. Open book. CAROLVS. D. G. M. B. F. ET. H. REX. Crowned bust to left; value mark behind. No inner circles. <i>R.</i> IVSTITIA. THRONVM. FIRMAT. A large plume. R.	F.	»	5	»
59935	—	Mm. (R.) Lis. Smaller bust. Wire line inner circles on obverse, beaded reverse. Legends as before. R.	F.	»	7	6
59936	Penny.	Mm. ? Crowned bust to left, value behind. CAROLVS. D. G. &c. <i>R.</i> Oval garnished shield. IVSTITIA &c. <i>Good portrait.</i> S.	V. F.	»	3	6
59937	—	—	V. F.	»	2	6
59938	—	C. D. G. ROSA. SINE. SPINA. A rose. <i>R.</i> IVS. THRONVM. FIRMAT. A rose. S.	V. F.	»	2	6
59939	Halfpenny.	Obv. Rose. <i>R.</i> Rose. No legends or mint-mark. S.	V. F.	»	2	6
59940	Newark Halfcrown. 1646.	<i>Lozenge-shaped.</i> Large crown between C R; below XXX. <i>R.</i> OBS. NEWARK 1646. R.	F.	»	15	»
59941	—	Shilling. 1645. Same type; mark of value XII. OBS. NEWARK 1645. R.	V. F.	»	1	»
59942	Ormonde Crown. C R	surmounted by a crown. <i>R.</i> V.	E. F.	»	2	»
59943	—	Halfcrown. Similar type; mark of value II VI. R.	V. F.	»	2	»
59944	—	Shilling. Mark of value XII. R.	F.	»	5	»
59945	—	Sixpence. Mark of value VI. R.	F.	»	5	»
59946	—	Groat. Mark of value III. R.	F.	»	3	6
59947	—	Threepence. Mark of value III. R.	V. F.	»	10	»
59948	—	Half-Groat. Mark of value II. 14 $\frac{1}{2}$ grains. RR.	V. F.	»	2	10

THE COMMONWEALTH

59949	Shilling. 1651.	Mm. Sun. THE COMMONWEALTH OF ENGLAND. Shield, bearing the cross of St. George, within wreath palm and laurel. <i>R.</i> GOD. WITH VS 1651. Two conjoined shields, on bearing the cross of St. George, the other the Irish harp; above XII. S.	V. F.	»	10	»
59950	—	1656. Same type. —	S. F.	»	5	»
59951	Half-Groat.	No legends. Mark of value II. S.	V. F.	»	3	6
59952	—	<i>Another, F. D. C. condition, but edge clipped.</i>	»	4	6	
59953	Halfpenny.	Obv. Shield with cross of St. George. <i>R.</i> Shield with Ireland's harp. Neither legends nor value mark. S.	V. F.	»	4	6

CHARLES II

59954	Two Guineas. 1678.	—	S.	V. F.	2	10	»
59955	Hammered Shilling. Third issue.	Mm. Crown. CAROLVS · II · D · G · MAG · BRI · FRA · ET · HIB · REX. Crowned bust to left, value behind. <i>R.</i> CHRISTO · AVSPICE · REGNO. Square shield on cross fleury. S.		V. F.	»	12	6
59956	Crown. 1666.	Elephant. —	R.	V. F.	2	»	»
59957	Shilling. 1668.	Usual type. —	S.	V. F.	»	7	6
59958	Sixpence. 1681.	—	S.	V. F.	»	4	»

JAMES II

59959	Guinea. 1686.	Elephant and castle below the bust. R.	V. F.	»	1	15	»
59960	Halfcrown. 1686.	Usual type. —	S.	V. F.	»	10	»
59961	Shilling. 1687.	—	R.	E. F.	»	10	»

WILLIAM & MARY

59962	Five Guineas. 1693.	Elephant and castle below the busts. <i>Cheap. R.</i>		V. F.	6
59963	Guinea. 1694.	Usual type.	— R.	V. F.	2
59964	Shilling. 1693.	—	— R.	M.	»

WILLIAM III

59965	Guinea. 1701.	Usual type. —	R.	V. F.	»	1	»
59966	Crown. 1695.	OCTAVO. —	S.	F. D. C.	»	1	»
59967	Shilling. 1696.	—	—	S.	V. F.	»	2
59968	—	1700. —	—	S.	V. F.	»	3
59969	Sixpence. York. 1696.	<i>y</i> below the bust. S.	V. F.	»	»	»	

QUEEN ANNE

59970	Guinea. 1712.	—	—	S. F. D. C.	»	2	»
59971	—	1714. —	—	S.	V. F.	»	1
59972	Halfcrown. 1703.	VIGO. —	—	S.	V. F.	»	7
59973	—	1707. Before the Union with Scotland. and plumes. S.	V. F.	»	7	»	
59974	—	Same date, but after the Union. Plain. S.	E. F.	»	1	»	
59975	—	E (Edinburgh) below the bust. S.	F.	»	3	»	
59976	Shilling. 1708.	Plumes. —	—	S.	E. F.	»	3
59977	—	1709. Plain. —	—	V. F.	»	1	»
59978	Sixpence. 1703.	VIGO. —	—	S.	E. F.	»	4

GEORGE I

59979	Guinea. 1721.	—	—	S.	V. F.	»	1
59980	Half-Guinea. 1725.	—	—	S.	E. F.	»	1
59981	Crown. 1716.	Roses and plumes. R.	F.	»	1	»	
59982	Shilling. 1718.	Roses and plumes. S.	V. F.	»	6	»	
59983	—	1720. Plain. S.	V. F.	»	1	»	
59984	—	1723. SS. C. (South Sea Company). E. F.	»	2	»	»	
59985	Sixpence. 1723.	SS. C. —	—	E. F.	»	2	»

GEORGE II

59986	Crown. 1746.	LIMA. —	—	S.	F.	»	2
59987	—	1750. —	—	S.	V. F.	»	1
59988	Halfcrown. 1745.	LIMA. —	—	S. F. D. C.	»	7	»
59989	—	1750. —	—	S.	V. F.	»	6
59990	Shilling. 1734.	Young head. Roses and plumes. S.	V. F.	»	3	»	
59991	—	1758. Old head. Plain. E. F.	»	1	»	»	
59992	Sixpence. 1728.	Young head. Plumes. —	—	V. F.	»	2	»
59993	—	1739. Roses. —	—	S.	E. F.	»	5

GEORGE III

59994	Crown. 1818.	ANNO REGNI LVIII. <i>Almost F. D. C.</i>	»	7	»	»	
59995	Shilling. 1763.	The "Northumberland" shilling. R.	F. D. C.	»	12	»	
59996	—	1787. Usual type. —	F. D. C.	»	1	»	
59997	—	Without the dot above head. R.	E. F.	»	7	»	

GEORGE IV

59998	Sixpence. 1821.	Crowned shield, and rose, shamrock, and thistle. S.	E. F.	»	4	»	
59999	—	—	V. F.	»	2	»	

VICTORIA

60000	Proof £ 5. 1893.	—	—	F. D. C.	»	6	»
60001	Proof £ 2. 1887.	—	—	F. D. C.	»	2	15
60002	—	Without the usual initials B P (<i>Pistrucci</i>) in exergue on reverse. RR.	F. D. C.	»	4	10	»
60003	Proof £ 2. 1893.	—	—	F. D. C.	»	3	»
60004	"Gothic" Crown. 1847.	Plain edge. R.	E. F.	»	1	»	

ENGLISH COMMEMORATIVE MEDALS

(Continued from col. 10962.)

STATESMEN

60005	Æ. Lord Brougham. J. Moore.	Bust to right. <i>R.</i> STRUCK TO COMMEMORATE THE INAUGURATION AT BIRMINGHAM OF THE NATIONAL ASSOCIATION FOR THE PROMOTION OF SOCIAL SCIENCE. 1857. PRESIDENT LORD BROUGHAM. &c. <i>Excellent portrait. Size 2.15.</i>	E. F.	»	7	»	
60006	Æ. George Canning. A. J. Stothard.	Bust to left.	—	—	—	—	—

- R. Classical female figure with scroll inscribed. TO GREAT MEN. Size 2.5. E. F. » 7 6
- 60007 R. Galle. Bust to left. R. A LA CONCORDE DES PEUPLES. LIBERTE CIVILE ET RELIGIEUSE DANS L'UNIVERS. 1827. Size 2. E. F. » 12 6
- 60008 E. Bust to left. R. FOR LIBERAL & ENLIGHTEN'D POLICY SURPASS'D BY NONE. Ex. : DIED AUG. 8. 1827. AGED 57. Britannia and Fame at the tomb. Size 1.45. E. F. » 5 »
- 60009 E. Charles James Fox. Hancock. Bust to right. R. WITH LEARNING ELOQUENCE AND ZEAL HE MAINTAINS THE RIGHTS OF A FREE AND LOYAL PEOPLE. 1880. Size 2.1. E. F. » 5 »
- 60010 E. Webb. C. I. FOX OB. SEP. XIII. MDCCCVI. Bust to right. R. LIBERTATIS HVMANITATISQUE VINDE. Fame standing on globe. Size 2.1. F. D. C. » 10 »
- 60011 R. William Pitt, Earl of Chatham. T. Pingo. GVLIELMVS PITT. Bust to left. R. THE MAN WHO HAVING SAVED THE PARENT PLEADED WITH SUCCESS FOR HER CHILDREN. Size 1.55. S. F. D. C. » 15 »
- 60011* E. — — — — — S. F. D. C. » 7 6
- 60012 E. — — — — — I.W. instead of T. PINGO on truncation. S. E. F. » 5 »
- 60013 E. — — — — — Without the artist's name or initials. S. F. D. C. » 7 6
- 60014 E. William Pitt. Webb. NON SIBI PATRIAE VIXIT. Bust to left. R. PITT CLUB OF THE TOWN AND COUNTY OF LEICESTER. Wreath. Size 1.85. S. F. D. C. » 7 6

NAVAL and MILITARY

- 60015 E. Captain Cook. L. Pingo. IAC. COOK OCEANI INVESTIGATOR ACERRIMVS. Bust to left. R. NIL INTENTATVM NOSTRI LIQVERE. Britannia. Size 1.7. S. F. D. C. » 15 »
- 60016 E. — — — — — E. F. » 12 6
- 60017 E. A. A. Hood, Lord Bridport. Hancock. Bust to right. R. Victory with naval crown and captured flags. OFF PORT L'ORIENT AND CLOSE TO THE FRENCH SHORE AND BATTERIES WITH 22 SHIPS ATTACKED AND DEFEATED THE FRENCH FLEET OF 32 SHIPS. THREE SHIPS AND 228 GUNS TAKEN. Ex. : 23^d JUNE 1795. Size 1.9. S. E. F. » 7 6
- 60018 E. Lord Howe. Burnett. Bust to left. R. NON NOBIS SED PATRIAE. Ex. : MDCCXCIII. 1st JUNE. Neptune presenting his trident to Britannia; above, flying Victory; naval battle in the distance. Size 2.25. S. E. F. » 5 »
- 60019 E. Earl St. Vincent. Bust nearly full face. EARL ST. VINCENT DEFEATED THE SPANISH FLEET. R. VALOUR REWARDED. Two infant genii with a coronet and Union Jack. Ex. : FEB 14 1797 FOUR SHIPS TAKEN OFF CAPE ST. VINCENT. Size 1.5. S. E. F. » 15 »
- 60020 R. Lord Clive. ROBERT CLIVE, BARON OF PLASSEY. Bust nearly full face. R. HONOUR THE REWARD OF MERIT. Fame pointing to a column inscribed 1757 FEB. 5 NABOB'S CAMP DESTROYED &c. Ex. : ANNO. 1766. Size 1.65. R. V. F. » 15 »
- 60021 R. Marquis Cornwallis. C. H. Kuchler. CAR. MARCHIO CORNWALLIS STRATEGUS ACERRIMUS. Bust to left. R. FAS SIT PARCERE HOSTI. Tippoo Sahib presenting his two sons to Cornwallis. Ex. : SULTANO TIPPOO DEVICTO OBSIDES RECIPIT MDCCXCII. Size 1.9. S. E. F. » 1 » »
- 60022 E. — — — — — E. F. » 5 »
- 60023 E. Duke of Wellington. B. Wyon. Bust to left. R. View of Dover Castle. Ex. : IN COMMEMORATION OF THE CINQUE PORTS BANQUET TO THE DUKE OF WELLINGTON. DOVER. 1839. Size 2.15. F. D. C. » 5 »
- 60024 E. B. Pistrucci. FIELD MARSHAL ARTHUR DUKE OF WELLINGTON. Bust to left. R. Grecian helmet with relief decorations; a thunderbolt below. NOVA CANTAMVS TROPÆA AVGVST. 1841. Size 2.35. S. F. D. C. » 7 6
- 60025 E. ARTHUR DUKE OF WELLINGTON. Bust to left. R. Wreath and inscription BORN MAY 1. 1769. DIED SEP^r 14 1852. Size 2. F. D. C. » 10 »

MUSIC and THE DRAMA

- 60026 E. Handel. Bust to left. R. CRYSTAL PALACE HANDEL FESTIVAL. JUNE 1857. A lyre. Size 1.65. E. F. » 5 »
- 60027 E. Bust to left. R. CENTENARY COMMEMORATION. CRYSTAL PALACE. MDCCCLIX. Wreath of palm and laurel. Size 2. E. F. » 5 »
- 60028 E. George Cooke. T. Webb. GEORGIUS COOKE TRAGEDUS COMEDUSQUE ANGLICUS. Bust to right. R. VELUTI IN SPECULUM. MDCCV. Wreath of palm and laurel. Size 2.1. S. E. F. » 7 6
- 60029 R. David Garrick. J. Kirk. Bust to left. R. THE ENGLISH ACTOR. Emblems of dramatic art. Ex. : MDCCCLXXII. Size 1.6. M. » 7 6
- 60030 R. L. Pingo. Bust to right. R. Figure of Music standing facing between Tragedy on left and Comedy on right. HE UNITED ALL YOUR POWERS. Ex. : MDCCCLXXII. Loop for suspension. Size 1.6. R. F. » 15 »

POETRY

- 60031 E. Burns. Bust nearly full face. R. DUMFRIES CENTENARY CELEBRATION. Mausoleum. Ex. : JULY 21st 1896. Size 1.75. S. E. F. » 5 »
- 60032 E. Byron. Bust to left, in high relief. R. A laurel bush; lightning from the clouds above. AΦΘITON AIEI. Size 2.5. S. E. F. » 7 6
- 60033 E. Milton. Vivier. JOHANNES MILTON. Bust to left, ruff, doublet. R. NATVS LONDINI IN ANGLIA AN MDCVIII. OBIT AN. MDCLXXI, &c. Med. Illus., I, 2nd 1/2, Size 1.5. E. F. » 3 »
- 60034 E. Another, bust to left, plain collar, doublet, long hair; the usual portrait of Milton. Reverse as preceding. S. E. F. » 5 »
- 60035 R. Shakespeare. C. H. Kuchler. Shakespeare seated on a rock attended by the Dramatic Muse and the Genius of Painting. R. Inscription. Med. Illus., I, 2nd 1/2, Size 1.85. S. E. F. » 15 »
- 60036 E. Half-length figure of Shakespeare, facing; taken from the memorial bust at Stratford. R. View of Shakespeare's house at Stratford. Med. Illus., I, 2nd 1/2, Size 1.5. E. F. » 5 »
- 60037 E. Bust to left. R. View of the house in which the immortal bard was born at Stratford-upon-Avon. 1564. Size 1.5. S. E. F. » 5 »
- 60038 E. Bust to left, encircled by the names of his plays. R. TERCENTARY ANNIVERSARY 1864. Shakespeare attended by three of the Muses. Size 2.5. S. F. D. C. » 7 6
- 60039 E. Wordsworth. L. Wyon. Bust to right. R. WILLIAM WORDSWORTH, FRIEND OF THE WISE AND TEACHER OF THE GOOD. 1848. Size 1.4. S. F. D. C. » 10 »

THE CHURCH

- 60040 E. Baron Rokeby. Mossop. RICH ROBINSON BARON ROKEBY LORD PRIMATE OF ALL IRELAND. Bust to right. R. THE HEAVENS DECLARE THE GLORY OF GOD. Façade of house. Ex. : MDCCCLXXXIX. Size 2.1. R. E. F. » 7 6
- 60041 R. Rev^d William Romaine. Bust three quarters to left. R. BUT I TRUSTED IN THEE O LORD : I SAID, THOU ART MY GOD. PSALM. 31. 14. Ex. : OB. JULY 26 1745. E. 81 YEARS. Size 1.25. R. E. F. » 1 » »
- 60042 R. John and Charles Wesley. Carter. JOHN WESLEY. M. A. BORN 1703. DIED 1791. Bust to left. "THE WORLD IS MY PARISH". R. CHARLES WESLEY. M. A. BORN 1708. DIED 1788. Bust nearly full face. CENTENARY OF WESLEYAN METHODISM. Size 1.5. S. F. D. C. » 15 »
- 60043 R. George Whitefield. T. Holloway. THE REV. GEORGE WHITEFIELD. A. M. Bust nearly full face. R. TO THE MEMORY OF THE REV. GEO. WHITEFIELD. A. M. WHO. WITE UNRELUCTANT GRANDEUR GAVE, NOT YIELDED UP, HIS SOUL SUBLIME, AT NEWBURY P. N. AMERICA. S. 30 1770 IN THE 56 YEAR OF HIS AGE. HIS CONDUCT IS A LEGACY FOR ALL. Size 1.4. R. V. F. » 15 »

MEDICAL

- 60044 E. Sir Benjamin Collins Brodie (1783-1862). W. Wyon. Bust to left. R. E TENEBRIS TANTIS TAM CLARUM EXTOLLERE LUMEN QUI POTUISTI. Classical female figure and lamp. Ex. : CONSOCH ET DISCIPULI GRATULANTES. MDCCCLXI. Size 2.9. S. F. D. C. » 1 » »
- 60045 E. — — — — — E. F. » 15 »
- 60046 E. William Cheselden. W. Wyon. Bust to right. R. MORS VIVIS SALVS. The body of a man laid out for dissection. Ex. : ST. THOMAS'S HOSPITAL. Med. Illus., II, 4th, Size 2.9. R. E. F. » 1 10 »
- 60047 E. Sir William Browne. ESSE ET VIDERI. Bust to left. D. GVLIELMVS BROWNE. EQVES. NAT. III. NON. IAN. A. I. MDCCXCII. R. SVNT SVA PRAEMIA LAVDI. Apollo crowning student with laurel. Ex. : ELECTVS COLL. MED. LOND. PRAESES A. S. MDCCCLV. Size 1.4. R. E. F. » 12 6
- 60048 E. Galen. W. Wyon. Bust to right. R. OB STUDIA FELICITER INSTITUTA. A female figure, personifying Medical Science, instructing a youth. Ex. : SOC. PHARM. : LOND. DONAVIT. MDCCCLXI. Size 1.75. R. F. D. C. » 12 6
- 60049 E. Henry Quin. Mossop. HENRICVS QVIN. M. D. Bust to right. Plain reverse. Size 1.6. R. V. F. » 7 6

MISCELLANEOUS

- 60050 E. Bacon. W. Wyon. FRANCIS BACON. Bust to left. R. FOR CHEMICAL DISCOVERIES, PRESENTED BY JOHN FULLER MEMBER OF THE ROYAL INSTITUTION MDCCXC VIII. Size 1.75. S. F. D. C. » 7 6
- 60051 E. De la Beche. W. Wyon. H. T. DE LA BECHE. Bust to right. R. REWARD FOR GOOD CONDUCT. Ex. : HALSE HALL. JAMAICA. Tropical plants. Size 1.75. S. F. D. C. » 7 6
- 60052 E. W. Wyon. Same obverse. R. SIS MEMOR USQUE MEI.

- Wreath and two geological hammers. *Size 1.75. S.* F. D. C. » 7 6
- 60053 **Æ. Bridgwater.** *Donadio.* Bust to right. **R.** FRANCIS HENRY EGERTON, EARL OF BRIDGEWATER. *Size 1.6. S.* F. D. C. » 10 »
- 60054 **Æ. Calvert.** *W. Wyon.* Bust to left. **R.** A TRIBUTE FROM THE ELECTORS OF SOUTHWARK TO THE MEMORY OF CHARLES CALVERT ESQ^r, THEIR FAITHFUL REPRESENTATIVE IN FIVE SUCCESSIVE PARLIAMENTS. FIRST ELECTED 1812. DIED SEPT^r 1832. *Size 1.7.* F. D. C. » 10 »
- 60055 **Æ. Camden.** *Cague.* GUILIELMUS CAMDEN. Bust to left. **R.** NATUS LONDINO AN. MDLI. &c. *Size 1.6.* F. D. C. » 3 »
- 60056 **Æ. Dalton.** *Carter.* JOHN DALTON, D.C.L. FRS. Bust to left. **R.** STRUCK IN COMMEMORATION OF THE MEETING OF THE BRITISH ASSOCIATION HELD IN MANCHESTER, AND IN HONOUR OF D^r JOHN DALTON, BY THE PROPRIETORS OF BRADSHAW'S JOURNAL. JUNE 1842. *Size 1.75. S.* E. F. » 10 »
- 60057 **Æ. Deane.** *Mossop.* GVLIELMVS DEANE ARM. Bust to right. Plain reverse. *Size 1.65. Gilt. S.* E. F. » 7 6
- 60058 **Æ. Donaldson.** *J. S. and A. B. Wyon.* THOMAS LEVERTON DONALDSON PH.D. EMERITUS. PROF. UNIV. COLL. LOND. 1865. Bust to right. **R.** TO COMMEMORATE LONG & ZEALOUS SERVICES IN PROMOTING THE STUDY OF ARCHITECTURE. *Size 2.25.* F. D. C. » 5 »
- 60059 **Æ. Evans.** IOH. EVANS D.C.L. S.R.S. PRAESIDI. Bust to right. **R.** SOCIETAS. NUMISM. LOND. ANNOS. CONST. LI. MDCCCLXXXVII. *Size 2.25. S.* F. D. C. » 10 »
- 60060 **Æ. Faraday.** *L. C. Wyon.* MICHAEL FARADAY. Bust to right. **R.** INTERROGATE NATURE. Youth and two females with wreaths. *Size 3. S.* F. D. C. » 1 5 »
- 60061 **Æ.** Plain reverse. — F. D. C. » 1 5 »
- 60062 **Æ. Forbes.** *L. C. Wyon.* EDVARDUS FORBES. Bust to right. **R.** NATURAE ACER INVESTIGATOR ET DILIGENS. NAT. MDCCCXV. OB. MDCCCLIX. *Size 2. S.* F. D. C. » 10 »
- 60063 **Æ. Fisk.** *L. C. Wyon.* REV. GEORGE FISK, LL.B. PRESIDENT. 1855. Bust to left. **R.** SCHOOL OF INDUSTRY FOR FEMALE ORPHANS. ST. JOHNS WOOD. *Size 1.9. S.* F. D. C. » 7 6
- 60064 **Æ. Fuller.** *W. Wyon.* JOHN FULLER ESQ^r ROSE HILL. SUSSEX. Bust to right. Same reverse as no 60050. *Size 1.75. S.* F. D. C. » 7 6
- 60065 **Æ. Hallam.** *L. C. Wyon.* Bust to right. **R.** HENRY HALLAM, HISTORIAN. BORN JULY 9 1777. DIED JAN. 21. 1859. *Size 2.5.* F. D. C. » 10 »
- 60066 **Æ. Herzen.** *C. Wiener.* ALEXANDER HERZEN. Bust to right. **R.** FIRST DECENIUM OF THE FREE RUSSIAN PRESS IN LONDON. 1853-1863. A bell inscribed vivos voco! *Size 2.* E. F. » 5 »
- 60067 **Æ. Jones.** *W. Wyon.* R. LAMBERT JONES, A.D. MDCCCXLIX. Bust to right. **R.** PRESENTED BY HIS GRATEFUL FELLOW CITIZENS TO COMMEMORATE EXERTIONS BY WHICH THE CITY OF LONDON WAS IMPROVED, ART ENCOURAGED, HEALTH & CONVENIENCE PROMOTED. Oak wreath. *Size 2.5.* F. D. C. » 3 »
- 60067^a — The same in silver. — F. D. C. » 1 »
- 60068 **Æ. Knight.** *W. Wyon.* THOMAS ANDREW KNIGHT PRESIDENT MDCCCXXXVI. Bust to left. **R.** Floral wreath. HORT: SOC: LOND: *Size 1.75.* F. D. C. » 5 »
- 60069 **Æ. Lawson.** *W. Wyon.* CAROLUS LAWSON. Bust nearly full face. **R.** PALMAM QUI MERUIT FERAT. Oak wreath. *Size 2.15. S.* F. D. C. » 10 »
- 60070 **Æ. Murchison.** *L. C. Wyon.* SIR RODERICK I. MURCHISON BART. K.C.B. 1866. Bust to left. **R.** SILURIA. Fossils. *Size 2.15.* F. D. C. » 10 »
- 60071 **Æ. Paxton.** *L. C. Wyon.* PANTON. Bust to left. Plain reverse. *Size 2.5.* F. D. C. » 12 6
- 60072 **Æ. Prinsep.** *W. Wyon.* JAMES PRINSEP. Bust to left. BORN 1799. DIED 1840. Plain reverse. *Size 1.9.* E. F. » 5 »
- 60073 **Æ. Sainthill.** *L. C. Wyon.* RICHARD SAINTHILL OF TOPSHAM DEVONSHIRE. NUMISMATIST. BORN JAN 28 1787. Bust to right. 1855. **R.** IRRADIATING THE PRESENT, RESTORING THE PAST. NUMISMATA clasping hands with a girl; an old man seated in the background. *Size 2.25.* F. D. C. » 7 6
- 60074 **Æ. Smith.** WILLIAM SIDNEY SMITH. Bust to right. **R.** PRESIDENT OF THE REUNION OF THE KNIGHTS OF THE WHITE SLAVES IN AFRICA. Oak wreath. *Size 2.1.* F. D. C. » 10 »
- 60075 **Æ. Soane.** *W. Wyon.* JOHN SOANE. Bust to right. **R.** A TRIBUTE OF RESPECT FROM THE BRITISH ARCHITECTS. MDCCCXXXIV. View of the Bank of England. *Size 2.25. S.* E. F. » 15 »
- 60076 **Æ.** — — — E. F. » 7 6
- 60077 **Æ. Telford.** *W. Wyon.* Bust to left. **R.** View of Menai Suspension Bridge. Ex.: INSTIT: CIV: ENGINEERS. INCORP: 1828. *Size 2.25. S.* F. D. C. » 10 »
- 60078 **Æ. Tennent.** *W. Wyon.* J. EMERSON TENNENT. K.C.G.S.: L.: D.: M.: P.: &c. Bust to left. **R.** IN GRATEFUL REMEMBRANCE OF HIS FRIENDS. JOHN KANE &c. MDCCCXLV. *Size 2.* F. D. C. » 5 »
- 60079 **Æ. Thompson.** *C. Wiener.* BENIAMIN AB RUMFORD S. ROM. IMP. COMES. INSTITVIT. Bust to left. MDCCXCVI. **R.** OPTIME IN LVICIS CALORISQUE NATURA ENQVIRENDA MERENTI ADIVDICAT. SOC: REG: LOND. *Size 3. S.* F. D. C. » 15 »
- 60080 **Æ. Vizanagram.** *L. C. Wyon.* MAHARAJA MEERZA VEJARAM GUJAPUTTY RAJ MUNEA SULTAN BUHADDOOR OF VIZANAGRAM. Bust facing. **R.** EVER LOYAL. Native sword. *Size 1.75. S.* F. D. C. » 10 »
- 60081 **Æ. Watts.** *W. Wyon.* JAMES WATT. Bust to left. **R.** ROYAL CORNWALL POLYTECHNIC SOCIETY INSTITUTED 1833. Wreath. *Size 1.75.* F. D. C. » 5 »
- 60082 **Æ. West.** *Mills.* BENJAMIN WEST, PRESIDENT OF THE ROYAL ACADEMY. MDCCCXV. Bust to left. Plain reverse *Size 1.6. R.* F. » 5 »
- 60083 **Æ. Williams.** *A. Wyon.* GEORGE WILLIAMS. 1894. Bust to left. FOUNDER IN 1844 OF THE Y.M.C.A. **R.** YOUNG MEN'S CHRISTIAN ASSOCIATION JUBILEE 6 JUNE 1894. Bible and laurel-wreath. *Size 2.* F. D. C. » 15 »
- 60084 **Æ. Wilson.** *Westwood.* SR ROBT WILSON KNT M.P. K.M. T. ST. G. RD. E. ST. A. T. & S. C. &c. Bust to left. 1821. **R.** Oak wreath enclosing inscription. CIVIBVS SERVATIS. *Size 1.65. S.* E. F. » 7 »
- 60085 **Æ. Wren.** Bust to right. **R.** St. Paul's Cathedral. CHRISTOPHER WREN, ARCHITECT. MDCCX. Ex.: SI MONUMENTUM REQUIRIS CIRCUMSPICE. *Size 2.25. S.* E. F. » 1 »
- 60086 **Æ. Wollaston.** *W. Wyon.* Bust to left. **R.** Wreath of palm and laurel. THE GEOLOGICAL SOCIETY OF LONDON. *Size 1.75. S.* F. D. C. » 5 »

ART UNION OF LONDON

- 60087 **Æ. Bacon.** *J. S. Wyon.* I. BACON, R.A. 1740-1799. Bust to right. **R.** Statue of SAMUEL JOHNSON. *Size 2.15.* E. F. » 5 »
- 60088 **Æ. Banks.** *L. C. Wyon.* THOMAS BANKS, R. A.: Bust to left. **R.** Statue of a nude slave. *Size 2.15.* F. D. C. » 12 »
- 60089 **Æ. Chantrey.** *W. Wyon.* CHANTREY SCULPTOR ET ARTIUM FACTOR. Bust to right. **R.** Statue of Watt. *Size 2.15.* F. D. C. » 5 »
- 60090 **Æ. Eddy.** *G. G. Adams.* Bust to left. ETTY. 1787-1849. **R.** Venus and Cupid. *Size 2.25.* F. D. C. » 12 »
- 60091 **Æ. Flaxman.** *H. Weigall.* Bust to left. FLAXMAN. **R.** Mercury carrying Psyche from Olympus. *Size 2.2. S.* E. F. » 1 5 »
- 60091^a **Æ.** — — — F. D. C. » 12 »
- 60092 **Æ. Gainsborough.** *E. Ortnier.* T. GAINSBOROUGH, R. A. BORN 1727. DIED 1789. Bust to left. **R.** "The cottage children". *Size 2.15. S.* F. D. C. » 12 »
- 60093 **Æ. Gibson.** *J. S. Wyon.* JOHN GIBSON, R.A. 1789-1866. Bust to left. **R.** Hunter and dog. *Size 2.15.* F. D. C. » 10 »
- 60094 **Æ. Hogarth.** *L. Wyon.* Bust to right. HOGARTH. **R.** HE THROUGH THE EYE CORRECTS THE HEART. "The Election". *Size 2.15. S.* F. D. C. » 10 »
- 60095 **Æ. Reynolds.** *Stothard.* Bust to left. REYNOLDS. **R.** The infant Hercules strangling the serpents. *Size 2.25. S.* E. F. » 1 5 »
- 60096 **Æ.** — — — F. D. C. » 10 »
- 60097 **Æ. Roberts.** *G. Morgan.* Bust to left. DAVID ROBERTS. R.A. 1796-1864. **R.** An Oriental woman dictating a letter to a scribe. *Size 2.2. S.* F. D. C. » 15 »
- 60098 **Æ. Stothard.** *L. C. Wyon.* Bust to right. STOTHARD. **R.** The Canterbury pilgrims. *Size 2.15.* E. F. » 1 1 »
- 60099 **Æ. Turner.** *L. C. Wyon.* JOSEPH MALLORD WILLIAM TURNER, R.A. Bust to left. 1775-1851. **R.** The "Fighting Temeraire". *Size 2.15.* F. D. C. » 12 »
- 60100 **Æ. Vanbrugh.** *B. Wyon.* Bust nearly full face. SIR JOHN VANBRUGH. **R.** View of Blenheim palace. *Size 2.15. S.* F. D. C. » 12 »
- 60101 **Æ. Wilkie.** *L. C. Wyon.* Bust to right. SIR DAVID WILKIE. R.A. 1785-1841. **R.** The village politicians. *Size 2.15. S.* F. D. C. » 12 »
- 60102 **Æ. Wyon.** *L. C. Wyon.* Bust to right. WILLIAM WYON. R. A.: **R.** Britannia and four sea-horses. *Size 2.2. S.* E. F. » 1 »
- 60103 **Æ.** — — — F. D. C. » 10 »

EXHIBITIONS

- 60104 **Æ. 1851.** *W. Wyon.* VICTORIA D: G: BRIT: REG: F: D: ALBERTUS PRINCEPS CONJUX. Busts conjoined to left; a trident behind the heads. MDCCCLI. **R.** PULCHER ET ILLE LABOR PALMA DECORARE LABOREM. Fame crowning Industry with laurel. London in attendance. *Size 2.5.* F. D. C. » 5 »
- 60105 **Æ. 1855.** *L. C. Wyon.* PRODUCTS OF NEW SOUTH WALES. SYDNEY. 1854. Colonial views — mining, sheep grazing, &c. **R.** HIC LAURI DULCIOR USUS. Britannia presenting Australia to France. MDCCCLV. *Size 2.85. R.* F. D. C. » 1 »
- 60106 **Æ. 1867.** *L. C. Wyon.* VICTORIA QUEEN. Bust to left. **R.** PARIS UNIVERSAL EXHIBITION. 1887. PRODUCTS OF NEW SOUTH WALES. SYDNEY. *Size 1.55. S. F. D. C.* » 10 »
- 60107 **Æ. 1873.** Busts of *Hermes, Athena, and Apollo.* No legend. **R.** View of the Albert Hall. STRUCK IN EXHIBITION. MDCCCLXXIII. *Size 1.15. S.* F. D. C. » 5 »

MISCELLANEOUS

- 60108 **E. Horticultural Society.** *W. Wyon.* Flora, attended by four figures representing the seasons. **R.** THE HORTICULTURAL SOCIETY OF LONDON. Wreath of flowers and fruit. *Size 2.15. S.* F. D. C. » 10 »
- 60109 **E. W. Wyon.** Two infant genii with fruit and flowers. **CARPENTUA POMA NEPOTES.** Ex.: MDCCCXXII. **R.** ROYAL HORTICULTURAL SOCIETY OF CROWN-WALL. Wreath of fruit and flowers. *Size 1.75.* F. D. C. » 7 6
- 60110 **E. Arts and Commerce.** *W. Wyon.* ARTS AND COMMERCE PROMOTED. Busts of *Minerva* and *Mercury*. **R.** Wreath of laurel. **SOC. INS^o LOND. 1753.** *Size 2.* F. D. C. » 7 6
- 60111 **E.** — *W. Wyon.* Head of *Ceres* to right. **ARTS AND COMMERCE PROMOTED.** Reverse as preceding. *Size 1.55.* F. D. C. » 5 »

RECENT PURCHASES

- 60112 **R. Giles Strangways. 1648.** *John Roettier.* **ÆGIDIVS STRANGWAYS DE MELBURY IN COM. DORCESTR ARMIGER.** Bust to right. **R.** DECVSQVE ADVERSA DEDERVNT. Ex.: INCARCERATVS SEPT. 1645. **LIBERATVS APR. 1648.** The White Tower of London, with the Royal Standard flying; above, sun bursting from behind the clouds. *Med. Illus., I, 223, Size 2.35. R.* E. F. 3 3 »
- 60113 **R. Peace with Holland. 1654.** *Hier BINT DE HEIL'GE VREE DEN BRIT, EN BATAVIER, DE WERELT EER' T VERBONT, EN VREEZ' EN KRYGSBANIER.* *Britannia* and *Batavia* holding spears bearing national flags surmounted by caps of Liberty; *Peace* entwining olive around the spear shafts. **R.** Ship in full sail before a favourable wind. **WAAROM ZEILT T'VREDESHIP OP T SILVER IN DE ZEE? OM DAT DE BROEDERKRIEG VERANDERT IS IN VREE.** *Med. Illus., I, 220, Size 3.15. Pierced. R.* E. F. 5 15 »
- 60115 **R. Naval Reward. 1665.** *John Roettier.* **CAROLVS. SECVNDVS. D. G. MAG. BRI. FRAN. ET. HIB. REX.** Laureate bust to right. **R.** Charles II as a Roman general standing on the sea-shore watching a naval engagement. Ex.: **PRO TALIBVS AVSIS.** *Med. Illus., I, 220, Size 2.45. R.* E. F. 3 3 »
- 60116 **R. Naval Action with the Dutch. 1666.** A general in Roman costume caressing a fawning lion. Dutch legend. **R.** Dutch inscription. *Med. Illus., I, 220, Size 1.8. R.* V. F. 1 » »
- 60117 **R. Peace of Breda. 1667.** *C. Adolfszoon.* **MITIS ET FORTIS.** Figure representing Holland trampling on *Discord*; lion and lamb in peace together; ships on fire in the distance. Ex.: **PROCVL HINC. MALA. BESTIA. REGNIS.** **R.** Peace with cornucopia, caduceus, and sheathed sword; merchant ships in the distance. Ex.: **REDIIT CONCORDIA. MATER BREDÆ. A^o 1667.** Inscribed edge. *Med. Illus., I, 220, Size 2.8. RR.* E. F. 4 15 »
- 60118 **R. Peace of Breda. 1667.** *John Roettier.* **CAROLVS. SECVNDVS. DEI. GRATIA. MAG. BRIT. FRAN. ET. HIBER. REX.** Laureate bust to right, hair long, fringed mantle. **R.** **FAVENTE DEO.** *Britannia*, seated at the foot of a rock on the sea-shore, contemplates her fleet. Ex.: **BRI-TANNIA.** Inscribed edge. *Med. Illus., I, 220, Size 2.2. R.* E. F. 2 15 »
- 60119 **R. British Colonization. 1670.** *John Roettier.* **CAROLVS. ET. CATHARINA. REX. ET. REGINA.** Busts to right. **R.** **DIFFVSVS IN ORBE. BRITANNVS.** A globe. *Med. Illus., II, 220, Size 1.6. S.* V. F. » 12 6
- 60120 **R. The Popish Plot. 1678.** *G. Bower.* O WHY SO FICKLE. A Janus head, composed of a Jesuit's face in cap, and a monk's in cowl. **R.** BIRDS OF A FEATHER FLOCK TOGETHER. A cluster of seven heads. *Med. Illus., I, 220, Size 1.4. Struck, not cast. RR.* F. D. C. 3 10 »
- 60121 **R. Duke of Ormond. 1682.** *G. Bower.* **IACOBVS. DVX. ORMONIÆ.** Bust of the Duke to right. **R.** **PRÆSIDIUM ET DVLCCE DECVS.** 1682. Sword and olive branch crossed within a coronet. *Med. Illus., I, 220, Size 1.95. RR.* E. F. 6 15 »
- 60122 **R. Battle of La Hogue. 1692.** *G. Hautsch.* **WILH. III. D. G. ANG. SCO. FR. ET. HIB. REX. DEF. FID.** Laureate bust of William III to right. **R.** **NVNC PLVRIBVS IMPAR.** Naval action. Ex.: **OB. CLASS. GALL. AB. ANG. ET. HOLL. VICT.** ET. **DELET. D. 29. 31. MAI. A. 1692.** Edge inscribed. *Med. Illus., II, 220, Size 1.55. R.* V. F. 1 10 »
- 60123 **R. Queen Anne. Accession. 1702.** *J. Croker.* **ANNA. D. G. MAG. BR. FR. ET. HIB. REGINA.** Crowned bust to left. **R.** ENTIRELY ENGLISH. A heart enclosed within branches of oak and laurel, which pass through a crown above, and rest upon a pedestal inscribed **ATAVIS REGIBVS.** *Med. Illus., II, 220, Size 1.4. S.* V. F. » 7 6
- 60124 **R. Queen Anne's Bounty. 1704.** *J. Croker.* **ANNA. D. G. MAG. BRI. FR. ET. HIB. REG.** Laureate bust of Queen Anne to left. **R.** **PIETAS AVGVSTÆ.** Anne, seated on her throne, presents a charter to her clergy, kneeling before her. Ex.: **PRIMITIIS. ET. DECIMIS. ECCLESIE. CONCESSIS.** MDCCIV. *Med. Illus., II, 220, Size 1.75. S.* V. F. » 7 6

- 60125 **R. Peace of Utrecht. 1713.** *Peace, crowned, locks the Temple of Janus, the columns of which are entwined with roses, lilies, and orange branches; on the steps are the figures of War and Discord in chains; in the background, a globe, a cornucopia overflowing with money, and Mercury with scroll inscribed EUROPE PAX REDDITA.* Ex.: **TRAIECTUM.** **R.** *Europa*, laureate, seated on the sea-shore, holds an olive branch and a cornucopia; ships in the distance. Ex.: **EUROPA.** *Med. Illus., II, 220, Size 1.9. RR.* V. F. 3 10 »
- 60126 **R. George I. Coronation. 1714.** *J. Croker.* **GEORGIVS. D. G. MAG. BR. FR. ET. HIB. REX.** Laureate bust to right. **R.** *Britannia* crowning the King. *Med. Illus., II, 220, Size 1.35. S.* E. F. » 7 6
- 60127 **R. Jacobite Rebellion. 1745.** *J. Kirk.* **GUL. AUG. DUX CUMBERLANDIÆ.** The Duke of Cumberland on horseback. **R.** **SPERM REDUCIS MENTIBUS ANXIIS.** The Duke, as a Roman warrior, presents an olive branch to *Britannia*. *Med. Illus., II, 220, Size 1.3. S.* V. F. » 7 6
- 60128 **R. Capture of Quebec. 1759.** *T. Pingo.* Bust of *Britannia* to left; laurel wreath, trident, and military standard. **SAVNDERS and WOLFE.** **R.** **QUEBEC TAKEN.** MDCCCLIX. *Victory* placing a laurel wreath on a military trophy; a bound captive. Plain edge. *Med. Illus., II, 220, Size 1.55. R.* V. F. 2 10 »
- 60129 **R. Erskine and Gibbs. 1794.** *J. Milton.* **HON. T. ERSKINE. V. GIBBS. ESQ. PATRIOTS WHO FOR SACRED FREEDOM STOOD.** Busts conjoined to right. **R.** **RETURNING JUSTICE LIFTS ALOFT HER SCALE.** *Justice* supporting the drooping figure of *Liberty*. Ex.: MDCCXCIV. *Size 1.7. R.* F. D. C. 1 10 »
- 60130 **R. George III. T. Wyon.** **GOD SAVE THE KING.** Bust to right. **R.** **THE 50 YEAR HE HAS GOVERN'D & PRESERVED AN AFFECTIONATE & LOYAL PEOPLE.** Wreath of oak. **GRAND NATIONAL JUBILEE. OCT 25. 1809.** *Size 1.65. S.* E. F. » 10 »
- 60131 **R. Lord Brougham. Mills.** **HENRY BROUGHAM.** Bust to right. **R.** Wreath and inscription. **TO THE PATRIOTIC, INCORRUPTIBLE, and UNBOUGHT FREEHOLDERS OF THE COUNTY OF WESTMORELAND. IV JULY MDCCCXVIII.** *Loop for suspension.* *Size 1.4. R.* V. F. 1 5 »
- 60132 **R. The Wallace Memorial. N Macphail.** **NATIONAL WALLACE MONUMENT. FOUNDED 24 JUNE 1861.** The monument, Stirling. **R.** **INSCRIPTION A MEMORIAL OF GRATITUDE BY SCOTSMEN TO THE PRESERVER OF THEIR COUNTRY'S INDEPENDENCE.** *Size 1.4. Pierced.* E. F. » 7 6
- 60133 **R. The "Times" 1785-1885.** Three busts—the *Walters*. **R.** **CENTENARY CELEBRATION. BEARWOOD. 1885.** Clock, oak and laurel branches, &c. *Size 1.75.* E. F. » 15 »
- 60134 **R. Marriage of the Prince of Wales. 1863.** *L. C. Wyon.* **ALBERT EDWARD PRINCE OF WALES. ALEXANDRA PRINCESS OF DENMARK.** Bust conjoined to right. **R.** Armorial shields surmounted by plumes and coronet; roses and lilies. **MARCH 10 1863.** *Size 2.5. R.* E. F. 1 10 »
- 60135 — *R. L. C. Wyon.* Another, smaller size. Similar obverse. **R.** Plumes and date within wreath. *Size 1.25. S.* E. F. » 7 6
- 60136 **R. The Royal Exchange.** **ROYAL EXCHANGE OPENED BY H. M. QUEEN VICTORIA. OCT 28. 1844.** Crowned bust to left. **R.** **FIRST STONE LAID BY H. R. H. PRINCE ALBERT. JAN. 17. 1842.** Three shields; wreath; grasshopper. *Size 1.05.* E. F. » 4 »
- 60137 **R. Queen Victoria's Jubilee. 1887.** The official medal, with loop for suspension. *Size 3.* E. F. 1 1 »
- 60138 **R. Queen Mary. 1535.** **MARIA. I. REG. ANGL. FRAN. ET. HIB. FIDEI. DEFENSATRIX.** Half-length figure to left, jewelled coif with veil, gown embroidered and jewelled, brooch and pendant pearl. **R.** **CECIS VISVS TIMIDIS QVIES.** *Peace* applies a torch to a pile of arms in front of a temple, and extends palm and olive branches over a group of suppliants. *Med. Illus., I, 72, Size 2.6. R.* E. F. 2 10 »
- 60139 **R. Memorial of Charles I. 1649.** *John Roettier.* **CAROL. D. G. M. B. F. ET. H. REX. & GLOR. MEM.** Bust to right. **R.** **VIRTVT EX ME FORTVNAM EX ALIJS.** Hand from Heaven holding celestial crown; landscape and sheep without shepherd. *Med. Illus., I, 220, Size 2. S.* V. F. » 5 »
- 60140 **R. Capture of Porto Bello. 1739.** **THE BRITISH GLORY REVIV'D BY ADMIRAL VERNON.** Full-length figure of *Vernon* to right, sword in one hand, staff in other, standing on a square platform with scroll ornament below; a cannon in front of him and a ship behind him. **R.** **HE TOOK PORTO BELLO WITH SIX SHIPS ONLY.** Six ships entering Porto Bello harbour. Ex.: **NOV. 22. 1739.** and scroll ornament. *Med. Illus., II, 220 var. Size 1.45.* V. F. » 10 »
- 60141 **R. Capture of Porto Bello. 1739.** **THE BRITISH GLORY REVIV'D BY ADMIRAL VERNON.** Half-length figure of *Admiral Vernon* three-quarters to left, staff in left hand. No inner circle. **R.** **HE TOOK PORTO BELLO WITH SIX SHIPS ONLY.** Ex.: **NOV. 22. 1739.** Six ships entering Porto Bello harbour. *Med. Illus., II, 220, Size 1.45.* F. » 3 »

- 60142 **Æ. Admiral Vernon and the Duke of Argyle.** NON DORMIT QUI VINCIT. Half-length figure of the Admiral, right hand on a cannon, left on sword hilt; a ship in the distance. Ex.: ADMIRAL VERNON. **R.** IN HUNC INTUENS CLARUS ESTO. Full-length figure of the Duke of Argyle in robes and collar of the Order of the Garter. *Med. Illus.*, II, ⁵⁶⁰/₁₇₈₀. Size 1.6. **R.** M. » 2 »
- 60143 **Æ. Treaty of Seringapatam. 1792.** C. H. Kuchler. CAR. MARCHIO CORNWALLIS STRATEGUS ACFR-
RIMUS. Bust to left. **R.** FAS SIT PARCERE HOSTI. Tippoo Sultan presenting his two sons as hostages to Cornwallis. Ex.: SULTANO TIPPOO DEVICTO OBSIDES RECIPIT. MDCCXCIII. Size 1.85. E. F. » 5 »
- 60144 **Æ. George III. Preserved from Assassination. 1800.** C. H. Kuchler. GEORGIUS III D : G MAGN BRIT FR ET HIB REX. Bust to left. **R.** REGE INCOLUMI POPULUS LAETUS. Flaming altar; above, radiated Eye of Providence. Ex.: A SICARIO SERVATUS. MAI. XV MDCCC. Size 1.9. E. F. » 5 »
- 60145 **Æ. England and Ireland. The Act of Union. 1800.** J. G. Hancock. FRIENDSHIP, UNION, AND PEACE. Britannia and Hibernia with the fasces. **R.** GREAT BRITAIN AND IRELAND UNITED. MDCCC. British lion; anchor; scales of justice. Size 1.5. V. F. » 2 6
- 60146 — **Æ. 1801.** C. H. Kuchler. GEORGIUS III D : G : M BR FR ET H REX. Bust of George III to left. **R.** JUNGUNTUR OPES FIRMATUR IMPERIUM. Britannia and Hibernia clasping hands. Ex.: I. JAN. MDCCCL. Size 1.9. E. F. » 5 »
- 60147 — **Æ. J. G. Hancock.** GEORGIUS. III. D : G. BRITANNIARUM REX. F. D. Laureate bust of George III to right. **R.** NULLA DIES PACEM NEC FEDERA RUMPET. Britannia, with her shield and rudder, seated upon a rock; before her, an infant genius with open book, one page of which has XIX encircled by the serpent of eternity, and the other Ireland's harp entwined with roses, thistles, and shamrock. Size 1.9. E. F. » 5 »
- 60148 **Æ. Bombardment of Algiers by Admiral Pellew. 1816.** T. Wyon. GEORGE PRINCE REGENT. Laureate bust to left. TO TAME THE PROUD, THE FETTER'D SLAVE TO FREE, THESE ARE IMPERIAL ARTS AND WORTHY THEE. **R.** ALGIERS BOMBARDED, ITS FLEET DESTROYED and CHRISTIAN SLAVERY EXTINGUISHED. AUG. 27. 1816. Within wreath, EXMOUTH. The fleet bombarding Algiers. Size 2.5. F. D. C. 1 » »
- 60149 **Æ. Death of Princess Charlotte Augusta. 1817.** T. Wyon. HER ROYAL HIGHNESS PRINCESS CHARLOTTE AUGUSTA &c. Bust to left. **R.** WHEN THE EAR HEARD HER IT BLESSED HER AND WHEN THE EYE SAW HER IT GAVE WITNESS TO HER; THE VOICE OF WAILING IS HEARD; AS THE MORNING CLOUD, AS THE EARLY DEW, SHE PASSETH AWAY. Size 2.5. V. F. » 3 6
- 60150 **Æ. HER ROYAL HIGHNESS THE PRINCESS CHARLOTTE.** Bust to right. **R.** BORN JAN. 7. 1796. MARRIED TO H. S. H. PRINCE LEOPOLD OF SAXE-COBURG MAY 2 1816 &c. Size 1.5. S. E. F. » 2 6
- 60151 **Æ. Matthew Boulton.** MATT. BOULTON ESQR F. R. S. Ld and ED. F. R. I. A. S. Bust to right, in high relief. **R.** M. BOULTON ERIGEA A SOHO ANGL. 1788 UNE MACH. A VAPEUR PR. FRAP. MONN. &c. Size 1.6. S. E. F. » 10 »
- 60152 **Æ. Death of George III.** Webb. HOC AVSPICE ORBIS SALVS MDCCCLXVII. Laureate bust of George III to right. **R.** HIS MAJESTY GEORGE III BORN OLD STYLE MAY 24 1738 &c. Size 1.6. E. F. » 2 »
- 60153 **Æ. The Thomason Vase.** THOMASON'S METALLIC BRONZE VASE, PRECISELY THE SIZE OF THE MARBLE ONE AT WARWICK CASTLE. OCCUPIED 6 YEARS TO MODEL, CAST, AND SCULPTURE. The vase. **R.** 21 FEET IN CIRCUMFERENCE AND 5 FEET 10 IN IN HEIGHT. BRONZED IN DEUTOXIDE IN 1820, ACQUIRED A PER OXIDE IN 1829. The vase. Size 2.05. E. F. » 5 »
- 60154 **Æ. Duke of Sutherland.** Bain. Bust to right. **R.** GEORGE GRANVILLE DUKE OF SUTHERLAND. K. G. BORN JANUARY 9 1758 DIED JULY 19 1833. Size 1.9. S. V. F. » 5 »
- 60155 **Æ. Rev. George Fisk.** L. C. Wyon. Same as number 60063. E. F. » 5 »
- 60156 **Æ. Jubilee of the Numismatic Society of London. 1887.** Bust of the late Sir John Evans to right. **R.** Within laurel wreath, SIC L SIC C. Around, SOCIETAS NUMISM. LOND. ANNOS CONST. LI. MDCCCLXXXVII. Size 2.25. E. F. » 10 »
- 60157 **Æ. International Medical Congress. 1881.** L. C. Wyon. VICTORIA QUEEN OF GREAT BRITAIN AND IRELAND; EMPRESS OF INDIA. Crowned bust to left. **R.** INTERNATIONAL MEDICAL CONGRESS. LONDON. 1881. Laureate figure of Aesculapius, staff entwined with serpent; the sick kneeling before him; *Death* hovering in the background. Size 3. **R.** F. D. C. » 15 »
- 60158 **White metal. Sir Walter Scott.** W. Wyon. WALTER SCOTT. 1824. Bust to right. **R.** TRUTHS SEVERE IN FAIRY FICTION DRESSED. Two female figures representing History and Fiction. Size 2.15. S. E. F. » 2 »

- 60159 **White metal. Wellington.** Bust of the Duke of Wellington to left, surrounded by the names and dates of BRITISH VICTORIES IN PORTUGAL, SPAIN AND FRANCE. **R.** Britannia weeping by his tomb. IN MEMORY OF HIS OBSEQUES AT ST. PAUL'S. NOVEM. 1852. Size 2.5. E. F. » 3 »
- 60160 **Aluminium. Penny Postage. JUBILEE 2nd JULY.** 1890. Crowned bust of Queen Victoria to left within laurel wreath; below, Jubilee envelope between the crowned letters **V** and **R.** **R.** Bust of Rowland-Hill within laurel wreath; Mulready envelope between the crowned letters **V** and **R.** ORIGINATOR OF THE PENNY POSTAGE SYSTEM. 1840. Size 2.5. S. E. F. » 5 »

TRADE TOKENS IN THE SEVENTEENTH CENTURY

(Continued from col. 10966.)

WALES

- | | | | | |
|-------------------------|------------------------------|------------------|-------|-----|
| 60161 Carnarvon. | (24). Ellis Jones. 1664. | 1 d. | F. | » 2 |
| 60162 — | — (pierced). | — | F. | » 1 |
| 60163 Cowbridge. | (30). Will Basset. 1669. | $\frac{1}{2}$ d. | F. | » 2 |
| 60164 Kidwelly. | (44). Edward Lloyd. | — | V. F. | » 5 |
| 60165 — | (45). — | — | V. F. | » 5 |
| 60166 Mold. | (57). Edward Williams. 1666. | 1 d. | F. | » 3 |
| 60167 — | — | — | E. F. | » 7 |
| 60168 Swansea. | (71). Mathew Davies. 1666. | $\frac{1}{2}$ d. | M. | » 1 |
| 60169 Wrexham. | (87). Robert Jackson. | $\frac{1}{4}$ d. | E. F. | » 7 |

WARWICKSHIRE

- | | | | | |
|--------------------------|---|------------------|-------|------|
| 60170 Alcester. | (2). Matthias Crabb. | $\frac{1}{4}$ d. | V. F. | » 4 |
| 60171 — | (5). Charles Johnson. | — | V. F. | » 4 |
| 60172 — | — | — | F. | » 1 |
| 60173 — | (8). John Reinoles. 1670. | $\frac{1}{2}$ d. | V. F. | » 4 |
| 60174 — | — | — | F. | » 2 |
| 60175 — | (14). Margaret Varnoll. 1651. | $\frac{1}{4}$ d. | M. | » 1 |
| 60176 Atherstone. | (19). William Crispe. 1667. | $\frac{1}{2}$ d. | F. | » 4 |
| 60177 Barford. | (23). Mary Brine. 1667. | — | V. F. | » 4 |
| 60178 — | (24). Will Cockbill. 1668. | — | V. F. | » 4 |
| 60179 Birmingham. | (28). William Colmore. | — | F. | » 4 |
| 60180 — | (31). Edward Ensor. 1660. | — | V. F. | » 5 |
| 60181 — | (33). Edward Freeman. | — | F. | » 4 |
| 60182 — | (35 ^a). Henry Hodgits. (Unpub.). | — | V. F. | » 10 |
| 60183 — | (36). Joseph Hopkins. 1666. | — | E. F. | » 7 |
| 60184 — | (38 ^b). William King. 1668. (Unpub. var. :) | — | M. | » 4 |
| 60185 — | (40). Richard Leather. 1669. | — | F. | » 4 |
| 60185 ^a — | (42). Thomas Pemberton. | — | V. F. | » 5 |
| 60186 — | (43). Thomas Pewtrill. 1666. | — | F. | » 2 |
| 60187 — | (44). Thomas Russell. 1667. | — | V. F. | » 5 |
| 60188 — | (47). John Taylov. 1662. | — | V. F. | » 7 |
| 60189 Brilles. | (48). Thomas Rimill. 1666. | — | V. F. | » 7 |
| 60190 — | — (pierced). | — | F. | » 2 |
| 60191 — | (49). Francis Sharley. 1666 (Square). | — | V. F. | » 1 |
| 60192 — | (50). Jane Sherley. 1665. | — | V. F. | » 4 |
| 60193 — | — | — | F. | » 2 |
| 60194 Coleshill. | (51). Thomas Crooke. 1670. | — | F. | » 2 |
| 60195 — | (52). William Walker. 1669. | — | F. | » 2 |
| 60196 Coughton. | (53). Edmund Hornblo- war. 1667. | — | V. F. | » 7 |
| 60197 — | — (pierced). | — | V. F. | » 3 |
| 60198 Coventry. | (55). Town Token. 1669. | — | E. F. | » 7 |
| 60199 — | — | — | F. | » 2 |
| 60200 — | (56). — | $\frac{1}{4}$ d. | E. F. | » 7 |
| 60201 — | — | — | F. | » 3 |
| 60202 — | (59). William Austin. | — | V. F. | » 4 |
| 60203 — | (61). Nathaniel Barnard. | — | M. | » 1 |
| 60204 — | (63). Robert Bedford. 1666. | — | F. | » 2 |
| 60205 — | (65). John Brookes. 1668. | $\frac{1}{2}$ d. | V. F. | » 5 |
| 60206 — | (67). F. C. | $\frac{1}{4}$ d. | M. | » 1 |
| 60207 — | (69). — 1665. | — | F. | » 2 |

60208	—	(70). John Carpenter.	$\frac{1}{2}$ d. E. F.	» 7 6	60275	—	(19). Jacob Selbee. 1665.	—	F.	» 2 6			
60209	—	(71). John Crichlowe.	—	E. F.	» 4 6	60276	—	(20). Paule Methwin.	—	V. F.	» 3 »		
		1668.	—	V. F.	» 3 »	60277	Calne.	(24). Stephen Baylie.	$\frac{1}{4}$ d. V. F.	» 3 »			
60210	—	—	—	V. F.	» 4 6	60278	—	(28). Arthur Forman. 1669.	—	V. F.	» 3 »		
60211	—	(74). M.M.E.	$\frac{1}{4}$ d. V. F.	» 4 6	60279	—	(29). John Forman.	—	E. F.	» 5 6			
60212	—	(75). Edward Fayerbro-	—	V. F.	» 3 6	60280	—	(31). Will Jeffrey.	—	V. F.	» 3 6		
		ther.	—	V. F.	» 3 6	60281	—	(35). A.I.S. 1669.	—	F.	» 2 6		
60213	—	(75). William Gilbert.	—	V. F.	» 4 6	60282	Chippenham.	(38). Will Adye. 1665.	—	F.	» 2 »		
60214	—	(79). John Lax. 1659.	—	V. F.	» 3 »	60283	—	(39). John Edwards. 1665.	—	V. F.	» 3 6		
60215	—	(80). Abraham Lucas.	—	V. F.	» 4 »	60284	—	(43). Samvell Gage. 1653.	—	V. F.	» 2 6		
60216	—	—	—	F.	» 2 6	60285	—	(46). Henry Lambert.	—	V. F.	» 2 6		
60217	—	(81). John Murdock. 1668.	$\frac{1}{2}$ d. V. F.	» 4 6	60286	—	(49). John Stevens. 1652.	—	V. F.	» 3 »			
60218	—	—	—	F.	» 2 6	60287	Devizes.	(64). Stephen Bayly. 1668.	—	E. F.	» 5 6		
60219	—	(85). Samvell Peisley.	$\frac{1}{4}$ d. V. F.	» 4 »	60288	—	(65). John Frey.	—	F.	» 2 »			
60220	—	(87). T.P.	—	F.	» 3 »	60289	—	(66). John Fry. 1664.	—	V. F.	» 2 »		
60221	—	(89). William Rowney.	—	E. F.	» 5 6	60290	—	(67). Francis Goulding.	—	V. F.	» 2 »		
60222	—	(91). John Smith. 1651.	—	F.	» 3 »	60291	—	(68). Edward Hope. 1652.	—	F.	» 2 »		
60223	—	(94). Samvell Tissall. 1668.	$\frac{1}{2}$ d. V. F.	» 4 6	60292	—	(69).	—	E. F.	» 4 6			
60224	—	(96). S.W. 1666.	—	M.	» 2 6	60293	—	(70). John Hammond.	—	E. F.	» 4 6		
60225	Deritend.	(99a). Mahn Lilly. 1667.	(Unpub. : var. :)	—	V. F.	» 10 »	60294	—	—	V. F.	» 2 »		
		(100). V.W. 1654.	$\frac{1}{4}$ d. V. F.	» 7 6	60295	—	60296	—	(71). Grace Naish. 1652.	—	V. F.	» 2 6	
60226	Griff.	(101). Edward Taylor.	1668.	$\frac{1}{2}$ d. V. F.	» 6 »	60297	—	(72). Francis Paradise.	1669.	—	V. F.	» 2 »	
60227	Hemlingford.	(102).	1669.	—	F.	» 3 6	60298	—	(73). John Slade. 1666.	—	V. F.	» 2 »	
		—	—	E. F.	» 10 »	60299	—	(74). Richard Slade. 1663.	—	V. F.	» 2 »		
60228	—	(103). Rob. Handley. 1666.	—	F.	» 3 6	60300	—	(76). William Sonner.	1652.	—	V. F.	» 2 »	
60229	—	(105). John Hemius.	—	V. F.	» 7 6	60301	—	(77). William Stevens.	1663.	—	E. F.	» 4 6	
60230	Henley-in-Arden.	—	—	F.	» 2 6	60302	—	—	—	F.	» 2 »		
60231	—	(106). John Norton. 1664.	—	V. F.	» 5 6	60303	—	(79). Richard Watton.	1666.	—	V. F.	» 2 6	
60232	—	(107). Tho Boucher. 1668.	—	F.	» 2 6	60304	Highworth.	(80).	—	V. F.	» 3 »		
60233	Kenilworth.	(108). Robert Seddon. 1669.	—	V. F.	» 7 6	60305	—	(93). Thomas Osborne.	1653.	—	V. F.	» 3 »	
60234	—	(109). Samvel Bacon.	—	V. F.	» 3 6	60306	Kingswood.	(95). John Tones. 1652.	—	V. F.	» 2 6		
60235	Keresley.	(111). Jo Eborne.	$\frac{1}{4}$ d. V. F.	» 4 6	60307	Lacock.	60308	Lavington.	1658.	—	V. F.	» 2 6	
60236	Kineton.	(119). William Fawcett.	1666.	$\frac{1}{4}$ d. V. F.	» 4 6	60309	—	(101). Richard Gryst. 1669.	—	V. F.	» 3 6		
60237	—	(128). William Chesbey.	$\frac{1}{4}$ d. V. F.	» 4 6	60310	Malmesbury.	60311	—	(102). John Hayward. 1663.	—	V. F.	» 3 »	
60238	Nuneaton.	(129). Abraham Harper.	—	V. F.	» 4 »	60312	—	(107). Edward Browne.	$\frac{1}{4}$ d. V. F.	» 4 6			
60239	Rugby.	(135). John Chesbey. 1666.	—	V. F.	» 4 6	60313	—	(109). Philipp Edwards.	1658.	—	V. F.	» 2 6	
60240	—	(140). Margray Hanslapp.	1658.	—	F.	» 3 »	60314	—	(111). Elias Ferris. 1669.	$\frac{1}{4}$ d. V. F.	» 4 6		
60241	Southam.	(143). Bridget Loe 1665	(pierced).	$\frac{1}{2}$ d. V. F.	» 3 6	60315	Marlborough.	(113). Edmund Handy.	$\frac{1}{4}$ d. F.	» 2 6			
60242	—	(146). John Boulton (pierced).	—	M.	» 2 »	60316	—	(121). William Wayte.	1651.	—	V. F.	» 2 6	
60243	—	(147). Rich Hickes.	—	V. F.	» 4 »	60317	—	(124). Town Token. 1668.	—	F.	» 4 6		
60244	Stratford o/A.	(149). Richard Hunt. 1667.	—	V. F.	» 4 »	60318	—	—	—	V. F.	» 2 6		
60245	—	(156). Edward Smith.	—	F.	» 2 6	60319	—	(125).	—	E. F.	» 4 6		
60246	—	(161). William and Robert	Cawnt. 1668.	—	E. F.	» 7 6	60320	—	—	V. F.	» 2 »		
60247	—	(162). Robert Greene. 1671.	—	V. F.	» 5 6	60321	—	(127). Robert Briant.	—	V. F.	» 2 6		
60248	Tamworth.	(163). William Michell.	1667.	—	F.	» 2 6	60322	—	(128). Robert Butcher.	1663.	—	V. F.	» 4 6
60249	—	(171a). John Lagoe '68	(Unpub.).	—	V. F.	» 10 »	60323	—	(131). William Crabbe.	1668.	$\frac{1}{2}$ d. V. F.	» 4 6	
60250	—	(172). Cristo Aylesbury.	1665.	$\frac{1}{4}$ d. V. F.	» 6 »	60324	—	(136). Thomas Keene.	1652.	$\frac{1}{4}$ d. V. F.	» 3 »		
60251	Tysoe.	(176). Judeth Dunn. 1669	(pierced).	$\frac{1}{2}$ d. F.	» 3 »	60325	—	(136a).	—	(Unpub. : var. :)	—	V. F.	» 2 6
60252	Warwick.	(177). Roger Eede.	$\frac{1}{4}$ d. V. F.	» 4 6	60326	—	60327	—	(141). William Pureur.	—	E. F.	» 4 6	
60253	—	(179). M.E.H.	—	M.	» 1 6	60328	—	(143). Richard Shipre.	—	V. F.	» 3 »		
60254	—	(180a). M.E.H. (Unpub. : var.).	—	F.	» 4 »	60329	Marshfield.	(144). Oliver Shropshire.	1665.	—	E. F.	» 5 6	
60255	—	(181). Richard Hawks.	—	V. F.	» 5 6	60330	Mere.	(145). Jeremiah Sloper.	—	F.	» 2 6		
60256	—	(182). Thomas Heath. 1666.	$\frac{1}{4}$ d. V. F.	» 6 6	60331	Ramsbury.	60332	Salisbury.	(146). John Smith. 1665.	—	V. F.	» 3 »	
60257	—	(185). John Jackson.	$\frac{1}{4}$ d. M.	» 2 »	60333	—	60334	—	(147). William Hosce.	1651.	—	F.	» 2 »
60258	—	(186). John Kerby.	—	V. F.	» 7 6	60335	—	(155). William Roggers.	1666.	—	F.	» 2 6	
60259	—	—	—	F.	» 3 »	60336	—	(158). John Ston. 1655.	—	V. F.	» 4 6		
60260	—	(188). Thomas Stratford.	1656.	—	F.	» 3 »	60337	—	(161). City Token.	—	V. F.	» 2 »	
60261	—	(189). Sam Wheeler. 1668.	$\frac{1}{4}$ d. F.	» 4 »	60338	—	60339	—	(163). Sam Brixey.	—	E. F.	» 7 6	
60262	—	(190). Rob. Whinicke. 1666.	$\frac{1}{4}$ d. V. F.	» 4 6	60340	—	60341	—	—	V. F.	» 4 6		
60263	—	(193). John Walles. 1667.	$\frac{1}{2}$ d. V. F.	» 6 6	60342	—	60343	—	(167). George Clemens.	1664.	—	V. F.	» 3 »
60264	—				60344	—	60345	—	(169). William Courtney.	1670.	$\frac{1}{2}$ d. V. F.	» 5 6	
60265	Willington.						60346	—	(171). Thomas Cutler.	1666.	—	V. F.	» 3 6
WESTMORLAND							60347	—	(172).	—	F.	» 2 »	
60266	Kendal.	(5). K.K. 1657.	$\frac{1}{4}$ d. M.	» 1 »			60348	—	(175). G.E.F. 1667.	—	F.	» 2 6	
WILTSHIRE							60349	—	(180). Edward Fripp. 1668.	—	V. F.	» 3 6	
60267	Aldbourne.	(1). John Adee. 1656.	$\frac{1}{4}$ d. V. F.	» 3 »			60350	—	—	—	E. F.	» 7 6	
60268	Amesbury.	(7). Robert Harrison.	1653.	—	V. F.	» 3 »	60351	—	(184). George Godfery.	1659.	$\frac{1}{4}$ d. F.	» 2 6	
60269	Bradford.	(12). William Bailly. 1668.	—	E. F.	» 5 6		60352	—	(189).	—	M.	» 2 »	
60270	—	(15). William Chandler.	1650.	—	V. F.	» 3 »	60353	—	(192). John Hele.	—	F.	» 2 6	
60271	—	(17). Daniell Deverrell.	1663.	—	E. F.	» 4 6							
60272	—	—	—	M.	» 1 »								
60273	—	(18). John Gage. 1649.	—	E. F.	» 5 6								
60274	—	—	—	V. F.	» 3 »								

60345	—	(196). Thomas Haytor. 1666.	$\frac{1}{2}$ d. V. F.	»	4	6
60346	—	(197). Jonathan Hill. 1668.	—	F.	»	3
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60362	Tinhead.	(247). John Berry. 1651.	—	V. F.	»	3
60363	Trowbridge.	(249). E. D and HD.	—	V. F.	»	3
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60365	—	(254). —	—	V. F.	»	4
60366	Warminster.	(257). James Elliott.	—	F.	»	2
60367	—	(259). Thomas Toomer. 1651.	—	V. F.	»	3
60368	Westbury.	(260). Will Cockell. '58.	—	V. F.	»	3
60369	—	(261). Thomas Hancocke. 1656.	—	V. F.	»	3
60370	Wilton.	(268). Stephen Brassier. 1667.	$\frac{1}{4}$ d. M.	»	1	»
60371	Wootton Bassett.	(270). Gabrell Arman.	$\frac{1}{4}$ d. V. F.	»	3	»
60372	—	(272). John Knighton.	—	V. F.	»	3

WORCESTERSHIRE

60374	Bengeworth.	(2). Edward Pittway.	$\frac{1}{4}$ d. F.	»	2	6
60375	Bewdley.	(4). Town Token. 1668. (Octagonal).	$\frac{1}{2}$ d. V. F.	»	10	»
60376	—	(5). Samvell Cart. 1653.	$\frac{1}{4}$ d. V. F.	»	4	6
60377	—	(6a). John Clownam. (Unpub.).	$\frac{1}{2}$ d. V. F.	»	10	»
60378	—	(7). Thomas Dedicot (Square).	—	E. F.	1	»
60379	—	(9). Tho Farloe. 1670. (Heartshaped).	—	V. F.	»	10
60380	—	(11). Walter Palmer. 1656.	$\frac{1}{4}$ d. F.	»	2	6
60381	—	(13). Peter Walter.	$\frac{1}{2}$ d. M.	»	3	»
60382	Broadway.	(15). Michael Russell. 1670 (chipped).	—	F.	»	2
60383	Bromsgrove.	(22). Timothy Jefferyes. 1668.	—	F.	»	3
60384	—	(26). William Porter. 1668.	—	V. F.	»	10
60385	Clifton-on-Teme.	(30). John Jenckins. 1666.	—	E. F.	»	7
60386	Droitwich.	(31). Stephen Allen.	—	F.	»	4
60387	—	—	—	E. F.	»	7
60388	—	(31a). Roger Allen. (Unpub.).	$\frac{1}{4}$ d. V. F.	»	10	»
60389	Dudley.	(39). John Finch.	$\frac{1}{2}$ d. E. F.	»	7	6
60390	—	—	—	M.	»	2
60391	Evesham.	(43). Town Token.	—	E. F.	»	6
60392	—	—	—	F.	»	2
60393	—	(44). —	—	F.	»	3
60394	—	(45). —	$\frac{1}{4}$ d. V. F.	»	4	»
60395	—	—	—	F.	»	2
60396	—	(46). Phillipp Ballord. 1664.	$\frac{1}{2}$ d. V. F.	»	4	6
60397	—	—	—	F.	»	2
60398	—	(48). Richard Benett. 1666.	—	V. F.	»	3
60399	—	(49). Paule Benning. 1664.	—	V. F.	»	4
60400	—	(50). William Brooke. 1656.	$\frac{1}{4}$ d. V. F.	»	3	6
60401	—	(52). Peter Cross. 1649.	—	F.	»	2
60402	—	(55). Ric Goddard.	—	V. F.	»	3
60403	—	(56). —	—	E. F.	»	4
60404	—	(57). John Lacey. 1654.	—	E. F.	»	5
60405	—	(58). Timothy Mathews.	—	F.	»	2
60406	—	(59). Mathew Michell.	—	V. F.	»	3
60407	—	(60). William Rudge. 1649.	—	V. F.	»	3
60408	Kidderminster.	(64). R. M. B. 1652.	—	F.	»	2
60409	—	(65). Thomas Balamey. 1667.	$\frac{1}{2}$ d. V. F.	»	4	6
60410	—	(67). Edward Chamberlin.	—	E. F.	»	7
60411	—	—	—	V. F.	»	4
60412	—	(70). William Mountford. 1666.	—	V. F.	»	4
60413	—	(71). Lawrence Pearsall.	—	E. F.	»	5

60414	—	—	—	V. F.	»	3
60415	—	(76). Edmund & William Reade. 1666.	—	V. F.	»	4
60416	—	(78). Nevil Simmons. 1663.	—	V. F.	»	5
60417	—	(79). Tho Sadler. 1664.	—	E. F.	»	7
60418	—	—	—	V. F.	»	3
60419	—	(80). Walter Thatcher. 1670.	—	V. F.	»	3
60420	Oldswinford.	(82). John Richardson. 1669.	—	V. F.	»	3
60421	Pershore.	(84). Henry Gibbs. 1666.	—	V. F.	»	5
60422	—	(85). —	—	F.	»	5
60423	—	(86). Gideon Palmer. 1667.	—	E. F.	»	7
60424	—	(87). Samvell Palmer. 1667.	—	M.	»	2
60425	—	(89). Edward Perkins. 1664.	—	F.	»	3
60426	Shipston.	(93). Henry Cotterell. 1666.	—	M.	»	2
60427	—	(95). Edward Pittway.	$\frac{1}{4}$ d. F.	»	2	»
60428	Stourbridge.	(98). Town Token.	$\frac{1}{2}$ d. V. F.	»	5	»
60429	—	—	—	F.	»	2
60430	—	—	—	F. D. C.	»	10
60431	—	(101). John Clare. 1666.	—	F.	»	5
60432	—	(104). Ezekell Partridg. 1665.	—	V. F.	»	6
60433	—	—	—	F.	»	3
60434	—	(105). —	—	E. F.	»	3
60435	—	—	—	V. F.	»	4
60436	Tenbury.	(116). Anthony Search.	$\frac{1}{4}$ d. V. F.	»	7	»
60437	Upton o. S.	(118). Phillip Bound. 1654.	$\frac{1}{2}$ d. F.	»	2	»
60438	Worcester.	(122). City Token. 1667.	—	V. F.	»	3
60439	—	(125). Edward Baron.	$\frac{1}{2}$ d. V. F.	»	5	»
60440	—	(126). Richard Bedoes.	—	E. F.	»	10
60441	—	—	—	F.	»	3
60442	—	(127). — 1664.	—	V. F.	»	4
60443	—	—	—	F.	»	3
60444	—	(128). — '59.	$\frac{1}{4}$ d. F.	»	2	»
60445	—	(131). John Cherry. 1664.	$\frac{1}{2}$ d. V. F.	»	4	»
60446	—	(133). Will. Chetle.	—	V. F.	»	4
60447	—	—	—	F.	»	3
60448	—	(135). William Chetle. 1666.	$\frac{1}{2}$ d. E. F.	»	5	»
60449	—	—	—	F.	»	2
60450	—	(136). Will Colbatch. 1667.	$\frac{1}{2}$ d. V. F.	»	6	»
60451	—	—	—	M.	»	10
60452	—	(137). William Colbatch.	$\frac{1}{4}$ d. V. F.	»	3	»
60453	—	(138). —	—	V. F.	»	4
60454	—	(139). William Finch. 1665.	$\frac{1}{2}$ d. V. F.	»	4	»
60455	—	(146). John Hurdman. 1667.	—	V. F.	»	4
60456	—	(149). Thomas Jones. 1669.	—	V. F.	»	5
60457	—	(150). John Lillie. 1667. (pierced).	—	F.	»	2
60458	—	(153). Will Moore. 1664.	—	E. F.	»	7
60459	—	—	—	F.	»	3
60460	—	(155). —	—	M.	»	2
60461	—	(158). John Seaborne.	—	M.	»	2
60462	—	(159). James Smith. 1667.	—	V. F.	»	6
60463	—	—	—	F.	»	4
60464	—	(160). Will Swift. 1662.	—	V. F.	»	5
60465	—	—	—	F.	»	5
60466	—	(161). — 1663.	—	F.	»	3
60467	—	(163). — no date.	—	V. F.	»	4
60468	—	(167). William Swift.	$\frac{1}{4}$ d. V. F.	»	5	»
60469	—	(169). —	—	E. F.	»	5

(To be continued.)

VARIA

The fund established in 1906 to issue a volume of numismatic essays in honour of Dr. B. V. Head, on his retirement from the Keepership of Coins in the British Museum, has now fulfilled its object. The volume ("Corolla Numismatica") has been sold out, and the Committee find that, after all expenses have been paid, a balance of £. 109 odd remains. This sum was offered to, and has been accepted by, the Oxford University Appeal Fund, as the nucleus of a fund for the encouragement of numismatics at Oxford which is to take the form of a prize associated with Mr. Head.

* *

M. Carlos de Beistegui, citoyen mexicain, collectionneur, qui a prêté souvent son concours à nos musées, notamment en constituant pour la Bibliothèque nationale une collection précieuse de monnaies

et médailles d'Alsace, vient d'être nommé chevalier de la Légion d'honneur.

**

AN AUSTRALIAN BADGE.

Messrs. Bridgland and King, of Melbourne, Victoria, Australia, have manufactured fifteen thousand badges for the Government of the Commonwealth of Australia. About twelve thousand were presented to the sailors of the American Fleet which visited Australian Waters in August, 1908. The badge bears on the obverse a representation in outline of Australia and Tasmania, and the legend, in gold letters on a blue ground: — COMMONWEALTH OF AUSTRALIA, 1908. On the reverse is a representation of the Commonwealth Seal with the Stars and Stripes on the right and the Union Flag on the left, both heraldically coloured, and the legend: — VISIT OF AMERICAN FLEET. SOUVENIR. The badge has a ring for suspension attached to it by an ornamental figure.

**

STRANGE COIN STORY

Telegraphing from Allahabad, India, on Saturday night, September 19th, 1903, a correspondent of "The Daily Telegraph" (London) newspaper says: —

A good illustration of the ease with which unscrupulous agitators and their satellites can exploit the country comes from Indore.

It appears that a rumour had gained wide credence in the bazaars that the Government was about to recall all silver coins and to issue new ones made of pigskin and cowhide, with a view to defile everybody's caste. A native gentleman, feeling alarmed at the extent to which the rumour was being spread and believed, informed an English official of the State, who at once made careful inquiries into the matter.

It transpired that recently a supply of dummy coins made of compressed paper had been procured for use in the vernacular schools to teach the children the value and use of the current coins. Some of these kindergarten tokens had fallen into the hands of the agitators, and with this stock-in-trade they managed to create the beginning of a popular panic.

**

Le fascicule de septembre de la *Numismatic Circular* signale la donation faite par M. Zay au Cabinet des médailles de la Bibliothèque nationale de sa collection numismatique coloniale. Il ne s'agit pas de 500 pièces, comme il a été dit, mais de 775 monnaies, jetons, médailles et décorations divers. Cette collection, la plus nombreuse qui ait été réunie, constitue un ensemble comblant une lacune, longtemps constatée, dans les séries du Cabinet. Il s'y trouve bien un certain nombre de pièces, mais dispersées parmi les monnaies françaises et il les faut découvrir. La collection Zay forme une suite précieuse de documents historiques pour l'édification des amateurs dans leurs investigations dans le domaine de la numismatique coloniale.

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